I. Universities of Art – Talent Hotbeds for Young Artists

– Ladies and gentlemen –

Some of us may wonder: What kind of people become famous artists, directors or actors? ➤ Where and how have they learnt their art?
Are there special schools or – as it used to be in the past – does one have to find a master who introduces people into the secrets of his art?

The German painter Max Beckmann once claimed: “Art cannot be taught – but the way to art can be taught.”

In my opinion, this is a very wise insight!

True art cannot be learnt – what can be learnt are all the requirements to become a good artist.

Today we are opening the “32nd International Festival of Film Schools in Munich” – and the venue is one of the most spectacular new university buildings erected in Bavaria in recent years.
So they do exist, these special **schools** where female and male artists are taught “the way to art”.

Our **universities of art** ensure that the source of new talents does not dry up.

And it is my recommendation for all countries to nurture this source.

Why? – The work of female and male artists reflects areas in their typical identity. **Art serves people** because it sharpens our senses and draws our attention to tradition and innovation.

The **State University of Television and Film Munich**, where we are celebrating the opening of this festival, trains and equips such artists.
They are film-makers who do not only learn a craft, who are not mere craftsmen.
They are future artists who make artistic statements through the medium of films.
II. The Training of Talented Young Artists

I am convinced: **We do need the “masters”!** We need outstanding professors – male and female – who pass their knowledge and inspiration on to their students. These are *internationally renowned artists* who have found their way and made it and who accompany their students on their way to art.

► No matter if the students choose to go the same way as their teachers or later dissociate themselves from their “school”:

► By **productively concerning themselves with their role models**, the young artists find their own artistic standpoints.
III. Reasons for Success as an Artist

But one question still remains unanswered: Why do some artists have an international breakthrough whereas others wait for this moment in vain?

I believe one point can be stated with certainty:
► When some young artists don’t experience a breakthrough, the reason is not that they did not get outstanding training.
► And public success, of course, is not the only indicator of the artistic value of a film. I think we all agree on this.
In my opinion, the **big breakthrough** is due to several factors.

First, it is the **feeling to produce the right film at the right time**.

► Film-makers have to be well informed. They have to understand what the **spirit of the age** is and what subjects are currently burning issues to people.

► The challenge is that fashions and preferences change so rapidly – especially in the fast-moving times of today.

► Therefore the successful film-maker presents his themes **in a way which combines topicality with what he regards to be important beyond the spirit of the age.**
For this purpose – and this is my second point – it is required for a successful artist to have his own individual style or signature.

► When it comes to film-making, this individual signature is the result of a highly complex interplay of numerous factors: camera, sound, cutting and music offer ever new varieties of combination.

► The film-maker is a composer, fine artist, teamplayer—all in one person. This is how he gives the end product his individual artistic trademark or signature.

► And it is this individual signature that differentiates the product between being a work of art or just a trade.
And there is one final opportunity to become successful: festivals like this.

Young talented artists have to be given a platform on which they can present their art and can compete with others.

► It is undeniable that the International Festival of Film Schools in Munich, which meanwhile looks back on a more than thirty-year-old tradition, has become a talent hotbed for film-makers.

► I’d only like to mention Caroline Link, Florian Henckel von Donnersmarck, Sönke Wortmann or Lars von Trier, who made their debuts here.
It is a courageous step which deserves our respect when young film-makers who are still being trained decide to face an international jury and thus leave the safety zone of their academies and universities and dare to step out into a highly professional public.

After Mr. Andreas Gruber has given you an introduction to the opening films, you are going to see with your own eyes the striking artistic abilities of the young film-makers who perform here.
IV. Final Greeting – Opening of the Festival

Enjoy the unique opportunities provided by this festival!

► Exchange your experiences, talk to and learn from one another –

► regardless of whether you are a young or established film-maker, an interested coach of the new up-and-coming generation for the film industry, a committed student or a “master”.
Dear young talents,

I wish you all **successful days during this festival and all the best for your future.**

I hereby declare the “**32\textsuperscript{nd} International Festival of Film Schools in Munich 2012**” open!
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