

## **Friday 06b – Niels Pagh Andersen discussion**

### **John Burgan**

I think were closing, well were slightly under an hour so we have, 50, 55 minutes maybe. But as with all the other sessions its kind of an open floor, I don't know is there a particular way you want to...

### **Niels Pagh Andersen**

No, but now I have been, now it's the fun part for me because we start the dialogue. I wanted to hear a little bit, because I think it's a dilemma, teaching that we only have the words. In working in a media that works in visual, subtexts, it's the strength. How can you guys deal with that dilemma?

### **Hajo Schomerus, IFS Köln**

We were talking about that, I am teaching cinematography, we have mainly cinematography students and I. we were talking about it on the floor and I'm having a hard time trying to open their mouth to start to talk. And to, not to be ashamed and not to be shy and not to make this, transfer from visual imagination and try to put it in words. This is something I realise is a huge, huge step for them at least in the first year or first two years. They, this whole idea that you can actually talk about what you are doing without showing you, this is something that they have to learn from scratch. Its something, I've only been doing this for a year now, a year and a half and that was a big surprise for me. That they come and they can't talk, they don't like to talk, this is something that is a big, big surprise. Being in documentary, working in documentary I've been working a long time I know that you have to talk to people, you have to discover the world around you and everything and then, there is film students. And they don't talk, it was a big surprise.

### **Dan Weldon, Northern Film School, Leeds**

I just maybe remembered something that I've just learnt recently. Which is, I've been working a MA course in a Northern film school, it's all about building up to the Master's film at the end, I'm sure were all very familiar with that kind

of thing. And I just realised that, and I've been doing it just with this year is that about a day before they're about to shoot and they're completely anxious. And there was one particular film, they were all going to Spain and it's really, ambitious film they all think their going to fail and the actors one had to pull out and all sort of crazy. So you get the director and the producer together, right at the very last minute, go through the script, talk through the film to talk through the film.

That has been the most valuable conversation between us. Not what have you done, prove to me you can understand what you're doing but describe to me how you're going to shoot it, what are you try to get out of it, what does it mean? What are we after with this story, sort of thing. And it worked, and in a way what's interesting for me is that, that is the real moment and it's not in the timetable, its not organised that way, it's can we have a quick conversation that lasted for four hours. And then they go off, in their trucks and their vans and their planes and stuff. It's all in their head and I saw the rushes just last week. They'd come back and all of that conversation, it was there it was all, and different view points. The way they covered and the way they, this is fiction yeah. So the way the stories evolved through different takes and things and yeah, in terms of...

### **Hajo Schomerus**

They'd come a long way.

### **Dan Weldon**

Well I'm not sure, I don't think, I don't think they would have done the same thing if we hadn't had that conversation...

### **Humphry Trevelyan, USW**

There's, one might seem a little, easing or so, but certainly on our course of probably documentary even more over fiction, students always have to present their ideas right from day one. They have to talk, they, that's rather formal, slightly different from what your saying. Which, but, but it is a absolute

requirement that they present their ideas to each other and their tutors so every step they have to do that...

### **Hajo Schomerus**

Well this is something different, I don't think, they control for something a little, small exercise that I've been doing. [...] So I sent them all an email saying: "can we start at nine o'clock, everybody has to bring a good picture, one picture". Nothing mentioned, no explanation - they have to bring a picture. And then they came with a print out and then I said "ok put it back" and then I said describe it to the other students, so explain - so I have my picture - so what's on it? What is it like? And formally they can speak about it, ok so there is a duck sitting on a bench or whatever and you see a mountain, but they, but they can't really, why they think it is a good picture. What touches them, what they like about the moment that's very, that part's very difficult.

### **Niels Pagh Andersen**

That was my question before because one thing is, are the students good at verbalising? But how do we teach subtext? How do we teach all of these things that are in-between the words? How do, you know for me that is the dilemma then is, how do you guys, dealing with that to, learn to read to experience to look. To feel, to think of some of the things that Arne was telling us about, its true. That there is this sort of sub textual reading of the world that we human beings have.

### **John Lvoff, ENS Louis Lumiere**

I use, I think, the first, first clip I ever show students in class, I teach in France. And in France all people talk, I'm a dual national so French and American and in America they say all the French do is talk in movies, so you just put two people in a café and they talk. And so whether I taught at FEMIS or Lumiere I say: now you're in a film school, if you want to do radio, it's at the other end of the city. And so I show them a short clip of *Persona* and I say, it's the scene where there is a broken glass and she doesn't pick up the glass and she is waiting for the other one to step on it. And I say: here we have a story - a beginning, a middle and an end; and we look at, they spend four hours on that

three minute clip. And where is the camera at each position? And how you can tell the story simply by the framing. So that's one thing I use as an example that you can tell a story by the lens and the position of a camera, with no dialogue.

### **Dan Weldon**

I find if you show them great work it shuts them up. And I think you have the coming up thing, I think they're intimidated by great movies. Isn't the thing trying to find their film?

### **John Lvoff**

Well this is just a, you know I try to encourage, we do exercises where we say no dialogue. No dialogue, tell me a story with no dialogue and it goes on for several weeks. It's, you can use sounds but no dialogue.

### **Niels Pagh Andersen**

I have, been very successful with a little exercise in editing. Where I have a scene from a film I edited a long time ago about the construction of the bridge between Denmark and Sweden. And the happening one morning some occupants are occupying, some environmentalists are occupying a crane. And they come, the workers in the morning and their crane is occupied and the police come and blah, blah, blah. And because it's in November, in the morning ....it's cold so they climb down by themselves. There's interview, it's a crappy shot. There's interview with the, some of the workers, some of the activists, some of the police and so on. And what I often experience in documentary editing and so on it is...

That we are just doing a time reduction of what's happening., instead of a interpretation of what's happening. So it's just ok what happened, this and that and that, yeah it's the scene that is interesting enough that is happening something. But the real thing is happening in the interpretation. So I say, you are going to edit this material as a tragedy; you are going to edit this material as a comedy; you are going to edit as a journalistic form; you are going to as a suspense and so on. And that forces them to look at the material [...] from a

emotional point of view. And because also they can choose different point of view, they can chose to make the police the main character, or the worker, or occupants. It's a very good little exercise where I, we get down to this thing, the core of how we tell emotionally, where I'd use the fiction genre as a kind of new direction so, but are there....

### **Bert Beyens, RITS / GEECT**

It's funny, it's very funny because I didn't want to tell it first because we are a documentary conference and not in a fiction one, but the thing you tell there as an editing exercise. It's very close to something we do with the students in second year where we will have seven groups and the assignment, I would give them a dialogue from a existing film. I don't tell - we don't tell them what film it is, we take the dialogue between two characters and I name them X & Y so it is an anonymous dialogue. From the past it has been like coming from Bergman's *Scenes from a Marriage*; *Chinatown* was there, *Naked* was there. But you've got to recognise the dialogue because when you recognise the two pages, what is this, this is babbling, this is nonsense! So I have seven groups then I have seven envelopes and in each envelope there is a genre. So it's comedy, it's suspense thriller, it's action, it's sci-fi, it's romance, it's documentary reportage kind of thing, then musical.

So every group will draw and then work for like, they shoot they have to shoot in what - one day and act and do it all and use only logic. It's very, very funny because if you then when you have editors and two weeks later you see the results and then you show the scene where it comes from, they look at that scene with eyes like that and of course there is a lot of laughs. If you, if you had the space ship coming from mars with the dialogue of Jack Nicolson and you don't know where immediately you are and they have shot it like that. It's fantastic because they overdo the whole thing, it's very playful, but this is also bringing the notion of subtext there because they say, when you do action they do the dialogue and then they say ok, watch these films like *The Bourne Ultimatum*, go for the dialogue, it's nothing, its about what's happening there, so there is contrast there. And so usually the group that does comedy, it's very difficult, comedy is very difficult so the documentary group is usually very

funny. That's strange, very funny things go on over there, so that's very close as to what you do. It's also, really going into the emotional side of story telling and for me it's a way of having subtext there, but in fiction.

### **Humphry Trevelyan**

So, do you still do the map of Newport thing? They're given a grid reference almost. Yeah there was one where, I think it was in the second half of the first year the students, documentary students were given just a big map of Newport. Chris would cut out bits and they would be given the bits of the map and they had to go there and research, and then they had to talk to people, and then they had, it was actually a project which they didn't film but they did a presentation. And I think that helped them, because they were going out, establishing a relationship with people which they have to, it's the key thing with documentary. And then they had something to bring back which they had earned and that gave them confidence to talk. To the group, to everybody together, because you know you can do theatrical type workshopping about opening up, about you know body workshops things about physical trust, emotional trust. I know people who do that but, as well as soon as you give them something that is theirs, where they have made that relationship then it's much easier for them to explain themselves. And to bring something back, so I think in terms of documentary that sort of thing is very helpful.

### **Rolf Orthel**

Does anyone here use self-portraits? We used in Amsterdam a couple of years, self-portraits, it worked out well I don't know how we dropped it but we did it for four or five years.

### **Humphry Trevelyan**

Yeah we did that on the MA as well.

### **John Burgan**

I'd like to briefly ask this question with several ideas floating around about subtext. We, all of us here would say there has to be documentary in a bigger fiction course, but there has to be fiction in documentary course. In the

second semester a mise-en-scene workshop stolen entirely from Andrzej Mellin of the Polish Film School, because it's the most profound bit of film learning that I ever did as a teacher about 25 years ago whenever it was. And that's very much about subtext, so for instance you get this sort of banal dialog that Bert was referring to, have you made the coffee? Yes it's there, well it's cold isn't it. But the context is very different, a couple of young lovers who are just meeting for the first time and in the first night; a couple - one knows something bad is happening but doesn't want to say it.

So you give the context, and so it all has to be worked out, subtext through mise-en-scène essentially. And so it forces, I mean you could say equally you know people are coming onto the courses as undergraduates, they don't think about psychology and there is some truth to this so for them to write their own scripts and so on people are thinking about other things. Although they are obsessed with, by themselves, they are not yet thinking about others and encounters with relationships and I thought that thought, I think again of course students come on courses and they know exactly when they come into their family home, and no one saying anything: they know exactly what's going on and then what's been happening in the five minutes beforehand and they read subtext to survive. So this notion which I was about to say which was you have to be 25 before you can even simply get your head around that, simply isn't true either.

I think it's about what it is, what we create through exercises whatever it is, fiction whatever they are to put this in the centre stage, this is what we talk about. And it doesn't happen by accident because you think about it and you observe it and you plan it and you try to make something and it doesn't work and you try again. So that's why we have those exercises in semester two of the first year in the documentary year.

### **Niels Pagh Andersen**

One thing I also, it is my own reading of subtext, and for example when I start to edit a film. I have my first virgin viewing, that is the first time I'm screening the material. And there I'm, a lot of the time the director come in and they

want to explain me what is happening and I say please, and they are doing their good intention, they are the director now I should understand this film but I say: sorry, but we only have this moment once and one of my things as editor it is that I am first viewer and to remember my subtext, which I also have forgotten in two months, then I will tell you what I experience. And so I sit speaking aloud what I experience, what, on the subtextual level and what I am trying to do is I'm not trying to be wise when I was younger I thought...

Ok now I have to, already say, we start with this thing and structure and so on. But no I experience, that is my rule now and out of that experience, because it's in a common space then we can create a structure. Then we can talk about what's, how we are building the story. And I also have learned for example in feedback in recent years that somehow I thought that I should tell people what they should do. I have developed now a method I am also doing a lot of consulting on other editors' work around the world. What I start with and telling an experience and that had two purposes. One is it is not a question of what we should do, they are following my experience and understand that is my experience. So I start, there is a man. He comes in, I like him and he's funny and then he goes there and then he meets another one, then I got a little lost, where is the relationship, what is this? And first I have explained what I experience. And then I start a dialogue and then we have a common kind of ground, ok this introducing of the second character, is something that isn't told right at that moment. So I have very good kind of result of that method, in giving feedback.

Another thing that I have learned is somehow we have a tendency to tell what doesn't work. And forget to tell what works and of course I have been in the editing room with commissioning editors and been totally devastated, have to spend a week to get my director back on their feet again. I know it from my own body, that it all, one thing is of course you should tell what doesn't work but it is also an energy thing. It's the creator who is going to make the film, and they also need energy for that, but it's not only for a kind of pedagogical, to be a nice guy reason. I have also found out that a lot of time, the key to solve the problem, is in what works. This character, I like him, there is

something you know, but the other, there is something there that, I don't know, people say yes he's fantastic but the other is kind of, yeah I can't get it, he was stupid and so on.

Then come on but - don't you like him? You have to like him then you have to make him as possible you know, or he can be a visual, a kind of style where in some places at the film are kind of floating and work. This language came to transform that through the beginning. So I can leave in this kind of feedback where also is trying to focus on what works. And talk and it's as editor we always, have screenings and so on and always afraid of the ones who comes with solutions. Because to watch a film once is much more complex that you can even, you know very experienced some times it's a set up that much earlier had consequences later.

So I always... but what I take serious, it is that there is something wrong, I take the symptoms serious, but not necessarily the diagnosis. So that I'm kind of, and I always spend time with my director after the screening to translate into, what can we use these current form. Into our logic and so on. And to me its very, I try all the time to give the students the right responsibility, I will tell you what I think but I am not necessarily right. It's your film, you are the creator, I experience this, I come from that and to me you have a problem there, but it's your choice. So all the time it's them who are making the choice, its not that I have the golden solution for everything, so yeah.

**Anna Liebschner, University of the Creative Arts, London**

To add to that really, I think one of the realities of teaching is also built on life experience as an editor. What you have to tune into is what a set of rushes makes you feel, and it's a sort of add on from what you say about experience. But in order to do that you have to have a certain amount of emotional literacy. But, for instance with documentary rushes you know, these days particularly, hundreds of hours of rushes, it's like watching bad telly you know, it washes over you - bad telly, bad telly. So what you have to do is tune into the bits that make the hair on the back of your neck turn up, you know that's it. And those are the bits that make you feel something. But teaching that to

students is quite difficult and making them understand or being able to analyse any scene, whether it's fiction or documentary. What it makes them feel, once they're able to articulate, you know, anything really, but what it's making them feel then how that's constructed through the edit is a really important exercise. It really helps.

**Renita Lintrop, Baltic Film & Media School**

Feeling, I started at 18 as editor. And I learn editing three years I think it was, took time to feel. The technique is very easy to learn the directors who tried to help me and teach me at the same time say feel, feel, feel! Feel! I was so afraid, how, what is the film? And I am very thankful by the way, just she forced me to feel. I was afraid I was unhappy I didn't know what it means, now I know. I think also that teachers they should support, that not everything is just right you know, you should feel the material, even if it's frightening sometimes.

**Anna Liebschner**

But that's difficult. It's very difficult for young people to go there actually to analyse this.

**Renita Lintrop**

But if nobody said, I talk it with my own experience, if nobody ever said that to me, just that shortly, maybe I would have never thought about it, I don't know.

**Dan Weldon**

You're saying that people are too young to get some of the implications of the emotions and the stuff that...

**Anna Liebschner**

Well I think it depends what age and how much experience people have had. I think in our society we're not very used to talking about how we feel about things, or certainly being able to sense, begin to sense how we feel about things. So that think about - watch where the hairs on the back of your neck

go up - that's the beginnings of a feeling about something so you've got to be into that.

**Dan Weldon**

Isn't that the trust of the teacher or the older person to the younger person in the room? Building that...

**Judith Aston, University of West of England**

I think in my experience you can get through to them, our students they're desperate to, they're desperate for someone to offer them that opportunity to, I think they're all, our students seem really, very worried about the internet and very worried.

**Bert Beyens**

Yeah, it's all about lack of [...]

**Judith Aston**

That's their culture, they are really discomfited about it.

**Hajo Schomerus**

Maybe it's not a question of age because I feel young but I have the feel that the students don't trust subtext, they don't have the experience. They're used to watching a very short clip on the Internet that's 3 minutes long. They don't really have time to develop, to them a documentary is in the first 30 seconds, tells them what to think and then the next five minutes when we see what is explained.

**Dan Weldon**

Well it's giving the wrong answer.

### **Hajo Schomerus**

But they don't believe in this idea of subtext as a, show a bridge being built but it's about a funny guy who has a bag of sand or something. So they don't know that or they're not exposed to it and I think that's, they don't really trust this idea.

### **Rolf Orthel**

It is what Niels is telling about - because what Niels is doing I've been doing in my way for years on end. When I see whatever if it's rushes or part of first edit or what. I try to explain what I have seen, in general and then in detail first we do, I see 8 minutes. Then I say after the 8 minutes what I think I have seen, and then we go back to the beginning and we go shot by shot, sometimes I let go two, three shots but where simple things like ribbon, here you tell me this in this manner, the second shot doesn't fit, that's technical they say this means something to me and they also say like you do, this I find a fantastic beautiful shot. And here I lose track, etcetera, when you go by this all the time you make yourself a vulnerable person. And I think it's very important that I am a vulnerable person, I am not the one who knows, we know both together and we explore that. There for I don't have the experience you have at all.

### **Niels Pagh Andersen**

But I will also say there is one other thing that I will experience, because I never attended film school myself I had a kind of romantic, and I thought it was hard to learn and produce you know, you had friends and you were walking hand in hand and then I had, and then I started teaching film school and I discovered so much fear, there is. They're in it, I'm a filmmaker, they know there is so much, I think to eliminate the fear and say it's natural, I can tell you it's part of creating. Its natural, relax, focus and I know 75 year old Oscar winners that I have worked with who was scared to death. It never stops but you have to make the fear as a friend.

### **Humphry Trevelyan**

There is an amazing quote in *Film Lighting* - it's quoting one of the, I think it might have been Conrad Hall who said, every time he starts a new film he's

afraid. It's a clean sheet again, he has to relearn everything, every time he learns a new project, what I was going to say...

### **Niels Pagh Andersen**

But I think that this, we eliminate fear and that this we also show our vulnerability and that to create that, it's like my editing room the first thing I start with. The director comes in after pretending out in the reality, I'm in control, I'm in control, I know everything if it's a fiction 50 people that, they can.... Here it's ok to say "I don't know" and to get a way that we are not pretending and playing games and roles and everything. Because then we can start the dialogue.

### **Humphry Trevelyan**

I think that, I mean what I really wanted to say, I picked up on another thing, when I was running a documentary MA, in the Northern Media School a few years ago, some years ago. What we did as a second project for one year, MA, well post graduate. They had to go out and do a commissioned project, so they went to a charity I remember once, one year they went to the local flying club. They went to maybe a campaign or they went to local social work or they went to a homeless refuge... Now the really interesting thing about that was...what that is, it was their material, it wasn't an exercise it wasn't something that was in a book, in the course manual, in the fourth week you will do this and this'll be the X and it'll be done. They actually had to own the material completely and develop that relationship with someone who wasn't a tutor as a small group of two or three students who'd helped develop the relationship amongst themselves. They were dealing with the real world and they brought it back in and their confidence was extraordinary so that, in fact the fear wasn't about being told by the tutor that they had done something wrong. It was anxiety about whether they were doing right for their client, which is a completely different relationship you know, an absolute polar opposite relationship. And they really did fantastic work and they improved their confidence and their ability to relate to the material because what worries me a little bit about this conversation, well some of it, it's interesting we have a

number of editors here because, hearing editors speak a little bit about the director, directors think they get it alright but when it comes down to it...

I understand what you're saying ... what I'm saying it's in the edit suite you see what it is you've got, and you have to have the courage to acknowledge what it is rather than what it was imagined to be, being created on set for example. It's different in documentary, because you're always, usually fighting, you know the battle is out there to actually discover what material is, because you're not being paid. But I do find that, if you can with students give them a way in which they relate to somebody else about the material and develop that relationship, it gives them a great deal of autonomy and an ability to defend themselves and to acknowledge or whatever so it was just something that worked really well. It improved the relationships within the course enormously.

### **John Lvoff**

I've never seen in the professional world, I've never seen a director who is happy with the first cut. In French we call it "ours", the bear. And I've seen many professional directors say why did I choose to be a director, I'm absolutely terrified after the first cut of a film. So there is tremendous fear...

### **Humphry Trevelyan**

No I'm not disagreeing with you Niels at all, I'm...

### **Niels Pagh Andersen**

But, but I'm trying every time I start on a new film. To seduce myself and say this is the first film I ever edit. Not to, because I know every film is creating its own language of course I know it's a lie but I have to seduce myself. Where I can use my experience it is in the process and if I, your experience, 1500 that the, grey bear comes in and so on the first ten years I was freaking out, panicking and thinking I'm a bad editor, I'm not good and two of us were panicking. Now I know it comes at that place and I can say ok, take it easy, I'm now cool down. What is it that worked? What is it that doesn't work? And I have this kind of confidence that, ok: I have been here before. We were,

couldn't see the way out but in 200 other occasions there came a film out of this. And that gives a very big self confidence, and when I'm kind of, I'm always trying to make my director's film, I think its, and I don't think, I work I give myself through into another persons vision. I was, if I can't respect that person and go into that vision and believe in them I will not work with them. But I know the process and I know that I am ahead because (I haven't had the dream of it before, and that is what happens when the great bear appears, it is that the dream of the film that kept the director going for years suddenly meets the reality. It's not finished and so on but this clash where: is that all? It's what happened and then we are starting to build up, it's normally its something nice and beautiful and so on.

### **Humphry Trevelyan**

This is the other thing I wanted to tell you about, the project with the MA. The interesting thing was that, the subtext, rather than putting something in front of them and saying tell me what the subtext is or something, I mean that's being very crude. It's that they, they began to realise the people who commissioned the filming for their clients. Wanted something and then they realised that they couldn't make that film that the client wanted, because the client was wanting a dream. They were wanting something perfect, while learning to mediate that, to discover all of those problems and the fact that in a sense there is always a subtext, what happens between the intention and reality. And how that expresses in terms of story or character or personality. But they were doing it and they were learning for themselves and, it was one of the very valuable things they learnt from that. That they couldn't just do somebodies, what somebody wanted them to do they had to find a way to do it and make it meaningful, even if the client had been thinking of something completely different so it was useful in that respect to and then they could report that back to their colleagues and their tutors and that gives them the confidence.

### **Renita Lintrop**

I think also that one fear that they have in the beginning is how to deal with the time. Time, how old, how long can I show one picture, how will I keep the attention of the audience? No idea, it is something that they fear a lot actually.

They try to cut into short pieces, and that way it's very useful to show all of their films, and all of them, *Three Rooms of Melancholia* is in my program actually, their allowed to analyse it, we talk about it. How to use time, how to create emotions feelings, how to use different individual elements, how to use the sound. Keeping that tension and atmosphere and not losing attention at all in the long film. And actually they look it in the silence, they like it very much so I am finally very happy to meet you.

**Alistair Oldham, University of West of England**

I'm just wondering if I'm the only person in the room who, I mean I teach documentary and I make documentary I'm wandering if I'm the only person in the room who uses and teaches a process that involves a paper edit?

In terms of like, you know I have to teach, I've got groups of 25 going through so maybe a slate of 12 films going through at a time and these are undergraduates in their second year, I've done documentary before. So what I feel is a responsibility, what I'm really teaching is creative process in this course, give them a structure which they can then transfer to other sort of filmmaking processes. Trying to give them a structure that kind of goes through you know a proposal and research and shooting and kind of transcribing and you know. It sounds a little step by step, I don't care if they do all the steps or if they deviate a bit as long as they put the work in. But I do see the paper edit if it exists as a one sheet of A4 with a step outline, based on the rushes, that I think that gives them, all the stuff that you were talking about narrative this morning. It forces them to step back from the rushes, look at the narrative structure and then go forward.

**Niels Pagh Andersen**

Of course, of course paper edits, of course I would say after my first viewing, of course we start to talk structure, we are looking of where should we go? Where is our intention? Of course we are not editing out in the blue, but it is based on a reading of the emotional stuff...and of course, I have done all kind of television and everything and so on, what if you have eight days to edit a half a hour television program which is based on interview. Then the only way

you can read it then is that the journalists have made a paper edit of the interview otherwise you will never, of course there are different forms. And, but I'm talking about what I call the creative documentary form. Where I think that this reading of the real world is what we have in this creative documentary as something very special that we take care of. And if we have where journalists have another and you can make a fantastic journalistic program where fiction have another kind of thing, you know make wonderful kind of fiction film and so on, we just have to take care of this authenticity, and this which is based in the subtextual level and the way that the human being are reading much more in communication, than in what we say but whole body language, how we are saying with the eyes, you know all of those things are part of human communication.

### **Dan Weldon**

These are sometimes very young people I think, I have used paper edits when things have gone a bit wrong. Not me but I suggest it to the students for instance. I had three students, an editor a director and a producer and in one case it was a cinematographer as well. And we reached a point, it was a creative documentary and it was a very impressionistic thing. They had lots of different ideas and they could not decide, they could not take the risk to know which way to go. I'm the boss apparently, I walk in and they say what do we do? I don't do that, I say that's not my job, I know in my mind, let's distract them from the dilemma. For hours and hours in the cutting room because they haven't had that experience in knowing the difference between journalism and, this is just the film. And the paper edit is fantastic because it distracts them from the abstract dilemma of trying to find a film that might not even be there. They haven't managed to shoot it and they are just beginning to realise this, the paper edit, it's like a list computer thing, it's like a list construction and a name, and then they get faith again, then they get some sleep, then sleep with each other I don't know and then come back and then something can happen I think it can work...

### **Humphry Trevelyan**

This is particular to documentary and young documentary makers but maybe they shoot too much. They're not used to a value, they get overwhelmed with the amount their shooting even if they're fairly controlled. They have to be able to establish control over it, that's why, the old days of offline tape editing you can do a paper edit anyway didn't you. I'm, they didn't even have EDL's, I'm just thinking through it, long way back. But I do think its important and I think the editor can help them enormously with that and I think they have to learn, if they're not editors they have to learn to take responsibility within themselves.

These young people working with you know, sort of new technologies or whatever. The really smart ones they start inventing their own processes they will grab the JPEG's off the screen grab, the footage and they will start creating a storyboard, initially which is a more instinctive beast then a paper edit of transcriptions then a - they will do it that way which is a creative, but they invented that.

### **John Burgan**

Just briefly I don't want to hold the conversation, we will of course continue, but we need to start wrapping up this particular session and migrate downstairs.

### **Niels Pagh Andersen**

Last comment?

### **John Lvoff**

I just wanted to point out something. Something about how you deal with time in the edit. For several years I did the subtitles for all of the Jacques Rivette movies. And he has two versions for every time he makes a movie, he has a five hour version and he has a three hour version for television and the three hour version always seems much, much longer then the five hour version. Which I find very, very interesting.

**Judith Aston**

This idea, these, young people, I'm sitting here, my life as you get older you take on more responsibilities and your life could get very busy. And sometimes these things are all tools you know. They give you scaffold they give you things that, you got an hour you can just totally throw yourself into something so. We just build a toolset don't we and you don't let those tools dictate, but I think they're all useful - we gain experience but I don't.

**Renita Lintrop**

I would like to say I also support this idea and with a paper edit sometimes it helps a lot. Because what I am seeing when they come not all of them but some of them think that filming is: I make interview, then I shoot the illustrative shots and cover shots, put them in the interview and this is a film. Jesus how uninviting is that!! So this paper edit actually helps, a film consists of scenes in this course it is not allowed to use the visual material as a illustrative one the story should go before we throw the seed - and it helps.

**Niels Pagh Andersen**

Thank you so much.