



A Magic Carpet for the Cinema of Tomorrow



The team ...

CAMERA

Conseil audiovisuel mondial pour les études et les réalisations sur l'art.

CAMERA is a foundation dedicated to developing the many ways by which discovery, creation and research can find audiovisual expression. It is a forum for artists, researchers, industrialists and professionals to come together in festivals, conferences, exhibitions and workshops to discover new formats and new forms of expression. It has hosted and co-hosted scores of Festivals where it has awarded le Prix Camera to those Foundations, Broadcasting Companies, Producers, Publishers, and Museums which have shown an outstanding cultural commitment and the ability to communicate creatively to professionals and the wider public.

FIPRESCI

Fédération Internationale de la Presse Cinématographique) International Federation of Film Critics.

FIPRESCI was founded in 1930 to bring together all national organizations representing professional film critics and journalists. Today its members include more than 50 national organizations throughout the world. FIPRESCI, also known as "The International Federation of Film Critics", has the mission to promote and expand the idea of the cinema as a means of artistic expression and of cultural education. Amongst its many activities, FIPRESCI organizes juries at film festivals of particular im-

IFTC International Council for Film, Television and Audiovisual Communication

The IFTC is a non-governmental organization in formal associate relation with UNESCO. It has an international membership composed of the most prominent federations and associations concerned with film television audiovisual communication and the new media. Created more than 50 years ago, its mission is to anticipate the cultural developments in the world of audiovisual communication, particularly with regard to new media, and to put in place actions which can ensure that culture is maintained and enhanced. Confronted by the ever increasing ascendancy of the web as the most popular form of audiovisual communication, the IFTC has delegated to five of its members - CAMERA, FIPRESCI, les Rencontres Internationales Image et Science, SIGNIS and Wonderland - the goal of creating a multi-language Guide to creative cinema on the web.

portance, e.g. Cannes Venice and Berlin, to award the prestigious Prix FIPRESCI. Since 1999 it has also awarded a Grand Prix for the Best Film of the Year to recognize those filmmakers who have made the most daring, original and singular contribution to cinema.

RIAVS

Rencontres Internationales Image et Science was created in 1976 with an annual event lasting several weeks - at the Eiffel Tower, at UNESCO and in 200 partner museums throughout the world - during which scientists, artists, movie makers, TV producers and the public meet. As a previous director general of UNESCO, Kōichirō Matsuura, wrote "a unique initiative... which brings together in one

place: science, culture, communication and education". The event has since inspired similar events in Brazil, Canada, Chile, China, Greece, Iran, Italy and Japan. In the 1990s RIAVS created le Prix Argos to honor outstanding websites, those which showed outstanding creativity and imagination (Prix Argos Lewis Carroll) and those which provided an extraordinary access to knowledge (Prix Argos Denis Diderot)

SIGNIS

World Catholic Association for Communication.

SIGNIS is officially recognized by the Vatican as a Catholic organization for communication. It has members from 140 countries, bringing together radio, television, cinema, and new media. It has consultative sta-

tutes with UNESCO, ECOSOC (United Nations in Geneva and New York) and the Council of Europe. Amongst its many activities, it publishes movie reviews in film magazines and websites throughout the world, and organizes interfaith juries at the most prestigious international film festivals. In 2010 more than 80 films received SIGNIS awards after selection by SIGNIS juries at more than 30 of the most important film festivals across the world. Its mission is to encourage communication that respects Christian values, justice and human rights; to involve media professionals in the issue of professional ethics; and to foster ecumenical and interfaith cooperation in the media sector. SIGNIS is particularly concerned by the social upheavals associated with the emergence of new media as the most popular form of audiovisual communication.

Wonderland

Wonderland was founded to create a Guide to cultural content on the web. It has developed a unique process for filtering for quality when overwhelmed with quantity using peer review and has assembled a team of UK and US media specialists and IT professionals to create the architecture of the site which bears its name.

Cover illustrations: Jacques Brissot



Magic Carpet

The web is like a mediaeval fair, a market place for trade and entertainment, populated by artists and charlatans, professionals and fraudsters. But instead of peddlers gathering from the four corners of the globe to display their wares in town or city, we travel across the ether to visit sites where legitimate tradespeople compete with con-men, where pick pockets snatch at our credit cards, and where obscure individuals are on an equal footing with giant institutions. The world of the web is an anarchic bustling forum, where you tread with caution to avoid the open sewers but where you can click your mouse and enter a world of enchantment.

Until now we have had no guide to what's best on the web. This is astonishing if one considers that virtually everything else has a guide, whether it is a weekly guide to what's best in cinema, or a daily guide to what's worth watching on TV. And not just one guide, but hundreds of guides, whether they are books, newspapers, magazines or websites. They are a filter, the means by which we are alerted to what's worth watching and the means by which creative artists are promoted.

The cinema of tomorrow is the web and Wonderland will be its guide. The engine which steers the magic carpet is peer review, existing talented filmmakers single out the best of the new movies and the new filmmakers, and these new talented filmmakers select the best of yet more new movies and new filmmakers. The filmmaker membership grows like a crystal, accreting talent diversity originality and excellence wherever it is found on the web.

Google is a fabulous search engine for finding just about anything on the web but it doesn't help you sort the good from the bad. Wonderland is the web's missing link, a magic carpet to transport you across the web avoiding the masses of mediocrity to land you exclusively on islets of quality.



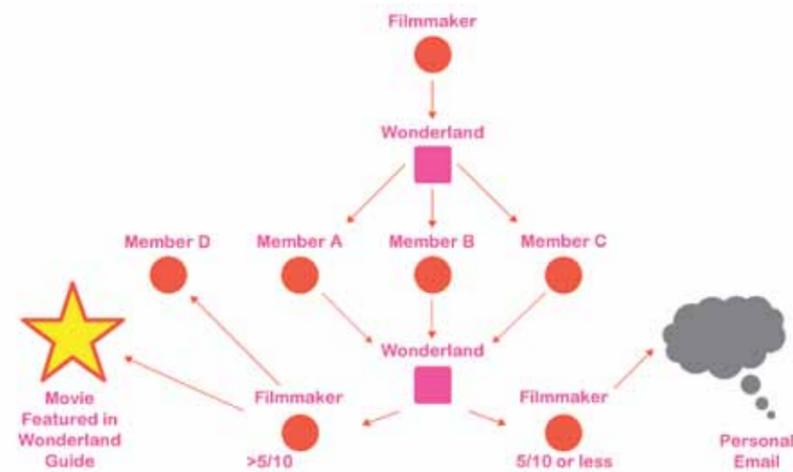
The Wonderland Process for Selection

Wonderland is a quality Guide for the entirety of the web.

How can Wonderland trawl through every site on the web looking at every video which has ever been uploaded to filter the best from the rest?

The key is:

Wonderland does not seek the best movies, the creators of the best movies inform Wonderland of their existence. The filmmakers of the movies which are selected become the selectors for new movie submissions.



The problem of filtering for quality when overwhelmed with quantity is solved by “peer review”, not just the best filmmakers selecting the best movies but also enrolling the filmmakers who made the best movies into their membership. Every time a movie is selected to be featured in the guide, the filmmaker who made the movie is invited to become a member. In this way the membership grows like a crystal, where the best filmmakers embrace new works and new artists, and the new members embrace yet more new works and new artists. In other words the filmmaker membership grows in proportion to the quantity of movies being submitted, and the problem of sifting for quality when overwhelmed with quantity is solved.



The Guarantee

Unlike every other movie site on the web, Wonderland does not host the movies it features; instead it is a Guide to where they can be viewed. But, much more than that, Wonderland offers the independent filmmaker a guarantee. If they upload a movie onto the web and if the movie is good, Wonderland provides a guarantee that it will be noted and promoted.

Wonderland invites those filmmakers who believe they have made a movie which stands out from the crowd to send the link to where it can be viewed. The filmmaker has nothing to lose. There is no cost. There is no downloading of files. All the filmmaker has to do is send Wonderland their URL, and then the Wonderland members decide if it is worthy of being featured in the guide. At worst, the movie is rejected and the filmmaker is informed of the reasons. At best, the movie is accepted and the link to where it can be viewed features in the Wonderland guide as one of the best movies on the web.

For those movies which achieve a high profile; e.g. Alice winners or those rated 10/10 or 9/10, the benefits are manifold. The most obvious is that it would present an early step on a career ladder. But it could also lead to the commercialisation of good independent movies on the web. At present it would be futile for an independent filmmaker to create a paying site for their movie, no matter how good it is, if nobody knows it is good. However, with a reputable guide proclaiming that a movie is outstanding, this can provide the springboard for great independent filmmakers to commercialise their work on the web.

For those movies which achieve a lower profile (e.g. 6/10), there are also benefits. If a young filmmaker has a movie which features in the guide (however modestly), it is nonetheless an endorsement of that filmmaker’s talent. It would allow the filmmaker to seek local support and patronage, whether from funding authorities, businesses or friends and family with the legitimate claim that their talent has been independently validated.

How Movies are Selected for Inclusion in the Guide

Wonderland invites those filmmakers who believe they have made a movie which merits inclusion in the guide to send Wonderland two simple pieces of information which no other site asks for: i) the link (URL) to where the movie can be viewed; and ii) their role in making the movie.

• **Enter:**

Title
URL
Genre
Role in making the Movie
Duration



Wonderland does not host the movies it selects. It is not a movie site like YouTube. It is simply a Guide to where the best movies can be found wherever they are hosted on the web. For the filmmaker, the whole process takes about a minute.

Wonderland then sends the URL (by e-mail) to three members who are asked to view the movie and then rate it on three parameters on a scale of one to ten. The Wonderland members are those filmmakers who have already shown their talent by having their movies featured in the guide. In other words, the only way anyone can become a member (apart from founding members) is if they have had a movie approved by the existing members.

Reviewing The Movie

- Wonderland sends the URL to three filmmaker members.
- Each member is asked to respond in two weeks.
- Each member is asked to rate the movie on a scale of one (lowest) to ten (highest)
- Each member is asked to rate the movie on three separate parameters
 1. Execution, craft, production
 2. Originality, creativity, imagination
 3. The likelihood that the member would recommend this movie to others or watch it again
- Each of the three members is asked for a written comment which can be forwarded in confidence to the submitter to explain their rating

If the mean rating is 5/10 or less the movie is not featured in the guide and the filmmaker is not invited to be a member. If the mean rating is better than 5/10 the movie is featured in the guide and the filmmaker becomes a Wonderland member.

Alice

The movies which are rated highest by the Wonderland membership are the equivalent of the Oscars. The Oscar is the best movie playing in a movie house as voted (once) by members of the American Academy of Motion Pictures. Wonderland has its equivalent, the Alice, which is the best movie playing on the web as voted (once) by its members. Each year Wonderland will hold an award ceremony to honour the highest rated movies in each genre by conferring on the winners an Alice.

The Award

Oscar versus Alice:

- The Oscar is the best movie playing in a movie house as voted by the American Academy of Motion Pictures
- The Alice is the best movie playing on the web as voted by the Wonderland membership.
- The Wonderland membership is the Academy of Motion Pictures of the web



Points and Rewards

Members accrue points

- Members accrue points for rating movie submissions and ranking movies featured in the guide

Wonderland does not rely on altruism alone to encourage its members to rate the submissions and rank the movies. It reinforces the sense of community by offering a points system. Each time a member actively participates in rating another's work, the member accrues points.

The points are exchanged for rewards. Just as an airline mileage program offers miles against travel, so the Wonderland points are exchangeable for cameras, post-production software etc. as well as exotic and exciting rewards such as working with Pedro Almodovar on his next movie, or gaining a scholarship to the Beijing Film Academy, etc. The point program is designed to encourage young filmmakers to become members, and the new young members to accrue points as rapidly as possible and thereby assist the peer review process and the rating of movies featured on the site.

Meritocracy

Membership cannot be purchased or self selected. It is an honour conferred by peers in recognition of talent. It is effectively the first ever meritocracy of the web

The Wonderland membership meritocracy is more than just a concept. It has practical significance. When members are asked to accept or reject submissions, there is a maximum of three selectors per submission. Hence the acceptance/rejection divide can only provide a coarse guide to the best movies on the web, namely a guide which lists the “better than 5/10” and eliminates the “5/10 or less”. However, such a guide cannot discriminate within the “better than 5/10” to indicate their relative ranking.

But with a membership meritocracy, the Guide can allow all the members to rate all the movies which have been selected and thereby provide a precise ranking, so as to distinguish the great (10/10) from the good (6/10) and all those between. This ranking is decided by the entire filmmaker membership rather than a few solitary votes.

Membership Meritocracy

- A Web browsing public can sort movies by total ‘Member rating’ (Not just three Reviewers)

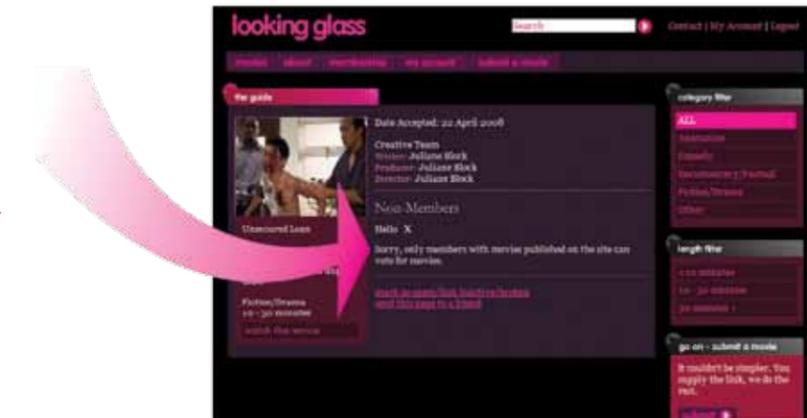


The public cannot rate the movies, nor can those filmmakers whose movies have not been accepted and who are therefore not members.

Non-Members

“Hello X

Sorry, only members with movies published on the site can vote for movies

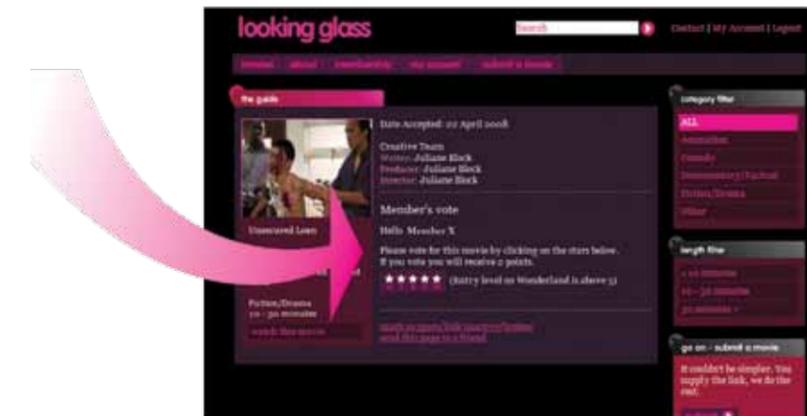


Only members can vote, and the vote has to be between the minimum 6/10 and the maximum 10/10.

Member's Vote

“Hello Member X

Please vote for this movie by clicking on the stars below”



The members who vote on movies featured in the Guide are only allowed to vote once per movie.

Members can only vote once

“Hello Member X

Thank you. You have already voted for this work”



Another name for the Wonderland membership meritocracy is the Academy of Motion Pictures of the Web.

Cultural Excellence Diversity and Exchange

When the site is launched there have to be filmmakers already in place to judge the movies which are being submitted. These pre-selected members are designated as “Founding Members” and will be chosen from filmmakers whose talent and quality are uncontested and who stand ready to select the first wave of new talent. They will be recruited from the professional filmmaker associations e.g. the American Academy of Motion Pictures for English, or the Académie des Arts et Techniques du Cinéma for French, and from the outstanding filmmakers from the best independent Film Festivals e.g. the Buenos Aires International Festival of Independent Film for Spanish.

As the membership grows content will be continuously monitored by the International Federation of Film Critics (FIPRESCI) to ensure that quality standards are maintained.

Just as an Oscar is voted by the American Academy of Motion Pictures or a Goya by the Academia de las Artes y las Ciencias Cinematográficas de España, each language zone membership will be voting for the Alice in its language e.g. Arabic members voting for the Arabic Alice, Hindi members for the Hindi Alice etc.

The Alice winners from all the language zones will be invited to an International Alice Festival where their movies will be shown to a Festival public and judged by an international jury for the award of an international Alice. The International Alice Festival will introduce artist to artist and public to public across the language divide, and shine a spotlight on the excellence of cultural creativity and diversity on the web.

The Wonderland Support Committee includes

Mounir BOUCHENAKI
President of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)
Previously director of Culture at UNESCO

Jean-Michel ARNOLD
Vice-President of the International Council for Film Television and Audiovisual Communication at UNESCO Previously General Secretary of the Cinémathèque française

Dan HAULICA
Art critic, writer
Honorary president of the International Association of Art Critics (AICA)
Previously Rumanian ambassador to UNESCO
Previously president of the Committee of NGOs at UNESCO

Jean-Claude CARRIERE
Novelist, playwright (Molière), film writer (Oscar, BAFTA, César, Jury Prize Cannes)
Founding president of FEMIS (national French film school)

Jean ROY
President of the International Federation of Film Critics (FIPRESCI)

Jean-Marie CAVADA
Member of the European Parliament (MEP) and member of the Committee on Culture and Education
Previously CEO of the Radio France group

Terusiha HORIO
Dean of the Faculty of Science and Education at the University of Tokyo
President of the Japanese Society for Science and Education
Director of the Institute for Democracy and Education

Inoussa OUSSEINI
Film director and founding president of the Association of African Film Directors
Republic of Niger ambassador to UNESCO

William KLEIN
Painter, photographer (Prix Nadar), film director (Prix Jean Vigo)

Ben GIBSON
Director of the London Film School
Previously head of production at the British Film Institute (BFI) and founder of the London International Festival of Theatre (LIFT)



Bruce SHERIDAN
Professor & Chair Film & Video Dept. Columbia College, Chicago
Producer, director, writer, filmmaker
Board Trustee University Film & Video Foundation

The International Council for Film, Television and Audiovisual Communication (IFTC) and a Guide to Quality on the Web

The International Council for Film, Television and Audiovisual Communication (IFTC), an NGO in formal associate relation with UNESCO, has the mission to advise UNESCO on cultural and economic mutations. The most striking mutation over the last twenty years is the increasing ascendancy of the web as the most popular form of audiovisual communication. However the increasing quantity of content on the web has not been accompanied by a corresponding increase in quality.

The IFTC believes that the dearth of quality on the web is due in part to the absence of a guide to where quality can be found. Guides are an essential element in the promotion of culture. They are the means by which the public can find what is best, and the means by which the best are recognised.

Everything that is worthwhile has a guide, and not just a single guide but hundreds of guides. Everything has a guide except the one thing which most needs a guide, namely the web. The reason why the web does not have a guide is the reason why the web needs a guide. The web is too big.

This can be illustrated with the example of talented independent filmmakers who upload their movies onto the web. If they

upload them onto a giant movie site like YouTube, their movies will be submerged beneath the mass of other movies (mostly short clips) amounting to 200,000 hours being uploaded onto YouTube each week. If they upload them onto their own personal sites, where their movie will have no competition from other movies,

their sites will be submerged beneath the 100,000,000 other sites on the web.

There are not enough reviewers in the world to watch 200,000 hours of video being uploaded onto YouTube every week in order to single out the best from the rest. Even if you could find them, a guide would be

bankrupt if it had to employ enough reviewers to scour 100,000,000 websites to find where the good movies were to be seen.

The problem is not that there is too much quality on the web, the problem is that there is too much quantity. The Wonderland Guide offers a unique solution to finding quality amidst overwhelming quantity. The IFTC has assembled a team of its members, including the International Federation of Film Critics and the World Catholic Association for Communication, to launch the Wonderland Guide.

The web, which is the phenomenon of our times, needs a Guide to excellence. The IFTC aims to recognize and remedy this lack; and to balance the present barbarism of the web with an infusion of culture, creativity and talent.



Step aboard the Magic Carpet



Launch of a Multi-language Guide

The mission is to seek and promote cultural excellence wherever it is found on the web and in whatever language. It is essential that the Guide does not prioritise one language over others or one region of the world over the rest. For this reason, it is a prime objective of the launch that it should be a simultaneous coordinated launch in several languages, thereby providing a concrete signal that the Guide is open to all languages and all cultures

www.wonderlandaward.com