

CILECT NEWS

February 1998

Issue No 28

The Ebeltoft Congress

Henry Breitrose, Stanford University, remembers what was certainly one of Cilect's most successful Congresses

In early September 1997, 110 delegates from 70 member schools met at the European Film College in Ebeltoft, Denmark for CILECT's Biennial Congress.

The centerpiece of the congress was an international conference, "Training for the Next Century" that brought together specialists from industry and film and television training institutions to discuss the nature and future of digital technologies in film and television, and their ramifications for teaching.

In addition to the conference lectures and panels, there was extensive opportunity for delegates to personally experience a wide variety of computer programs suitable for teaching film and television at the "Hands-on Salon" that was organized by the Standing Committee on Technology.

The International Conference began with a provocative keynote address by British film producer **Sir David Puttnam**. The keynote stressed the importance of digital technologies to the future of film and television production, and the need for training from a European perspective. Sir David noted that European and other non-U.S. film and television makers needed to be more aggressive with ideas and technique in order to make the industries more competitive at the global level.

Sharon Springel of the National Film and Television School, U.K., who organized the conference with the assistance of the CILECT Executive Council, orchestrated the conference so that it began with an examination of how the conventional forms of film and television are being effected by digital tools, and proceeded to how

the new technologies might enable the discovery of new forms of film and television-like expression.

Mitch Mitchell of The Motion Picture Company, a London special effects house, took the delegates on a conceptual tour that explored how digital technology already has permeated virtually every aspect of what we think of as "traditional" film and television production, from screenplay to exhibition.

Academy Award-winning filmmaker **Walter Murch** gave the delegates the benefit of his insights and experience working on *The English Patient*. It soon became clear that while audiences might view the film as an elegantly-crafted and absorbing conventional narrative, the film could not exist in its present form without the use of extensive digital technology. One of the delegates remarked that Walter Murch was one of those very rare students who attended film school (U.S.C. in this case), learned *everything* we teach, and never forgot any of it.

Our colleague **Philippe Ménard** of the Université du Québec, Montreal presented a report on how his school integrated digital technology into its

Media Programme at the undergraduate and M.A. levels by reconceptualizing the course contents and educational strategies to fit with the possibilities afforded by digital technologies.

Arnaud Lamarlette of Buf Compagnie in Paris gave a comprehensive demonstration of the digital methods and conceptual approaches being used in European film and television productions

Because of its relevance to the subject, the report of the Standing Committee on Technology was made an integral part of the International Conference, and Committee Chair **Nenad Puhovski** (ADU, Zagreb) made a concise but complete presentation based on his printed full report.

After this orientation to digital technologies and conventional production, the conference began a consideration of how the technologies expanded the possibilities of film and television production. **Maria Dora Mourão** of the University of São Paulo reported on her project, which was to examine how new technologies empowered filmmakers to find new languages for film making.

Chris Hales, from the Royal Col-

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Kapan of CalArts in the U.S. each presented their ideas for interactive dramatic film forms. Their presentations went far beyond a concern with technology to a new relationship between film and video-maker and audience, and the very nature of how the audiovisual media are perceived.

Michael Murtaugh of the Metropolis Science and Technology Centre in Amsterdam gave the delegates a new perspective on documentary, from the point of view of the individual audience member. In Murtaugh's research, the individual viewer drives the documentary to satisfy his or her own curiosity, and in a sense each member of the audience is his or her own filmmaker. The discussion that followed soon became a stimulating debate about the differences between "documentary" and "document."

The conference made a transition to the CILECT General Assembly with reports from Project Chair **Rod Bishop** (AFTRS-Sydney) on his survey of "The Curricular Consequences of the Digital Domain. **John Collette** (AFTRS, Sydney) reported on Digital Teaching Models, and **Robert Rosen** (UCLA, Los Angeles) addressed the problems and possibilities for teaching new media in an "old media" context.

As the General Assembly became the focus of the Congress, Project Chair **Caterina D'Amico** (Centro Sperimentale di Cinematografia, Rome) reported on the "Triangle" project, designed to find curricular means of improving the working relationships among screenwriting, directing and producing students.

The delegates also heard reports from the Standing Committee on Animation, chaired by **Myron Emery** (CalArts-Newhall), which was accompanied by a report on CD-ROM, a first for CILECT.

The Congress General Assembly dealt with several aspects of a general initiative by the Executive Council directed toward broadening the organization and increasing opportunities for participation in CILECT's work.

The careful conference preparation, quality of the speakers and discussions, and the splendid facilities and staff of the European Film College made CILECT '97 a memorable CILECT Congress.

Henry Breitrose, Stanford University

General Assembly 1997

1st - 8th September

Ebeltoft, Denmark

The General Assembly admitted new members, reviewed the status of existing members, approved new statutes and rules, and elected officers to different Cilect bodies.

MEMBERS

New Member Institutions

- **Turku School of Art and Communication**, Finland: candidate member
- **The Norwegian Filmschool**, Lillehammer: candidate member
- **Columbia College, Chicago**, USA: full member
- **The North Carolina School of the Arts**, USA: full member
- **The Florida State University**, USA: full member

Honorary Member

• Raymond Ravar has been elected honorary member. Raymond was Secretary general of CILECT from 1970 to 1990. He is currently managing director of EAVE (Les Entrepreneurs de l'audio-visuel européen), a Brussels based MEDIA II project.

Status Upgrades

- **Ngee Ann Polytechnic**, Singapore was upgraded from candidate member to full member.
- **University of Westminster**, UK was upgraded from associate member to full member.

Deletions

• Four schools were deleted from membership for non-payment of the fees: RITS, Belgium; Canadian Film Centre, Canada; Mowelfund Film Institute, Philippines; Media Business School, Spain

- Deletion has been suspended for a

period of 90 days for schools that are the only CILECT member in their country or region. If no payment has been received within this period, the deletion comes into force automatically: Ireland, National Association for Audio-Visual Training; South Africa, Newtown Film & Television School; Taipei (China), National Taiwan Institute of Arts; Ukraine, Kiev State College of Theatrical Art.

CHANGES TO THE STATUTES AND RULES

The General Assembly '97 has approved a number of changes to the statutes and rules. Here is a summary of the changes.

Before the General Assembly '97 there were three categories of membership for CILECT schools: candidate, associate, full.

The General Assembly 97 has refocused the membership of CILECT schools on two categories only: candidate and full. The "associate" category has been eliminated in order to do away with several inadequacies. Associate members under the old statutes automatically become "full" members.

The notion of "full member" has been redefined. Full members are established film and/or television, or research institutions training institutions, recognised as institutions of higher education and train students to a professional level.

The other category for institutional membership is that of candidate.

Candidate members can be of two different types.

a) the Executive can admit as candidate members schools that do not yet meet the criteria for full membership,

b) applicants for full membership are granted the status of candidate member by the Executive, pending approval of their application by the General Assembly.

Corresponding members

The notion of corresponding member has been redefined in order to broaden the membership of CILECT in film and tv schools. The intention is to enable teachers in CILECT member schools to have a more direct association with the organisation, and also to include in

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CILECT teachers who share our goals but are not connected with CILECT member schools.

Individuals wishing to apply for corresponding membership should attach to their application a professional cv, a detailed statement of why they wish to join CILECT, including information of specific interest in film and/or television, and a letter of endorsement from the director of one CILECT member school.

Sustaining members

Sustaining members are a new membership category introduced to establish formal relationships with corporate and professional entities that support the interests and goals of CILECT.

Composition of the Executive and Projects

The General Assembly approved to change the number of project chairs on the Executive from four to "up to four".

The projects have been redefined as being "projects of general interest to the entire organisation, or regional or inter-regional initiatives of importance to a significant minority of the membership or to the structure of CILECT".

FEES

Fees for members who had associate status under the previous statutes will be adapted gradually to the fee level for full members.

Fees will be CHF 1,600 in 1998, and CHF 1,800 in 1999. In 2000 it will be the level of full member fees.

Candidate member: CHF 1,500

Corresponding member: CHF 250. Existing corresponding members are exempted of the payment of the fee.

Sustaining member: basis rate CHF 5,000

ELECTION OF THE EXECUTIVE COUNCIL

- *Henning Camre*, NFTS, UK, was re-elected Vice-President for TDC (1997-2001).
- *Wolfgang Längsfeld*, HFF Munich, was re-elected Vice-President for Programme Development (1997-2001).

Four Project Chairs were elected (1997-1999):

- *Mohan Agashe*, FTII, Pune, India: Screenwriting, Recruitment and Training of Teachers
- *Rod Bishop*, AFTRS, Sydney, Australia: Interactive Distance Learning
- *Caterina D'Amico*, CSC, Rome, Italy: Triangle, Production for Children, Curricular Models (in cooperation with Rolf Orthel)
- *Rolf Orthel*, NFTVA, Amsterdam, Netherlands: Non-Fiction, New Television, Curricular Models (in cooperation with Caterina D'Amico)

President *Gustavo Montiel*, Vice-President for Publications and Research *Henry Breitrose*, and Vice-President for Finance *Don Zirpola* were elected at the Oaxaca General Assembly in 1995 for a four-year term. Their term comes to an end at the next General Assembly in 1999.

STANDING COMMITTEES

Nenad Puhovski, ADU, Zagreb (Technology) and *Myron Emery*, Calarts, USA, (Animation) have been re-elected chairs of their respective Committees.

INTEREST GROUPS

Wolfgang Längsfeld, HFF Munich, has compiled a directory of teachers in CILECT schools who are interested in discussing specific topics (camera, directing, screenwriting, etc). For details, contact Wolfgang Längsfeld directly.

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A CHALLENGE FOR OUR SCHOOLS

Excerpts from Sir David Puttnam's opening address at the Cilect Congress,
September 1997, Ebeltoft, Denmark

The full version of the address is available on the Cilect website www.cilect.com and will be published in the Congress Report.

When one of the medium's founding fathers Louis Lumière hired Felix Mesguich as a cameraman he warned him; "You know, Mesguich, we're not offering a job with much in the way of prospects, it's more of a fairground job; it may last six months, a year, perhaps more, perhaps less."

As it turned out, Lumière was fairly accurate about Mesguich's job prospects but spectacularly wrong about cinema itself. It's worth remembering men like Denmark's Ole Olsen, who created the film giant Nordisk and helped turn cinema into a truly international form of entertainment. But even he surely would have been surprised to know that the 'fairground' job has, one hundred years later, become one of the most influential industries in the world. What's really paradoxical is that despite all the evidence around us, I still sense that we haven't quite got our heads around the extraordinary significance of our medium.

As the distinctions between film, television, video, telecommunications and computer software evaporate in the face of the digital revolution, whole new industries are being created. Forty years ago the symbols of national wealth and progress in Northern Europe were things like steel and shipbuilding, or companies producing exportable consumer goods.

Now, the initial convergence between the film industry and the interests of telephone and electrical giants that occurred in the 1920s when the Warner Brothers screened their first talkies, finds itself being repeated, but

this time on an infinitely bigger scale. The dominance of the written word as our primary means of interpreting the world around us is giving way to a more diffuse, visual culture whose final shape is, as yet, impossible to accurately foresee.

All this new technology, particularly digital technology — about which we'll be hearing a good deal over the next couple of days — means

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that film and television are now simply two components, albeit extremely important components, of a much larger industry. Movies are part of a new industrial sector which as the European Commission's 1993 White Paper on Jobs, Competitivity and Growth pointed out, has the potential to generate literally millions of highly skilled and highly productive jobs.

Of course, such innovations have marked the whole history of the moving image. Some of them have changed the very nature of filmmaking and some have disappeared without trace: 3-D, Cinerama, ciclorama and a host of other revolutionary innovations are all, apparently, as dead as the brontosaurus. Some have even been seen as terminal threats to filmmaking. Here's what Charlie Chaplin had to say about his first visit to a sound stage in the 1920s: "Men dressed like warriors from Mars, sat with earphones while the actors performed with microphones hovering over them like fishing rods. It was all

very complicated and depressing. How could anyone be creative with all that junk around them?"

Once again the early history of cinema offers some instructive lessons as to what happens if you allow technology to become the driving force pulling everything behind it. Earlier this year I completed a book about the history of cinema, and for me, looking at those early days was a real eye

opener. Almost from the very start many of those responsible for helping to create our industry failed to fully capitalise on the immense economic potential offered by the medium they had created, preoccupied as they were with technology. For instance, the famous screening held in Paris by the Lumière Brothers in December 1895 - attended by just 35 people! - is now universally hailed as the official birth of cinema as public spectacle. But what's possibly less well known is that the Lumière Brothers themselves didn't even bother to show up. They were too busy with their photographic research.

Even a few days after that screening, with crowds queuing around the block to see his new invention, Louis Lumière, effectively the father of cinema, confidently (if ruefully!) proclaimed "The cinema is an invention without any commercial future." For years he continued to cling to the belief that cinema was, for the most part, a scientific curiosity, at best a minor branch of photography.

In Europe, much of the development of cinema was left largely in the hands of scientists, inventors and magicians. In those early days, cinema

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was principally seen either as a scientific tool or a device for producing mind-boggling visual tricks — the forerunner of today's special effects movies. In fact, it took quite a long time for cinema to realise its potential as a wholly distinct form of art and entertainment. Not for the first time, it was the public that provided the answer. They soon grew tired of so-called novelty films, of the seemingly endless stream of dancing beam, boxing kangaroos and exploding policemen that passed for entertainment. They wanted stories — bigger and better stories. That's something we'd do well to ponder over the next day or two, and I know it's one of the issues that Henning and others have been preoccupied with in planning for this conference.

But the truly remarkable thing about the growth in the field of moving images is not that entertainment has simply become one element among many but that it is fast becoming the driving force for the whole information society, top to bottom — be it education, marketing, or even, to the disquiet of many, the news. In fact, in my view the new hybrid, multi-media sectors contain a potential for growth which already makes them far more important, and in my view even more interesting than the traditional feature film industry, certainly as most of us have known it.

What all of this means is that the skills and techniques of the entertainment industry — the stories, the music, the characters, the special effects — are now essential components for success in every one of these fast multiplying new services. It's become almost a truism to acknowledge that what matters in this "new age" is not the hardware but the software, and this software is as dependent as ever on the abilities of writers, designers, actors, musicians, artists, cinematographers, animators and a host of other creative professionals.

entertainment and education

To me the most significant development in the Information Society is the increasing convergence between entertainment and education. When resources that have traditionally been associated with the best in entertainment are applied to education and training, genuinely surprising results begin to flow. Anyone who has tried to learn a foreign language will know

that to be able to see and hear people speak with the help of an imaginatively constructed piece of software is a lot more effective than sitting alone with a textbook.

The educational potential of the medium has long been recognised — even it not realised. In case that sounds like an over-convenient claim, let me give you a couple of examples. In the early days of cinema, Thomas Edison predicted its primary and most valuable use would be as an educational tool. As he put it "It may seem curious, but the money end of the movies never hit me the hardest. The feature that did appeal to me about the whole thing what the camera could be made to do and ought to do in teaching the world things it needed

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to know — teaching it in a more vivid, direct way." The way in which CD-ROMs, the Internet and other new media products are now being used in classrooms around the world suggests to me that Edison's vision is finally about to be fulfilled.

We need to develop new approaches to learning and teaching which will be relevant to, and can flourish in, an age of interactive technology which gives ready access to ever greater quantities of information. Interactivity now offers the prospect of personally tailored teaching by means of on-line and off-line services, to any student, at home as well as at school, however remote their geographical location, and however advanced or obscure their interest. The possibilities this creates to revolutionise learning, and teaching, are almost incalculable.

More than twenty years ago an early pioneer of virtual reality in the United States wrote that "A display connected to a digital computer gives us a chance to gain familiarity with concepts not realisable in the physical world. It provides us with a looking glass into a mathematical wonderland."

One senior Hollywood executive recently told me that in his opinion the best-known names and the highest earning stars of 2005 and 2010 would not be traditional movie stars at all, but a still-to-emerge generation of teachers and educational superstars who would dominate the world's TV channels, CD-ROM, cable, Internet and a myriad of other delivery platforms still yet to be born.

There's absolutely no doubt at all that the Net is changing the way that people view and receive information. It's also beginning to beg colossal questions that need real and urgent answers — at the moment it's like a child whose mind is still being formed. Seriously important issues such as those in the complex field of international copyright are going to have to be resolved over the next few years.

If there's no accrued financial value for the creator in putting something on the Net, it's unlikely anyone will be able to afford the luxury of spending five years working on their next project. And, in the end, this is likely to stifle rather than encourage creativity. The irony is that the Net, a fantastic medium for the dissemination of information, could begin to close down knowledge unless there is an organised commercial respect for intellectual copyright. Obviously, all this needs to be worked out in a way that makes good long-term sense to both the user and the creator.

And while it may be worth running promos on the Net to advertise a movie, there's not a lot of point in putting the movie itself up there since there isn't as yet any reliable means of charging for the viewing.

But what's absolutely certain is that we won't be able to grasp any of these opportunities unless we place training right at the heart of our approach to the new technologies. Indeed, without doubt the most striking paradox that now confronts our industry concerns the quality and quantity of our workforce. It can be summed up as "too many and not enough" too many technicians with skills and working practices which have been marginalised or simply by-passed by the pace of technological change; too few writers, directors and producers with a sound instinct for the needs of the marketplace.

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In my view it is beyond question that the broader the talent base within the industry, the more cost-effective and efficient it is likely to become – good training has as great an impact on costs as it has on quality and, of course, on the job satisfaction from training. We are *already* wrestling with the consequences of skills shortages in the digital and non-linear areas. This in turn carries with it all the dangers to creative freedom and risk-taking that flow from spiralling wage inflation. Unless we in the industry think more sensibly about our future, and invest massively in training the present boom will inevitably turn to bust.

the cinema

I'd like now to return specifically to the cinema. Fifteen years ago cinema box office revenue accounted for more than 95% of total revenues generated by the industry world-wide. It's my belief that by 2010 some 95% of revenues will come from what used to be termed "ancillary" markets such as TV, video, satellite and cable. As the variety of delivery systems grows, so this so-called "ancillary market" will rapidly become the dominant market. It would be foolish to believe that the film industry is destined to become simply subordinated to the dangling array of possibilities opened up by these new multi-media offerings.

Although cinema box-office is, in itself, of relatively declining commercial significance, the big screen remains the most desirable shop-window for the moving-image industries as a whole. The best and most ambitious creative talents of the age – both in front of the camera and behind it – still see the cinema as the true focus of their energies, and, to that extent, they set the agenda for much of the overall communications business. In a very real sense, movies are a locomotive pulling much of the entertainment and multi-media industries in its wake. It's this that makes them crucially important.

Almost since cinema began it has been dominated by the United States. Why? Because unlike their European counterparts, the early pioneers of the American film industry were not, by and large, filmmakers, but film exhibitors. They understood that their primary task was to fill their theatres and in consequence they developed a close and thoroughly healthy respect

for their audience.

They took them seriously – not by pandering to them but by careful observation and systematic research, by the efficient and imaginative exploitation of each new advance in relevant technology, by telling good stories, and for the most part telling them well, by attempting to challenge as well as please their audiences. These are lessons that we must learn to apply across the board if we are ever to have the chance of competing with the United States.

In 1957, André Bazin, one of the wisest and most perceptive critic of them all, observed that:

"The American cinema is a classical art. Why not then admire in it what is most admirable – not only the talent of this or that filmmaker,

(...) in his opinion the best-known names and the highest earning stars of 2005 and 2010 would not be traditional movie stars at all, but a still-to-emerge generation of teachers and educational superstars who would dominate the world's TV channels, CD-ROM, cable, Internet and a myriad of other delivery platforms still yet to be born.

but the genius of the entire system."

It was the genius of the system that fed and sustained the strength of the Hollywood industry and has kept it the dominant force in our global industry for so long – a system which has benefited from having a consistent commercial strategy, a system which has developed as an industry and a system that has paid attention to development, marketing and training as component that are every bit as essential as individual genius.

In the teeth of such organised and powerful determination, the rest of us must stop regarding ourselves as cultural treasures and start acknowledging our responsibility as a strategic industry.

To accept that argument requires that we seek out and discover that intangible quality of confidence. If we can develop sufficient confidence in our future, then we are that much more likely to summon up the necessary energy to re-organise, re-train and re-orientate ourselves. And the more we have the energy to do that, the more likely we are to recognise new opportunities, and grab them. The

more we see and take the opportunities the more confidence we are likely to acquire, and so on. We can, in this way, create something approaching a truly virtuous circle.

The problem is that over time in a truly competitive sense we have crucially damaged our ability to fully exploit even the best our movies, simply because those of us in the industry outside the United States have proved unable to deliver the right kind of product in sufficient volume, and on a consistent basis. The Americans, by contrast, have developed a marketing machine which is capable of successfully turning its hand to delivering just about any kind of entertainment.

As a producer, I can make the most thrilling or challenging movie imaginable, with the best crew and the most talented cast, but unless I have a well thought-out arrangement with an effective world-wide distribution resource, one which understands how to simultaneously market a film in different countries and when necessary to different audiences, I am, to a great extent, wasting my time.

In my view, it would be an act of madness to make the same mistake with the new media. In this environment, 'distribution' will come to mean less and less the physical distribution of film and videotape and will more and more become a question of disseminating electronic impulses in a myriad of interactive configurations through a variety of addressable cable and wireless systems. And one thing is certain – in whatever form these products do eventually materialise, in the end it will be those companies in possession of substantial software catalogues who will reap the real rewards of the multimedia revolution.

Now with cable, pay-TV, laser discs, CD-I and other new technologies, the studios are set to clean up once again – and they'll go on doing so, just so long as people remain enthralled by beautiful stories like *It's a Wonderful Life*, *Casablanca* and *Red River*. In fairness it should always be remembered that these libraries came into being not as the result of any deep strategic thinking or visionary inspiration, but just an extraordinary, and quite accidental by-product of the decision to store the films in case they

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could be re released at the cinema at some future date. During the thirties and forties each film title was valued on the books at \$1 against just such an unlikely eventuality!

But amid all these developments, let's not forget the power and influence of storytelling. Stories and images are among the principal means by which human soul has always transmitted its values and beliefs, from generation to generation and community to community. Movies, along with all the other activities driven by stories, images and the characters that flow from them, are now at the very heart of the way we run our economies and live our lives. If we fail to use them responsibly and creatively, if we treat them simply as so many consumer industries rather than as complex cultural phenomena, then we are likely to irreversibly damage the health and vitality of our own society.

In his wonderful book *The Secret Language of Film*, the great French screenwriter Jean-Claude Carrière — who as you know also was president of FEMIS — warns us that:

“Cinema is an art on the move, a hurried art, a ceaselessly jostled and dislocated art. This wealth of invention, which film has known since its beginnings, this apparently unlimited extension of the language's instruments (although not of the language itself, which keeps on running up against the same barriers) often engenders a kind of intoxication which once again leads us to mistake technique for thought, technique for emotion, technique for knowledge. We mistake the outward sign of change for the underlying essence of film. Constantly dazzled by technical progress, we filmmakers tend to forget substance and meaning — which are true and rare — and see only the same routines in the latest technological disguise.”

At the same time, Carrière reminds us that the actual language of moving images can change extremely fast — so much so that in the days before television, newly released prisoners who had seen no films for a decade or so frequently had difficulty following newly released pictures -the films simply moved too fast for them.

outcomes affecting the movies will be won or lost in the arena of global commerce. It's thirty years since the French media entrepreneur Jean-Jacques Servan Schreiber published his seminal book *The American Challenge*, which analysed Europe's economic decline in the face of the overwhelming penetration of American goods and ideas. "The confrontation of civilisations will now take place in the battlefield of technology, science and management," he concluded. "The war we face will be an industrial one."

All of us

All of us in this room have the opportunity to influence that struggle -all of us can help create a programming, software and information-based industry capable of competing at the leading edge of what may well turn out to be the twenty-first century's most exciting, profitable and influential industrial and cultural sector. Surely we should be developing strategies which will encourage the intelligent, and dare I say sensitive exploitation of these vast assets, both for own benefit and for the benefit of the world as a whole.

Of one thing we can be absolutely

We have to rethink who and what we are as an industry and who and what we truly represent.

sure. Whatever predictions we

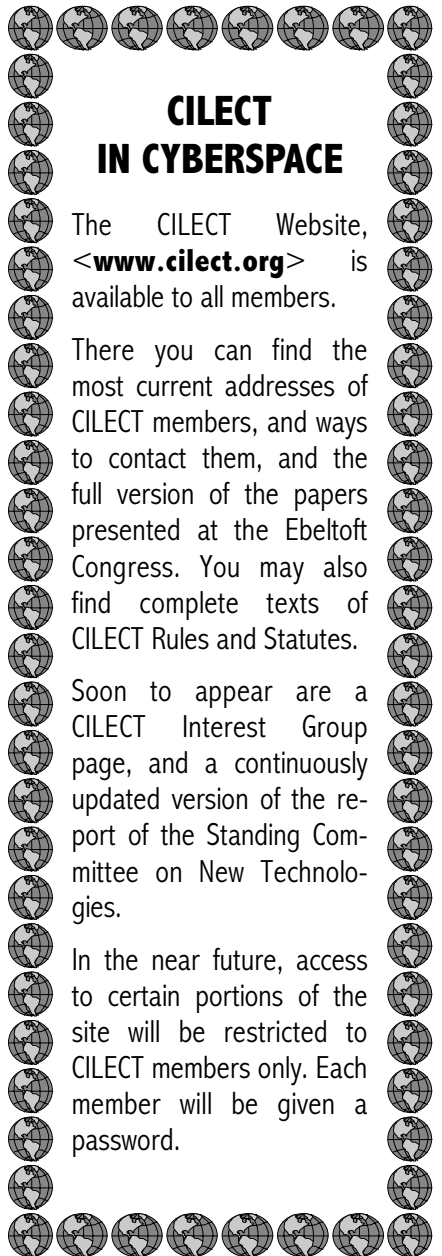
make about the impact of all these new technologies are bound to contain much that is wrong, in the same way that the Victorians got it wrong - whether they declared themselves wholly in favour of steam and progress or whether they thought railways spelt the end of civilisation and social order as they know it. We get it wrong because we can only describe the new and unknown in terms of what is already familiar to us.

The American writer Henry Thoreau once complained of the folly of building a telegraph line from Texas to Maine without first establishing whether there was anybody, in either place, who had anything useful they wanted to communicate. The intervening century and a half has proved beyond any shadow of a doubt that the lack of anything substantial to say is no bar to developing ever more sophisticated forms of communication — especially if they can carry advertising.

CILECT has the opportunity to

fulfil an important role in all of this. As an organisation it has always played an invaluable role in bringing together educators and curriculum designers from around the world to discuss developments in the film and television industries. Now it is beginning to cast its net much wider, to embrace new technologies and the new opportunities and responsibilities that come with them. We have to rethink who and what we are as an industry and who and what we truly represent. Your deliberations over the next few days are in my view a timely and important step in that direction.

Sir David Puttnam



CILECT IN CYBERSPACE

The CILECT Website, <www.citect.org> is available to all members.

There you can find the most current addresses of CILECT members, and ways to contact them, and the full version of the papers presented at the Ebeltoft Congress. You may also find complete texts of CILECT Rules and Statutes.

Soon to appear are a CILECT Interest Group page, and a continuously updated version of the report of the Standing Committee on New Technologies.


In the near future, access to certain portions of the site will be restricted to CILECT members only. Each member will be given a password.

Cilect Projects 97-99

INTERACTIVE DISTANCE LEARNING

The General Assembly voted four projects, which will be developed over the 1995-1997 biennium.

Project Chair Rod Bishop, AFTRS, Sydney, explains what his project is about.

 recent Forbes magazine claims one million students in the USA are studying in virtual classrooms. Most, if not all, are involved in Web-based training. Students register at a Web site by clicking with a mouse and are signed up for a course. Pre-course material is either mailed or down-loaded into their computer. Payment is required before the databases are accessed, or in some cases, students are required to pay for courses at assessment or "certification" stage. The educational arm of Sun Microsystems, "Sun University" currently offers 70 modular on-line courses in computer-based training. The courses generate 36,000 student days and \$US20,000,000 in revenue.

Training in computer software is ideally suited to distance learning. It avoids the problem of offering high-end developments to students with low-end computer and operating systems. There is no point in offering software that can't be received - such as compressed video for older Macs and PCs.

As computing power continues to increase while computing costs decrease, the potential for Interactive Distance Learning for Cilect members will become a reality. At the moment, 40 US colleges and universities are communicating up to 100 times faster than today's Internet by working on Internet 2 (a network with a 622Mbps capacity). The power of this system will allow transfer of education on demand, multimedia courseware, high-quality video, desktop video-conferencing and digital libraries.

The Interactive Distance Learning project will monitor this growth industry and look at ways film and tele-

vision schools can benefit from on-line delivery. When the technology allows us to stream high-quality video and sound to individuals in different locations, (but sharing a single virtual environment and communicating and interacting in real time), the educational horizons for film and television schools in Cilect will be greatly expanded.

With the rapid changes in technology will come the need to revise our teaching methods and create new curriculum. The Interactive Distance Learning project will begin creating teaching models for these new areas.

At Ebeltoft, the following schools expressed interest in this project Escola de Comunicacoes e Artes Universidade de Sao Paulo; Escuela Internacional de Cine y TV; Film and Television Institute of India; Academia de Teatru si Film Facultatea de Film si TV; Escola Superior de Cinema I Audiovisuais de Catalunya; Department of Film and Television, UCLA; National Film and Television School (UK)

Other Cilect schools interested in participating in the project should contact:

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CONGRESS
1999

IN
BARCELONA

*ESCAC,
the Film and
Audiovisual
School
of
Catalonia,
has offered to
host the next
Cilect
Congress.*

*Tentative
date:*

*Autumn
1999*

VISIONS 2

GEECT Documentary Workshop,

Amsterdam, December 97

What is a documentary film? Is there a specific documentary film language? Is it possible to mix documentary and fictional scenes in the same film? What similarities and differences are there between documentary film, non-fiction film, factual film, reportage, creative documentary, direct cinema, cinéma vérité? What about narration? What moral and ethical considerations must a documentary filmmaker bear in mind? What are the practical procedures in planning, shooting and editing a documentary?

These and other questions were discussed during the three-week workshop in Amsterdam. There were lectures, group discussions and practical exercises using light video-camera equipment and editing facilities. Students worked both individually and in groups,

Each student had to bring a previously made film to show (either documentary or fiction) as part of a presentation of his or her work and interests. Each student also had to bring a proposal for a new documentary film to be created. Workshop teachers analysed these proposals dramaturgically as well as for content, and met both individually and as a group with the participants to critique and develop the proposals. The goal was for each student to leave Amsterdam with a well-developed plan for a documentary, expressing not only the filmmaker's point of view on a chosen subject, but also the form to contain it.

Classical documentary films were screened as well as modern examples from different countries, in order to see various styles and choices within the documentary tradition.

During the general assemblies the participants discussed all aspects of documentary production from idea to finished film, including research, raising money, pre-production, shoot-

ing and editing. They touched on such topics as informed consent, point-of-view, the relation of filmmaker to subject, the role of the narrator/filmmaker, how to analyse images and films, target groups, addressing an audience and other questions which may arise from the students during the workshop. The primary objective, however, was the development of each student's proposal.

Alongside these lectures and discussions, there were a number of practical exercises, performed in small groups or individually. The participants also attended the ongoing International Documentary Festival in Amsterdam (IDFA).

*Madeleine Bergh,
Chap Freeman,
Workshop Tutors*



THE MIRROR OR THE HAMMER

Documentary Education under the spotlight in Amsterdam.

"Art is not a mirror held up to reality, but a hammer with which to shape it." Brecht's famous dictum calling for activist art was the point of departure for a two-day round table conference held at the Netherlands Film and Television Academy in Amsterdam December 13-14, 1997.

Taking part were thirty-two documentary teachers from nineteen countries — from as far afield as Ghana,

Indonesia, the United States, Brazil, Mexico, as well as from most countries in Europe. They had been invited to meet their international colleagues to exchange methods, ideas, approaches, even projects and training exercises.

The Conference, hosted by Rolf Orthel, as Project Co-ordinator, was planned as part of CILECT's biennium Project No. 4 on teaching documentary, coincided with the first of GEECT's Visions 2 European workshops.

Seventeen students from ten countries were already in Amsterdam taking part in the three-week workshop. They took a break from their crowded schedule to attend one session of the conference to offer delegates their "consumer" perspective on documentary training. It is rare for students to be directly involved in a CILECT event (although the participation of students is both policy and practice for any appropriate GEECT project). However, on this occasion the students' pragmatic attitude to their individual training programmes showed a fairly universal set of experiences and expectations. It could even be said the students were somewhat bemused by some of the ethical and social concerns the moderator, Michael Rabiger of Columbia College, Chicago felt were central to the debate. Launching the first session, he had taken Brecht's credo, and posed a series of questions — amongst them:

Are there any means to encourage students to acknowledge the world's ills?

Shouldn't we teach students to care more about others than themselves?

Are audiences moved to action by documentaries?

Why are most documentaries so routine?

Can a teacher expect to have any moral authority?

Why is most crusading left to television journalism?

Three delegates were invited to

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FESTIVALS

Argentina

3rd International Festival of Filmschools, Mar del Plata

El 3er Festival Internacional de Escuelas de Cine, organizado por la Universidad del cine, se llevó a cabo en el marco del 3er Festival Internacional de Cine de Mar del Plata. Participaron 39 escuelas de cine de 23 países de todo el mundo.

Las exhibiciones se realizaron en el Teatro Colón de Mar del Plata, entre los días 15 y 20 de noviembre. La cantidad de público asistente a las funciones ascendió a 1000 personas diarias aproximadamente. El ingreso del público fue libre y gratuito. La organización del Festival estuvo a cargo de Alumnos.

Premios

Competencia Oficial Cine

Primer Premio:

Por unanimidad, por su mirada universal al mundo de lo cotidiano, a la película *NEGOCIOS*, de PABLO TRAPERO (Universidad del Cine/Argentina).

Menciones:

a DIANA DUMBRAVA, por la actuación de un personaje que define sin concesiones dramáticas la película *MARIA* (Academia de Teatru si Film/Rumania).

a MAURICIO RICCIO, por su búsqueda formal en la imagen como director de fotografía de la película *AVISO PARA NAVEGANTES* (Escuela Provincial de cine y TV de Rosario/Argentina).

a la película *A BRIEF JOURNEY* de KAVITA JOSHI, por su compromiso político y social con la mujer en la India (Film & TV Institute/India).

Competencia Oficial Video

Primer Premio:

Por la expresión de un compromiso humano, histórico y político en una inédita búsqueda formal en relación a su tema, al video *LA PATRIA Y EL INVIERNO*, de PABLO VAZQUEZ (Universidad de La Plata/Argentina).

Menciones:

por animar con técnicas artesanales formas no convencionales en el género, se otorga una Mención en el rubro animación a *VAGABUNDOS*, de INES TRIGUB y CECILIA ZANATTA (Universidad del Cine/Argentina).

por el trabajo de experimentación que muestra una mirada diversa de lo real cotidiano, al video *SPICY MOVIE*, de ALFRED RYF TRIANGELI (I.N.S.A.S./Bélgica).

Asimismo se ha otorgado el Premio del Público al mejor corto Argentino en las categorías Cine y Video, a las siguientes realizaciones:

Categoría Cine

LA ULTIMA CENA, de DANIEL DE LA VEGA (C.E.R.C./Argentina).

Categoría Video

PARQUE CHAS: MITOS Y LEYENDAS, de RAUL MEDINA (UBA-Diseño de Imagen y Sonido/Argentina).

Mexico

4th International Festival of Film Schools, Mexico City

The IV International Festival of Film was held at the Centro de Capacitación Cinematográfica and the Cineteca Nacional on October 8 through 15, 1997 in Mexico City.

In its competition section, 78 shorts were presented on film (in 16 and 35mm) and 47 in video format. In addition, 8 parallel showcases completed this intense exhibition of short films:

The International Short Film Festival of Sao Paolo

The Clermont Ferrand Short Film Festival

Contemporary Spanish Short Films

50th Anniversary of the Hungarian School of Theatre, Film and Television

Tribute to the Sam Spiegel School of Film and Television of Jerusalem

Works by Latin American Students in German Film Schools

Recent Works by Mexican Film Schools

Recent Works by the Centro de Capacitación Cinematográfica, Mexico

50 schools participated in the festival, representing over 20 countries.

Awards — Film Section

Best Film and Best Fiction Film: *Bedouin Sand*, by Omri Levy, Sam Spiegel School of Film and Television, Israel. This film was awarded the Festival trophy, a Hi-8 video camera, and 2000 feet of 16mm film.

The category for Best Documentary was declared as void.

A second fiction film was awarded a **Special Judge's Award:** *The Navigator*, by Stefan Schneider, Munich Film and Television School, Germany. This film was awarded the Festival trophy and 2000 feet of 16mm film.

Best Animation Film: *Uncle*, by Adam Elliot, Victorian College of the Arts of the University of Melbourne, Australia. This film was awarded the Festival trophy and 2000 feet of 16mm film.

Iberoamerican Federation of Image and Sound Schools **Award for Best Latin American Production:** *The Stairs*, by Philippe Barcinski, the School of Communication and Arts of the University of Sao Paolo, Brazil. This film was awarded the Festival trophy and 2000 feet of 16mm film.

For the first time in the history of the Festival, as a result of the urging of CCC students themselves, students were given the opportunity to vote for the **Students' Award for Best Film:** *Fake!*, by Sebastian Peterson, Konrad Wolf Film and Television School of Potsdam, Germany. This film was awarded the Festival trophy and 2000 feet of 16mm film.

OCIC Award for Best Film: *The Lesson*, by Craig Marsden, Tisch School of the Arts, New York University, U.S.

OCIC Honorable Mentions: *A Good Place to Be*, by Ayelet Bargur, Camera Obscura, Israel; *The Vacation*, by Emmanuelle Bercot, FEMIS,

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FESTIVALS

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France. Other mentions went to all the Israeli schools that participated in the Festival: Tel Aviv University, Camera Obscura, and The Sam Spiegel School of Film and Television.

Awards — Video Section

Best Video and Best Documentary Video: Luchando Frijoles; Cuba de un día a otro, by Fabrice Arango and various other film makers. Cantonal School of Art of Lausanne, Switzerland. This video was awarded a digital video camera and the Festival trophy.

Best Experimental Video: Íconos en agua mineral, by Rafael Andrino. Coordinación de Medios, Universidad de Guadalajara, Mexico. This film was awarded the Festival trophy.

Best Fiction Video: Las lágrimas de Castro, by Merlijn Passier. Dutch Film and Television School. This video was awarded the Festival trophy.

The program of the Festival was completed with a series of parallel activities:

The seminar entitled "Narrative and Film", headed by teacher and writer Eliseo Alberto de Diego took place on December 13 through 15. In this seminar, the specific relationship between literature and film narrative and film making, was explored. Speeches, debates and discussions with distinguished professionals of the literary and film media helped to enrich the continuous training of students of film and scriptwriting. Present at this seminar series were these and other distinguished experts: Volker Schlöndorff, Ambrosio Fornet, Maria Dora Mourao, Mogens Rukov, and Alfredo Joskowicz.

Film students and the general public had the opportunity to meet with professors and professionals. An example of these encounters was the presentation of the CD ROM of "An Interactive Film School", given by one of its creators, Croatian professor and film maker Rajko Grlic. This interactive disc is an interesting sampling of complementary teaching ma-

terial that will be made available to film schools in the future. Director Rajko Grlic also presented his film *You Only Love Once*, heading a discussion with the public after the screening.

This festival was a success due in part to the presence of representatives of the participating schools who were able to travel to Mexico, making it a truly international event. With the help of these people, the principal objectives of the Festival were achieved: to exchange experiences in teaching and learning between different film schools, and to join film makers and students in one place to celebrate the creations of this medium's newest crop of professionals.

Andrea Stavenhagen, CCC

17th Munich Student Film Festival

On Saturday, November 29, 1997 the 17th Munich International Festival of Film Schools (Nov. 22 to Nov. 29) came to a close with a festive award ceremony.

More than 170 recent productions from 37 film schools from 25 countries competed for substantial cash awards and equipment prizes. Among the awards were the festival jury prizes, the VFF Young Talent Award endowed with DM 35,000 and the Cash Prize of DM 3,000 donated by the Bavarian Film Fund. For the first time, the Student Camera Award (DM 1,500) was presented.

VFF Young Talent Award (This year, two second prizes and one third prize were awarded)

2nd Prize (DM 10,000): *THE ARCHITECT*, director: Luke Watson (Royal College of Art, Dept. of Film, London, 1997)

2nd Prize (DM 10,000): *E A S Y DAY*, director: Hans Hom (Hochschule für Fernsehen und Film, Munich, 1997)

3rd Prize (DM 5,000): *KAL*, di-

rector Ivaylo Simidciev (Nacionalna akademija za teatralno i filmovo izkustvo, Sofia, 1997)

Award for the Most Interesting School Programme (invitation to the 7th Tel Aviv Student Film Festival in June 1998 for a student and a professor):

Akademija za gledalisce, radio, film in televizijo, Ljubljana, Slovenia

Festival Jury prizes

MO, director: Christophe Chiesa (FEMIS, Paris, 1997): Director's Case (Arte Deutschland)

MENTEUR, director: Damien de Pierpont (INSAS, Brussels, 1996): Director's Case (Bavarian Television, Film und Teleclub)

KÄRLEK OCH HELA ALLTIHOPA, director: Kristina Humle (Dramatiska Institutet, Stockholm, 1997): Director's Case (Constantin Film)

CHESTER, JONES VE'ANI, director: Aviv Ma'aravi (Sam Spiegel Film and Television School, Jerusalem, 1997): Director's Case (RTL TV)

DREWNIANE OKO KRZYSZTOFA, director: Tomasz Glinski (Panstwowo Wyzsza szkola filmowa, telewizyjna i teatralna, Lodz, Poland, 1997): Kodak Film Stock

Special Prize of the Jury President

KU-DAMM-SECURITY, director: Ed Herzog (Deutsche Film- und Fernsehakademie Berlin, 1997)

FFF Bavarian Film Fund (DM 3,000)

BREZ STROMA, director Hanna A.W. Slak (Akademija za gledalisce, radio, film in televizijo, Ljubljana, Slovenia, 1997)

Student Camera Award (DM 1,500 sponsored by Film & TV Kamera-mann)

MARIA, cinematography: Mihail Sarbusca (Academia de Teatru si Film, Bucharest, 1997)

Film And TV Production Design Award — John Box Prize 1997

(DM 1,000 sponsored by Film and

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TV Production Design Course of Fachhochschule Rosenheim)

CRYOCEEN, production designer: Dimitri Merkoulou (Nederlandse Film en Televisie Academie, Amsterdam, 1997)

CILECT — DIRECTOR'S PRIZE

Invitation to the Angers Film Festival 'Premiers Plans', January 1998, France

KAL, director: Ivaylo Simidciev (Nacionalna akademija za teatralno i filmovo izkustvo, Sofia, 1997)

SCRIPT-AWARD sponsored by Drehbuchwerkstatt München (screen-play software package Screenplay Systems)

MENTEUR, scriptwriter and director: Damien de Pierpont (INSAS, Brussels, 1996)

Special Mention by the Script-Jury

1. CHESTER, JONES VE'ANI, scriptwriter and director: Aviv Ma'aravi (Sam Spiegel Film and Television School, Jerusalem, 1997)

2. CHOL, scriptwriter and director: Omri Levy (Sam Spiegel Film and Television School, Jerusalem, 1997)

3. MO, scriptwriter and director: Christophe Chiesa (FEMIS, Paris, 1997)

the cilect website is at
www.cilect.org
visit us!

HFF Munich

New dates for the Munich Student Film Festival!

The dates of the International Festival of Film Schools will move "from cold November to sunny June" as from 1998.

The festival will be held within the professional film festival of Munich — Filmfest München —, which will encourage numerous synergies, and one day will be dedicated to the screening of the (many) German film schools.

The new dates are: **Thursday 25th June 1998 (arrival) — Saturday 4th July (departure)**.

Tel Aviv University

7th International Student Film Festival

6 to 13 June 1998.

Tel Aviv University announce that their 7th International Student Film Festival will be held from 6 to 13 June 1998.

The festival is organised by students from the Film and Television Department of the Tel Aviv University. In the last festival 62 film schools from 36 countries were represented.

Special workshops will be held for the participants, focusing on film direction.

In commemoration of the twenty-fifth anniversary of the Department of Film and Television, the festival will host a special conference "Film Studies — Methods and Means".

Festival directors are Alon Caspi and Liran Atzmor.

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give their responses to the opening provocation. They were György Kárpáti from Budapest, George Stoney from New York University, and Dick Ross from the National film and Television School at Beaconsfield, UK.

By the time the students joined the forum, delegates were already posing practical questions relating to curriculum organization, research methodology and ways to teach professional approaches to subjects and subject matter.

When the plenary sessions split into smaller groups, delegates had specific areas to debate — selection of applicants, first exercises, the function of masterclasses, evaluation of student and tutor performance, the impact of new video and digital technology, defining relevant documentary forms and designing a paper structure.

At the end of each of the sessions devoted to group discussions the delegates reassembled to report to the full conference. All the discussions were recorded and are currently being transcribed, before being edited as a CILECT project report.

Dick Ross, NFTS.



La revue "Entrelacs", publiée par l'Ecole supérieure d'audiovisuel de Toulouse, souhaite recevoir des propositions d'articles sur le thème "Aveux et désaveux de sens". Date limite: 30 avril 1998.

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Cilect Schools at the Angers Festival, January 1998

Quite a number of CILECT/GEECT schools were represented at the Angers Festival "Premiers Plans" that took place last January: INSAS, Brussels, NATFIZ, Sofia, FAMU, Prague, DDF, Copenhagen, ESA, Toulouse, FEMIS, Paris, Louis Lumière, Noisy le Grand, GSITF, Tbilisi, HFF Potsdam, PWSFTT, Lodz, ESTC, Lisbon, VGIK, Moscow, SFF, Budapest, CSC, Rome, AGRFT, Slovenia, DAVI, Lausanne, ESAV, Geneva, NFTA, Amsterdam, NFTS, UK.

Students attended, but also teachers and directors of the schools. They came for the festival and for a two-day European symposium organised in cooperation with FEMIS, Paris. The theme of the symposium was "What sort of career is there after film school?". Graduates outlined their experiences and the debates focused mainly on what schools do to prepare their students to walk out into the hard world once they leave the protected environment of the teaching institution. René Bonnell — who has replaced Jean-Claude Carrière as President of the French school — chaired the symposium, and the debates were moderated by the FEMIS General delegate, Patrice Beghain.

Meeting of the GEECT Executive

The symposium also gave the full Geect executive — among which there are two members of the CILECT Executive — the opportunity to have a mini-meeting.

Some very good news for CILECT and for GEECT: negotiations are well underway with Natfiz, Sofia to host a **Visions 2** workshop around Easter 1998. Visions 2 is the continuation of the series of "moving" or itinerant workshops for students on documentary that was started in the last biennium.

Triangle: a tentative date for the workshop is October 1998. The place should be Terni, not far from Rome. Just as Visions, Triangle is the continuation of a workshop held in the previous biennium. The Triangle stands for the cooperation between the writer, the director and the producer in the making of a film. This year students too will be invited and results

of changes in the teaching methods — after the introduction of the Triangle model, will be discussed. Triangle is one of the four projects voted at the General Assembly in Ebeltoft.

The Poitiers Festival is interested to organise an event with GEECT during the 1998 edition of the festival. There was an exploratory meeting with representatives of the festival.

Henry Verhasselt

Le chemin de l'école ^(*)

Guy Chapouillière, Director of ESAV, Toulouse, advocates that schools should offer students a space of freedom and experimentation.

Pour évoquer les difficultés qu'il a eues tout jeune à construire son désir de faire du cinéma, Pierre Schoenderffer aime à dire que "la profession vivait dans un château dans lequel, pour entrer, il fallait être déjà"; cette formule toute kafkaïenne dénonce l'insoutenable confiscation, par quelques uns, de l'expression cinématographique. Actuellement, le flux complexe de l'audiovisuel est encore plus convoité car il se mêle de tout, avec une certaine efficacité. Alors rien de surprenant que le courant de la mondialisation le soumette ou jeu d'une torsion qui tend à l'uniformisation de ses services et de ses contenus. Fernando "Pino" Solanas, cinéaste argentin, parle d'agression sauvage et d'un mal mortel qui menace "d'effacer les imaginaires qui distinguent les pays les uns des autres". Voilà qui est clair, le film n'est donc nullement une affaire de presse-bouton mais plutôt celle d'une activité intellectuelle qui fabrique du mémorable et qui, par conséquent, contribue à cimenter une société, à ériger son identité. Récemment, Karl Popper suggérait de ne prendre comme réalisateurs que les gens capables de comprendre « qu'ils participeront à un processus d'éducation de portée gigantesque »... En 1938, S.M. Eisenstein souhaitait « que les techni-

^(*) *Guy Chapouillière distributed this text to the participants of the Angers symposium.*

ciens du Cinéma étudiant non seulement la composition dramatique et le métier de l'acteur, mais se donnent la même peine afin de se rendre maîtres de toutes les subtilités des réalisateurs de montage dans tous les domaines de la culture »... vaste programme d'enseignement. A distance, avec des raisons différentes, ces deux témoins font du film un véhicule de la pensée et laissent entendre que, sur les voies de la création audiovisuelle où les écueils sont fréquents, l'École doit tenir sa place. Or, un petit effet de loupe sur l'Histoire du Cinéma leur donne un peu raison. De Vsevolov Poudovkine à Emir Kusturica ou Arnaud Desplechin en passant par Wim Wenders ou Tomás Gutiérrez Alea, beaucoup ont emprunté et embelli de leurs inventions esthétiques le chemin de l'École, en émancipant le cinéma dans une gerboisance pluraliste. Néanmoins, l'École ne peut-être une brèche qu'à la condition d'offrir un terrain d'aventures à la portée de tous; un cadre propice à de nombreuses expériences de réalisation, selon des procédures chères à Lévy Strauss, où le bricolage et les tâtonnements facilitent la construction de la personnalité de l'apprenti-réalisateur, pour qu'il s'insère librement dans le métier. La découverte du film audiovisuel, cet étrange labyrinthe parsemé de trophées divers, passe par là.

C'est un peu l'histoire de John Carpenter. En 1968, il intègre [l'University of Southern California (USC) où il va rester six ans, pendant lesquels il se fait la main sur un court-métrage primé aux Oscars, *The Resurrection of Bronco Billy*, ainsi que sur un essai de science-fiction *Dark Star* que des investisseurs permettront de transformer plus tard, hors École, en long-métrage. Cette installation dans la durée et les essais multiples qu'elle autorise sont consubstantiels de la bonne École. De son côté, Martin Scorsese, prétend que le style de montage à l'œuvre dans *New York, New York* est né à la New York University et sans aucun doute lié à la singulière rencontre avec le professeur Haig Manoogian: « Haig montait sur l'estrade et vous assénait un cours magistral d'une heure et demi avant de vous projeter un film. Un jour, il nous a montré les *Rapaces de Stroheim*; un étudiant lui a demandé pourquoi il n'y avait pas de musique. Il a répondu du tac au tac: « Vous vous croyez au spectacle ? Foutez moi

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le camp immédiatement. Son obsession, c'était de traiter le cinéma avec sérieux -ce qu'il voulait dire par là, c'était qu'on pouvait discuter, rire ou se moquer des films, mais qu'il fallait venir à son cours par amour du cinéma... Il nous donnait la force: il était possédé d'un zèle quasi religieux et quand on avait une idée, on se retrouvait en moins de temps qu'il ne faut pour le dire dans la rue, en train de filmer ».

Cette forte aimantation est un effet de rencontre que l'École a l'impérieux devoir de produire: l'élève doit avoir l'occasion de s'arracher. Autrement dit l'accompagnement doit rendre l'étudiant un peu las du monde ancien, le connaître et le comprendre sans le déplorer, pour faire surgir l'inattendu, créer un événement, bref, faire penser et réaliser sans craindre ni l'audace ni la folie, afin que des formes cinématographiques deviennent son style.

Les formations qui se rapprochent de ce schéma demandent parfois de l'argent et du temps. Mais qui peut contester que la défense du patrimoine et de son avenir soit garantie par l'investissement qu'on lui consacre?

El camino de la escuela

Guy Chapouillié, ESAV, Toulouse

Cuando evoca las dificultades que tuvo desde muy joven para construir su deseo de hacer cine, a Pierre Schoendoerffer le gusta decir que "la profesión vivía en un castillo en el cual para entrar, hacía falta estar ya"; esta fórmula tan kafkiana denuncia la inaguantable confiscación que hacen algunos de la expresión cinematográfica. Actualmente, el complejo mundo audiovisual es mucho más codiciado porque se expande por todas partes, con bastante eficacia. No es de extrañar que la corriente de mundialización, haga con él juegos malabares para alcanzar la uniformidad de sus servicios y de sus contenidos. Fernando "Ping" Solanas, cineasta argentino, habla de agresión salvaje y de un mal mortal que amenaza "con borrar el mundo imaginario característico de cada país". Esto queda claro, no es para nada una cuestión de apretar simplemente el botón, sino más bien una actividad intelectual que fabrica memoria y que por consiguiente contribuye a cimien-

tar una sociedad, a erigir su identidad. Recientemente, Karl Popper sugería que sólo fueran admitidos como realizadores aquellos capaces de comprender "que ellos participarán en un proceso de educación de alcance gigantesco"... en 1938, S.M. Eisenstein quería "que los técnicos de cine estudiaran no sólo composición dramática y la carrera de actor, sino que se esforzaran de igual manera para adueñarse de todos los entrecillos de los realizadores de montaje, en todos los dominios de la cultura"... vasto programa de enseñanza. Salvando las distancias con argumentos diferentes, estos dos testigos hacen de la película un vehículo de pensamiento y sugieren que por el camino de la creación audiovisual sembrado de escollos, la Escuela debe mantenerse firme. Ahora bien, mirando detenidamente la historia del cine, puede que tengan razón. Desde Vsevolod Poudovkine hasta Emir Kusturica o Arnaud Desplechin pasando por Win Wenders o Tomás Gutiérrez Alea, muchos tomaron el camino de la Escuela adornándolo con sus invenciones estéticas, liberando el cine mediante su entusiasmo pluralista. Sin embargo, la escuela sólo será una solución si ofrece un espacio para la aventura al alcance de todos; un marco propicio para innumerables experiencias de realización, según los procedimientos preferidos de Lévy Strauss, en los que la experimentación y vacilación facilitan la construcción de la personalidad del aprendiz de realizador, para que se inserte él mismo en la profesión. El descubrimiento de la película, este extraño laberinto salpicado de trofeos diversos, pasa por ahí. Es más o menos la historia de John Carpenter. En 1968, ingresa en la Universidad de Southern California (USC) donde va a permanecer seis años durante los cuales se entrena con un cortometraje premiado en los Oscars, *The Resurrection of Bronco Billy*, así como con una prueba de ciencia ficción *Dark Star* que los promotores permitirán transformar más tarde, fuera de la Escuela, en largo metraje. Este esfuerzo perseverante y las múltiples pruebas se deben al hecho de que sea una buena Escuela. Por su parte, Martin Scorsese sostiene que el estilo de montaje utilizado en *New York, New York* nació en la New York University está sin ninguna duda vinculado al excepcional encuentro con el profesor Haig Manoogian: Haig subía al estrado y nos lanzaba un curso magistral de hora y media antes de proyec-

tar una película. Un día nos mostró *Greed* de Stroheim; un estudiante le preguntó por qué no tenía música. Le espetó: "¿cree usted que está en un espectáculo? ¡Lárguese!..." Su obsesión era hablar de cine con seriedad — lo que quería decir con esto, era que podíamos discutir, reírnos o burlarnos de las películas, pero que teníamos que venir a su clase por amor al cine

... Nos transmitía fuerza: estaba poseído por un fervor casi religioso y cuando se nos ocurría una idea, en menos que canta un gallo, nos encontrábamos en la calle filmando". Esta poderosa atracción procede de los encuentros que la Escuela tiene la obligación de provocar: el alumno debe tener la ocasión de realizarse. O sea que esta formación debe causar en el estudiante el hastío por el mundo antiguo, conocerlo y comprenderlo sin echarlo de menos, para hacer brotar lo inesperado, crear un acontecimiento excepcional, en fin, hacer pensar y realizar sin temor a la audacia ni a la locura, para que las formas cinematográficas se conviertan en su estilo. Las enseñanzas que se acercan a este modelo exigen a veces dinero y tiempo. ¿Pero quién puede dudar que la defensa del patrimonio y de su futuro se garantice mediante la inversión que se le concede?

Traducción de Carmen Florentin, Lectorice à l'Université Toulouse Le Mirail et Carla Fernandes.

THE LANGUAGES OF CILECT

EN FRANÇAIS DANS LE TEXTE!

Ne l'oubliez pas, dans un souci d'ouvrir plus largement la lettre d'information aux non-anglophones, vos articles sont également acceptés en français et en espagnol.

¿Y EL ESPAÑOL?

¡No lo olviden! Para dar mejor oportunidad a los no anglófonos de expresarse en la newsletter, artículos en español y en francés están también aceptados.

Articles are also accepted in French and Spanish in order to open the newsletter to non-English speaking contributors.

The Schools

New members

◆ Institut International de l'Image et du Son

IIIS

Parc de Pissaloup

F-78190 Trappes

Candidate Member

Director: Robert Caplain

Tel: +33 1 30 69 00 17

Fax: +33 1 30 50 43 63

Telex: 699 800

E-mail: iiis@calva.net

Candidate member

◆ Carolyn Vaughan, AFTRS, Sydney

Corresponding member

The Executive admitted the new members in January 1998.

HFF Munich

The Hochschule für Fernsehen und Film Munich celebrated its 30th anniversary with a great and crowded party last January. More than half of the 700 to 800 guests were graduates; many of them working in top positions. Through all the three decades HFF/M is proud of the fact, that continuously around 85% of its graduates are living of what they have learned and achieved at their school. Several festivals inside and outside Germany celebrate the anniversary with HFF/M retrospectives.

A 525-page book compiling the professional curriculum vitae of all graduates from the first ten courses was published as volume I of a "HFF - Guide". Volume II is in preparation.

CILECT CONTACT GROUPS 1997

The brochure with the composition of the different CILECT CONTACT GROUPS, compiled and edited by Wolfgang Längsfeld and Monika Geng-Weber of HFF Munich, was delivered to all schools and delegates participating in the 1997 Cilect Congress in Ebeltoft/Denmark.

Schools that have not attended the Ebeltoft event can order a copy from the Cilect Secretariat in Brussels.

Wolfgang Längsfeld is planning to publish an updated version of the guide-

book for the 1999 congress in Barcelona.

All teachers, who would like to join one or the other Contact Group should communicate with Wolfgang Längsfeld in Munich.

The CILECT Executive is trying to organise an event which will give the opportunity for as many members as possible to assemble during this current biennium. This event shall give the opportunity for the Contact Group members to get in touch and start working together on a permanent basis.

More details to be published soon.

Wolfgang Längsfeld/HFF/M

AFTRS, Sydney

AFTRS Director Rod Bishop and Digital Media Manager John Colette are well known to CILECT members.

The following recently appointed AFTRS staff, are interested in participating in CILECT PROJECTS and establishing contact with CILECT colleagues with similar interests.

Annabelle Sheehan has been appointed Head of Teaching. Annabelle has worked in post-production on seventeen cinema features including *The Piano*, *Lorenzo's Oil*, *Fearless*, *The Portrait of a Lady*, *Dead Calm*, and *Mad Max Beyond Thunderdome*. Annabelle was awarded Best Achievement in Sound for her work for *The Piano* by the Australian Film Institute and the USA Motion Picture Sound Editors Guild Awards for *Dead Calm* and *The Piano*. Annabelle holds a Master of Arts in Cinema Studies from New York University. Her previous teaching appointments include University of Technology, Sydney and New York University.

Over the past two years Annabelle has been instrumental in the development of the new AFTRS post-graduate curriculum. ***She is interested in contributing to CILECT curriculum development projects.***

Patricia Lovell, icon in the Australian film industry for over twenty years, now leads the AFTRS Producing Department. Patricia produced the Australian agenda-setting films *Picnic at Hanging Rock* and *Gallipoli* for director Peter Weir. Her other credits include

Break of the Day, *Monkey Grip* and *The Perfectionist*.

Trevor Graham has an outstanding reputation as one of Australia's leading documentary makers. During his career he has made over fifteen documentaries on varying topics. His recent credits include *Aeroplane Dance*, *Land Bilong Islanders* and *Mabo - Life of an Island Man*. *Mabo* is the film about Eddie Mabo, the man who gave his name to the High Court judgement which changed the legal and political landscape of Australia for indigenous land rights. Mabo was awarded Best Documentary Film in 1997 by the Australian Film Institute.

Trevor now manages the AFTRS Documentary Strand and is keen to discuss documentary curriculum and issues with CILECT colleagues.

CILECT contacts at AFTRS

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Library:

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Check the AFTRS home page for other department contacts and information: www.aftrs.edu.au

Carolyn Vaughan

Academy for Theatre and Film, Bucharest

The Academy organized from 1 to 3 December 1997 the second edition of their Student Short Film Festival. Wolfgang Längsfeld and Henry Verhasselt were invited to attend, respectively as president of the jury and jury member.

Faculty of Dramatic Arts, Belgrade

FDU announce that they will organize a European Summer Film School in September 1998.

Details in a coming issue of the newsletter.

Windy City International Documentary Festival

CALL FOR ENTRIES

The 1998 Windy City International Documentary Festival is seeking entries from film- and videomakers worldwide. The deadline for entries is April 10th, and the Festival will be held from September 19th to 27th in Chicago, Illinois, USA. The festival showcases juried and invited programs of films and videos reflecting the richness and diversity of humanity, and focusing on human issues from perspectives personal to global, and in styles ranging from the serious to the whimsical. Awards in Professional/Independent and Student categories. All entries must have English language audio track or subtitles. Preview formats, 1/2" cassettes in NTSC, PAL or SECAM, non-returnable; festival exhibition formats NTSC Beta, 3/4" U-Matic, and Hi8 video; 1/2" video any standard; and 16mm and 35mm film.

Entry fee of US\$40 for professional and independent entries, \$35 if IDA member; \$20 student entries or \$15 for student IDA members. For an entry form, write us at Windy City Festival, c/o the Documentary Center, Columbia College Chicago, 600 S. Michigan Ave., Chicago, IL 60605, USA; call 312-344-7773; or e-mail us at WindyCFest@aol.com, giving your name and address or fax number. The Festival is presented by the Harmony International Documentary Project and co-sponsored by Columbia College Chicago and the International Documentary Association (IDA).

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CILECT NEWS

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Cilect News is published four times a year.

Contributions are accepted and printed in English, French and Spanish. They may be edited for reasons of space.

In view of the diversity of languages in the CILECT membership, contributions in several other European languages can generally also be accepted. However in the case of contributions received in languages other than English, French or Spanish only an abstract prepared by the Editor will be printed in the newsletter.

*Deadline for receiving
your stories:*

15 April 1998

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Changes at CCC, Mexico

Gustavo Montiel has been appointed Head of Production of the Mexican Film Institute. Gustavo Montiel will remain attached to the CCC as a teacher.

Telephones, faxes and email address of the Office of the President are unchanged.

The acting director of the CCC is **Angeles Castro**.

STOP PRESS

Changes at NFTS, UK

Stephen Bayly has been appointed Director of the National Film and Television School, UK, replacing **Henning Camre**, who has accepted the post of Director of the Danish Film Institute.

Bayly and NFTS Board Chairman David Elstein have asked Camre to remain attached to the NFTS and have formally appointed him to the post of Consultant for International Relations.

Bayly is a producer and is himself a graduate of the NFTS. He has previously served as President of the NFTS Alumni Society. He has worked as a director *Just Ask for Diamond* (1988), *Coming Up Roses* (1986) and *Pigs Might Fly* (1984) (TV). More recently he produced *Mrs. Dalloway* (1997) and *Richard III* (1995).

In Denmark, Camre will be in charge of state participation in feature production, short film production, and the Film Museum, all of which are responsibilities of the newly-restructured Danish Film Institute.

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New Member

The Executive admitted **The National Film Institute, Jos, Nigeria** —February 1998— as candidate member under the new statutes.

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