



FILM SPRING OPEN
FRANCE

OVERVIEW

This association represents in France the international foundation FILM SPRING OPEN, founded by one of the greatest directors of photography, Sławomir Idziak. It is led by Florent Pallares, filmmaker, speaker and trainer, a member of the foundation since 2008 and holder of a doctorate in Film and Audiovisual Studies.

Film Spring Open France offers training programs, notably in partnership with the Erasmus+ program, research into more environmentally friendly production methods, meetings with professionals, screening evenings, and the production of innovative international films.

It also took part in creating the public BTS Audiovisuel AVP program at GRETA-CFA de l'Aude et des Pyrénées-Orientales, based at the Lycée Pablo Picasso in Perpignan, and has organized, every August since 2018, an Ecological Film Residency at the Espace Jeunesse Guy Môquet in Cabestany.

Finally, it co-organizes one of the largest film training workshops in Europe, where hundreds of international filmmakers can access millions of euros' worth of equipment and meet world-class, Oscar-winning professionals such as Natalie Portman, Juliette Binoche, Ewa Puszczyńska, Neil Corbould and Allan Starski, guests of honour at previous editions.





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THE TOWN OF CABESTANY

Since 2013, the town of Cabestany has partnered with Film Spring Open France, which offers training programs throughout the year and helps organize various events. Cabestany has long been associated with the world of cinema.

In 1981, it co-founded the Rencontres du court-métrage (Short Film Meetings) in collaboration with the A.R.E.C (Regional Association for Expression through Non-Commercial Cinema). For young filmmakers, these Meetings represent a genuine springboard, exposing them to the eyes of an audience of amateurs and professionals who come in person.

The Meetings are also a way of bringing together filmmakers and audiences from all over France and abroad. As a result, nearly 2,000 people discover rarely screened, high-quality works there each year.

Since 1996, the town has supported the Image'In association, which took over the Meetings and organizes other events throughout the year, such as the Video-Bar evenings.

These allow local filmmakers to screen their work free of charge and interact with the audience. More than 1,000 works have been screened since these evenings began.

In the spirit of this local dynamic, the Concours de Courts Catalan (Catalan Short Film Competition) was created in 2009 in partnership with Le Petit Agenda. And in 2012, the Étoiles du court-métrage (Stars of Short Film) was relaunched in Cabestany.

This concept, unique in France and created in Pau in 2007, showcases the best award-winning films from major events (the Oscars, the César Awards, Cannes, Sundance, etc.) and various partner festivals.





The town has a cultural center with a municipal cinema, built in 1992. With a capacity of 300 seats and equipped with a 2K digital projector and a CNC-certified 5.1 surround sound system, this Art House cinema offers remarkable picture and sound quality on a 10 x 5 m screen. In 2018, the town opened the nearby Espace Jeunesse Guy Môquet, which notably hosts audiovisual workshops and includes group accommodation with six dormitories, showers and restrooms, a dining hall and a kitchen, opening onto a terrace.

The Foundation

FILM SPRING OPEN

This foundation was created in 2005 by Sławomir Idziak, director of photography on more than 70 films including *Three Colours: Blue*, *Gattaca*, *King Arthur*, *Black Hawk Down* and *Harry Potter and the Order of the Phoenix*.

Each October in Kraków, it organizes one of the largest film training workshops in Europe, where hundreds of filmmakers from around the world can work with millions of euros' worth of equipment and learn from internationally renowned professionals.

Previous editions have featured guests such as Natalie Portman, Juliette Binoche, Neil Corbould (Academy Award for Best Visual Effects for *Gladiator* and *Gravity*), Ewa Puszczyńska (producer of *Ida*, Academy Award for Best Foreign Language Film; *Cold War*, Best Director award at the Cannes Film Festival; and *The Zone of Interest*, Grand Prix at the Cannes Film Festival), Ollie Rankin (visual effects creator for *The Matrix*, *Transformers*, *X-Men*, *Star Wars* and *The Lord of the Rings*), Allan Starski (Academy Award for Best Art Direction for *Schindler's List* and *The Pianist*), and Andrey Zvyagintsev (director of *The Return*, Golden Lion at the Venice Film Festival; *Leviathan*, Best Screenplay award at the Cannes Film Festival, Golden Globe for Best Foreign Language Film, Academy Award nominee; and *Loveless*, Jury Prize at the Cannes Film Festival and César for Best Foreign Film).

Film Spring Open received the award for Best Audiovisual Education Program from the Polish Film Institute (PISF) in 2015 and 2021, notably for the creation of a Cinébus (a mobile, independent production unit) and the development of environmentally friendly audiovisual production.



OBJECTIVES

In line with the dynamic changes in the film industry, where traditional visual education has not kept pace with technological progress, Film Spring Open's core objectives are as follows:

- Build a European community of filmmakers to expand their professional network.
- Provide additional and ongoing training, raising awareness of the most environmentally friendly production practices possible.
- Provide new cooperation platforms representing every trade and profession in film production.
- Acquire new skills and share experiences with other leading colleagues and professionals who would otherwise be inaccessible.
- Learn by doing, particularly from both mistakes and successes.
- Find cooperation opportunities and partners for future projects.
- Explore new technologies by making films and taking part in hands-on workshops to test the latest equipment and software.

FILM SPRING OPEN puts these objectives into practice through:

- Online training available at www.filmspringopen.eu
- Annual film workshops – the Film Spring Open Workshop
- Audiovisual introductory sessions in various countries.



In 2013, Film Spring Open France was founded, starting with training programs at the Cabestany cultural center. In 2015, it partnered with the Université de Perpignan Via Domitia to create the university diploma in Photojournalism, Audiovisual and Aerial Imagery, which was converted in 2021 into a Professional Bachelor's degree in information-related careers. In 2022, it also partnered in the creation of the public BTS Audiovisuel program at GRETA-CFA 11/66. Since 2018, it has offered an artistic residency each August at the Cabestany youth center to learn how to create the most environmentally friendly productions possible. In 2023, it partnered with the University and Conservatory of Perpignan's Musicology and Visual Arts degree program, inviting its students to compose film scores for the foundation's projects.

WORKSHOP

The Film Spring Open Workshop is unique: a 10-day audiovisual workshop built around new technologies and new tools. It is a laboratory of innovation where new ideas emerge, driven by the latest technological developments in the audiovisual industry. It is aimed at filmmakers, students and enthusiasts who, under the guidance of specialists, explore and learn new technologies, broaden their artistic and technical skills, and mainly develop shared audiovisual projects.

Talks are given by internationally awarded speakers, including Academy Award winners: Natalie Portman, Juliette Binoche, Allan Starski, Neil Corbould, Ewa Puszczyńska, Zbigniew Rybczyński, Mia Bays and many others. During the workshop, participants can make their films using the best equipment available on the market.



Each year, the workshops bring together around 350 filmmakers and students, representing every field of activity and profession in the audiovisual world: producers, screenwriters, directors, cinematographers, composers, production designers, actors, editors, sound engineers, visual effects specialists, animators, YouTubers, costume designers, make-up artists, technicians, film experts — as well as representatives of professions shaping the future of the audiovisual industry: programmers, graphic designers, game developers, video bloggers, stereographers, and specialists in VR, AR, MR and AI.

This international innovation workshop allows a large number of interdisciplinary participants, renowned speakers and group mentors, as well as representatives from various industry sectors, to build a platform for exchanging ideas and an incubator, all in one place. The professional relationships formed there have a real impact on participants' future careers and on the development of the industry.



AUDIOVISUAL FUTURE LAB

This “laboratory of the audiovisual future” for young filmmakers and audiovisual creators, guided by exceptional artists and technicians, also offers the chance to take part in talks and workshops, but above all to develop and produce their own projects.

Combining audiovisual art with the world of science opens the door to developing modern solutions. Under the guidance of recognized professionals, participants can shoot shared audiovisual projects in interdisciplinary groups, broadening their artistic and technical skills while learning new technologies.

PRODUCTION MODEL

We are working on implementing a new, future-oriented film production model. We believe that the future of filmmakers depends largely on their ability to produce films using limited resources, but also on the presence of mechanisms to control film production and quality.

We try to stay ahead of the curve by thinking about the future of audiovisual art and remaining open to new solutions using modern technologies and equipment made available to participants thanks to 60 partner companies and organizations. We combine filmmaking with video games, computing and programming, science, business and psychology.

During the workshop, participants, guided by exceptional specialists from various branches of audiovisual art, develop their projects using millions of euros' worth of equipment supplied by our technology partners. We have groups dedicated to documentaries, advertising, interactive films, animated films, internet-focused projects, virtual reality (VR), augmented reality (AR), computer-generated imagery (CGI), artificial intelligence, and modern editing, among many others.



THE CINÉBUS – MOBILE FILM STUDIO

- Committed for many years to environmental issues, Film Spring Open built a Cinébus as a model for green, cost-effective production, with Natalie Portman as guest of honour. It is a small-scale production and post-production tool that makes it possible to shoot a film from start to final screening. It handles:
- Pre-production, including the creation of a previsualization. Transporting all the equipment needed to shoot low-budget films, thanks to a hydraulic lift, a trailer, an 800 kg luggage platform and a set of dedicated luggage carts.
- Filming itself. The Cinébus has a make-up room, a costume wardrobe, a mobile preview room for the director, a room for the sound engineer, as well as workstations for archiving, editing, visual effects and colour grading, plus a common area with a coffee machine, oven and refrigerator.
- A tent combined with the bus serves as a screening room, a green-screen studio, and additional storage and production space. We have developed a prototype of an innovative mobile virtual film studio designed to eliminate the need for green-screen technique. It has been replaced by an interactive rear-projection system driven by a video-game engine.
- The Cinébus provides wireless 4K (and higher) image transmission, and all workstations are interconnected via a fibre-optic network.
- Thanks to a solar power generator and an onboard wireless network (1 Gb/sec for 2,000 members within 500 m), the Cinébus is independent of any external power source or network solution.
- The Cinébus features a 5-camera onboard internet television system to promote films while they are being shot. The rooftop stage and outdoor screening room also help promote the film during production.
- The Cinébus is a case-study tool for introducing a modern, sustainable and environmentally responsible film production system.



GREEN AND SUSTAINABLE

Film Spring Open is working to develop a green and sustainable audiovisual production system, notably through the Cinébus but also through “Green Film Open.” It’s important to understand that producing a feature film generates, on average, a thousand tonnes of carbon equivalent — the same as producing a thousand desktop computers. The first step is to educate the crew on practices that reduce environmental impact. Everyone must be aware of the impact of their actions, but above all of their ability to act differently. We offer a whole list of simple recommendations and online resources, covering production tools (email, internet routers, etc.), filming (eco-friendly generators, LED lighting, the “studio in a backpack” concept that minimizes equipment as much as possible, lower-energy cameras, etc.), as well as post-production and carbon offsetting. We are currently exploring how to use Artificial Intelligence in the most environmentally friendly way possible.



Aware that it is also necessary to minimize travel, by trying to carry out production in a single location, we created an artistic residency at the Cabestany youth center in France, in a solar-powered building.

Since 2018, we have organized there every August the FRAME Ecological Film Residency (Fédération de Recherche en Audiovisuel, Médias et Écologie). This 15-day training period puts green and sustainable production into practice through hands-on creative work. Some of the results of this research are available at <https://fsofrance.org/frame>.

For example, on set, we recommend using as little plastic as possible and buying directly in glass containers. We recommend using reusable dishware rather than disposable plastic, and keeping the same cup for as long as possible, simply by writing your name on it.

For food, short supply chains are preferred to avoid the cost of transporting food, and in the same spirit, eat as few processed foods as possible, which is also beneficial for the crew’s health.



EXAMPLES OF INTERNATIONAL PRODUCTIONS

We currently support two international interactive film projects, in collaboration with the international filmmakers' collective Red Eyes Cool.

The first is a fiction film called *Super Tramp*, which began shooting in the Guanajuato region of Mexico in February 2020, notably with students from UNITEC León, Mexico's technological university — the equivalent of a French polytechnic — in partnership with the Guanajuato Film Commission, Esperanza Distribution and the Muestra de Cine de León. Filming continued in Poland and France. Halted for a time due to the pandemic, filming resumed in 2025 in Ensenada, Baja California, Mexico. A presentation is available at <https://fsofrance.org/super-tramp>.

The second project is *Let's Change the World*, about people trying to change the world on their own scale. The public can discover them by selecting documentaries or photo essays sorted by country or theme. More than 1,500 filmmakers from around the world have joined the project. A photo essay from this project, shot in Kenya by Lou Baron, won the Puressentiel "Nature and Environment" award at the Grand Prix Paris Match in October 2021. The site is available at <https://fsofrance.org/lets-change-the-world>.

You can find more information at <http://fsofrance.org> and <http://filmspringopen.eu>

AI & ECOLOGY

• OBJECTIVES

- **DEVELOPING DIGITAL SKILLS IN ARTIFICIAL INTELLIGENCE FOR THE AUDIOVISUAL INDUSTRY:** comprehensively preparing participants for the AI revolution in the audiovisual sector, both in theory and in practice, including individual consultations.
- **ENSURING EQUAL AND INTERDISCIPLINARY ACCESS TO EDUCATION:** reaching peripheral regions through mobile workshops organized in an eco-friendly Cinébus.
- **GUARANTEEING MODERN AUDIOVISUAL TOOLS AND AI PROGRAMS:** through cooperation with the professional sector and our 52 partners.
- **CONSIDERING THE ENVIRONMENT:** applying innovative environmentally friendly solutions, including a solar-powered Cinébus, as part of hands-on training for audiovisual projects.
- **PROMOTING A MODERN EDUCATIONAL SYSTEM AT THE EUROPEAN LEVEL.**
- **MERIT-BASED SELECTION:** establishing a scholarship system based on transparent criteria, valuing participants' commitment, skills and progress.



UNION EUROPÉENNE



INNOVATIVE AI EDUCATION

This project aims to support the integration of AI into the audiovisual sector through an innovative, modular educational program, delivered via the Cinébus.

The program will enable participants to quickly adapt to technological change by developing practical AI skills applied to audiovisual production, while helping to promote sustainable practices and the growth of environmentally responsible audiovisual production.

TWO THEORETICAL ONLINE COURSES — one for French participants, one for Polish participants — will run over 2 × 8 days, at a rate of 6 hours per day. A specialized consultation service will provide individual support to participants based on their needs, projects and level of experience.

TWO HANDS-ON WORKSHOPS will then be organized for groups of 10 to 20 participants in CABESTANY AND OLSZTYN. Aboard the eco-friendly Cinébus, participants will carry out audiovisual projects under real-world conditions, using recent professional tools and software.

This approach will promote learning by doing, collaborative work, and equitable access to cutting-edge equipment.

TWO AUDIOVISUAL PROJECTS will be produced with AI support during the mobile workshops. They will be accompanied by explanatory materials PRESENTING THE TOOLS, Software and methods used.

These productions will serve as lasting educational resources for future participants as well as partner training organizations.

The program is aimed at participants who want to develop their skills in modern technologies, teamwork and environmentally responsible production.



This program is aimed at a broad and diverse audience, including graduates of art and technical schools, young creatives looking to build a career in the audiovisual sector, as well as professionals and future professionals such as technicians, programmers, producers, screenwriters, editors, animators, sound designers, and VR, AR and VFX specialists.

It is also open to people considering a career change, in response to growing demand for audiovisual skills that incorporate AI.

This program is designed for participants who want to develop their skills in emerging technologies, collaborative work, and environmentally responsible audiovisual production practices.

THE TEAM

FLORENT PALLARES: PRESIDENT AND ARTISTIC DIRECTOR



Filmmaker, speaker and trainer, he has been a member of the Film Spring Open foundation since 2008 and holds a doctorate in Film and Audiovisual Studies. He founded Film Spring Open France in 2013. He is co-founder and instructor for the “Métiers de l’Image” track of the BTS Audiovisuel program at GRETA-CFA de l’Aude et des Pyrénées-Orientales, and lectures on film history at the Université de Perpignan Via Domitia. He also represents FRAME (Fédération de Recherches sur l’Audiovisuel, les Médias et l’Écologie) and serves as artistic director of Red Eyes Cool, directing two festivals: the Rencontres du court-métrage “Image In Cabestany” and the Étoiles du court-métrage. He has spoken as part of the CNC’s “Lycéens et Apprentis au Cinéma” program and has supervised, for the Institut Jean Vigo, the CNC’s “Passeurs d’Images” projects and the Cinémathèque Française’s “Cinéma,

LOU BARON: VICE-PRESIDENT AND DIRECTOR OF PHOTOGRAPHY PROJECTS

A graduate with a university diploma in Photojournalism, Audiovisual and Aerial Imagery, and a professional bachelor’s degree in information-related careers, she joined Red Eyes Cool in 2020 and became Vice-President of Film Spring Open France. She co-founded the Let’s Change the World project, one of whose photo essays, shot in Kenya, received the Puressentiel “Nature and Environment” Grand Prix Paris Match Photo Essay award. She also trains visual-literacy workshops for the Centre International du Photojournalisme and, since 2022, has been in charge of communications for the Visa pour l’Image – Perpignan association, which organizes one of the largest photojournalism festivals in the world. She is also responsible for various projects, such as the video promotion of ERA’s 2025 tour, video podcasts, feature-length documentaries, aftermovies, and the production of music videos.



THOMAS VIVIEN: AI SPECIALIST AND TECHNICAL DIRECTOR



After earning a BTS in Audiovisual Studies and a bachelor’s degree in Performing Arts with a focus on cinema, he worked for several technical service providers to television channels and audiovisual companies, including France 24 for Technicolor. He then founded a production company, Albert Oak Production, notably to make a documentary in New Zealand, and worked as a producer, director of photography, technical manager and Artificial Intelligence specialist at Red Eyes Cool, on shoots in France, Poland and Mexico. At the same time, he worked as a technician for Disney, Universal and Netflix, and teaches audiovisual techniques in the BTS Audiovisuel program at GRETA-CFA de l’Aude et des Pyrénées-Orientales. He is also head of Catallums, a company providing technical consulting for audiovisual services.

CAMILLE LA VERDE: ECOLOGICAL PRODUCTION DIRECTOR

A graduate with a university diploma in Photojournalism, Audiovisual and Aerial Imagery, she specialized in the world of the circus as a photographer across Europe, notably working in Germany, Belgium, Spain, France, Poland, Romania and Sweden. She has also been a member of Red Eyes Cool since 2019, where she has held various roles (producer, screenwriter, actress, director, director of photography, editor, etc.). Enriched by these experiences, and after taking part in filming the docu-fiction “Making an Interactive and Environmentally Friendly Film in a Time of Pandemic,” she decided to focus on production, specializing in creating the most environmentally friendly audiovisual content possible, drawing notably on the research of Green Film Open, FRAME (Fédération de Recherches sur l’Audiovisuel, les Médias et l’Écologie), and Ecoprod in France.



LAURENT SOLA: PROPS, COSTUMES AND SET PIECES SPECIALIST



A graduate with a university diploma in Photojournalism, Audiovisual and Aerial Imagery, and the BTS Audiovisuel program at GRETA-CFA de l’Aude et des Pyrénées-Orientales, he joined Red Eyes Cool in 2020. He specialized in designing and building props, costumes and technical pieces for audiovisual productions with an environmentally friendly approach, using recycled objects and waste materials as well as 3D printing, primarily with PLA (a plastic filament made from corn starch that is industrially compostable). Mindful of technological developments, he has also specialized in using Artificial Intelligence to optimize his productions while respecting the environment as much as possible. At the same time, he has notably worked on feature films for Disney and Wild Bunch, and on set construction for Prison Island, an international action game channel.

LAILA EDWARDS-RISQY: COMMUNICATIONS AND EVENTS OFFICER

After studying law and business and earning a specialized degree in public administration and local government, she became, in 2023, an administrative officer within the international and cross-border relations department of the Université de Perpignan Via Domitia, primarily responsible for welcoming international students, researchers, delegations and staff. Her passion for communications and event creation led her to become involved with the Rencontres du court-métrage d’Image In Cabestany and Étoiles du court-métrage festivals, and with organizing the FRAME Ecological Film Residency (Fédération de Recherche en Audiovisuel, Média et Écologie) in Cabestany, France. These various projects have taken her to work across the Americas and Europe, and she is fluent in both English and Arabic.



PARTNERS

Film Spring Open Workshop 2025



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