



UBUNTUFILMEDUCATION

CILECT Conference

AFDA, Cape Town, South Africa

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UBUNTU (*oo-boon-too*) is an African philosophy that describes an approach to life and work which recognises our inter-connected humanity and need for sharing in order to exist. Given the current state of diminishing resources, the global recession and the growing divide between rich and poor and the ecological challenges that we face every day, it is evident that in many respects society may have to re-consider its current attitude and disposition to the manner in which we share and co-operate as individuals, groups, nations and as a planet.

Ubuntu is not a philosophy exclusive to Africa and many representations and variations of it exist worldwide. Similarly, it is not necessarily practised as effectively as it is proposed in its ideal. The best direct explanation of Ubuntu is probably summarized in the following two axioms: '*your pain is my pain and my pain is your pain*' and '*without you I am nothing and without me, you are nothing*'.

At the CILECT Cape Town Conference/Congress 2012 all of us who were there directed our efforts in one direction: to embrace the inter-connectiveness of our CILECT humanity and create a spirit of sharing and collaboration to optimise opportunities for film students, lecturers and schools worldwide. The after-effect is still seen and felt in the numerous new projects and friendships that sprang out of our time together.

In this publication, though, you will find transcripts of the presentations of initiatives created **before** those days. Unfortunately, as a sign of dramatic irony, a laptop with a number of them was stolen right after the conference! (*I guess the thieves were more interested in sharing our equipment than our reflections on Ubuntu:*) Therefore, for some you will only find short summaries. But I hope they will anyway provoke you to fill in the gaps by inventing and organizing better ones.

A handwritten signature in black ink, appearing to read "Stanislav Semerdjiev".

Prof. Dr. Stanislav Semerdjiev
Executive Director, CILECT

PRESENTATIONS

UBUNTU KEYNOTE SPEECHES

1. UBUNTU Philosophy in Life – Mathole Motshekga
2. UBUNTU Practice in Life – Sonja Kruse
3. UBUNTU in Film – Ronnie Apteker

Pool 1: CILECT Supported Collaboration Activities

1. Producing Creative Producers – Robin McPherson (SAS, UK)
2. Beijing Film Sound Workshop – Zhong Dafeng (BFA, China)
3. Creative Post Production 1 & 2 (NFTS & USP) – Nik Powell (NFTS, UK)
4. Distribution, Copyright and Co-Productions (FABW) – Guido Lukoschek (FABW, Germany)
5. Cinemaster – Rob Rombout (LUCA, Belgium)
6. People on Sunday & ifs/AFMM Student Exchange – Simone Stewens (ifs, Germany)

Pool 2: Collaboration Activities between CILECT Members

1. Trans-Equatorial Ubuntu Pedagogy in Documentary Film – Lars Lundsten (ARCADA, Finland)
2. Four Corners – Lubomir Halatchev (NATFA, Bulgaria)
3. Genre Exercises – Herman van Eyken (GFS, Australia)
4. Making Waves – Pascale Borenstein (FEMIS, France)
5. Living Here – Barbara Evans (York U, Canada) & Margot Ricard (UQAM, Canada)
6. Hives – Nenad Puhovski (ADU, Croatia)
7. Engage – Donald Taylor Black (IADT, Ireland)
8. The Happy Neighbor – Manuela Çernat (UNATC, Romania)
9. Screen Literacy – Yuzuru Nakagawa (JIMI, Japan)

Pool 3: Collaboration Activities between CILECT and NON-CILECT Members

1. Short Film and Music Scoring – Graham Lea-Cox (AFDA, South Africa)
2. ENSLL Collaborations – Francine Levy (ENSL, France)
3. To Be a Human Being – Raphael Rosal (EICTV, Cuba)
4. The Big Journey – Jean Perret (HEAD, Switzerland)
5. Congo Documentaries – Laurent Gross (INSAS, Belgium)
6. Launching the Film – Frédéric Papon (FEMIS, France)
7. The Jerusalem International Film Lab - Renen Schorr (JSFS, Israel)
8. Film Education and Fordela's Technology – Karla Berry (UFVA, USA)

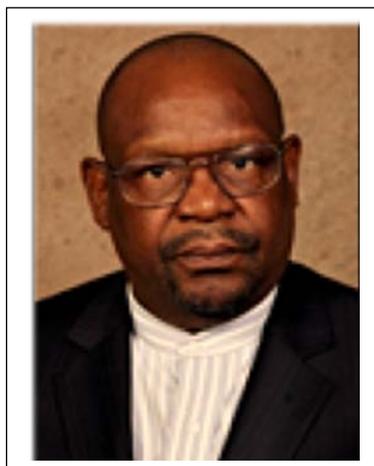
Pool 4: Teaching Practices: Collaboration Exercises

1. Pre-Production Story Beats Meeting – Bruce Sheridan (CCC, USA)
2. Conceptual and Perceptual Unity – Bata Passchier (AFDA, South Africa)
3. Documentary Storytelling – Maggie Stogner (American U, USA)
4. ADOBE in the Classroom – Michael O'Neill (*Sponsor Presentation*)

UBUNTU KEYNOTE SPEECHES

Chair: Garth Holmes

Mathole Motshekga: UBUNTU Philosophy in Life



Mathole Motshekga is the African National Congress' chief whip and member of the African National Congress' Department of Legal and Constitutional Affairs. He is Senior Lecturer of the Department of Criminal and Procedural Law (since 1984); Visiting Lecturer at the Albert-Ludwigs University (since 1982); Attorney at the Supreme Court of South Africa (since 1979); Lecturer in various universities in Austria & Germany; Honorary Professor of Political Science at the University of Pretoria; Legal Advisor of the National House of Traditional Leaders of SA; member and consultant at different agencies, committees, etc.

Mathole Motshekga holds a Doctoral degree from the Harvard Law School and was awarded the Fulbright Scholarship to Harvard Law School. He was a German Academic Exchange Scholar at the Max Planck Institute for Foreign & International Criminal Law and the author of numerous articles on African renaissance, philosophy, heritage & religion.

He is also the Founding President of The Kara Heritage Institute and a founding member of the National Institute for Public Admin Management (NIPAM). Finally, he is a member of The Institute of Traditional Leadership; The Presidential Technology Committee: Local Governance; The National Task Team on National Healing & Reconciliation Centre at Makplaa and others. Among his previous positions Mathole Motshekga was also Deputy Chair (1991-1997) and Chair (1997-2000) of the African National Congress as well as Premier of the Gauteng Provincial Government (1998-1999).

This paper is a second part of my paper titled: *UBUNTU - The African Philosophy of Origins and Being* which has been circulated. In this part, I focus on the origins and meaning of UBUNTU philosophy in life. The paper distinguishes between African spiritual humanism (UBUNTU/Botho) and Western secular humanism.

The object of this paper is manifold. First and foremost, it traces the spiritual origins and meaning of UBUNTU. Secondly, it highlights the moral degeneration that followed the birth of secular humanism. Thirdly, it shows how spiritual humanism was infused into the policy of the African National Congress (ANC) and how it informed the negotiated settlement, the Truth and Reconciliation process and the African Renaissance movement. Fourthly, it is suggested that all forms of media on the continent and globally, should mainstream the African cultural heritage and indigenous knowledge systems, especially UBUNTU values and principles to address the deepening moral degeneration and religious and racial conflicts and challenges of inequality, poverty and under-development in today's world.

The spiritual philosophy of UBUNTU humanism (UBUNTU/Botho), is both a philosophy of origins, being and a way of life. Spiritual humanism is a universal belief system which was lost to the West during 18th and 19th Century as a result of the rise of the materialist world-view which says that this world is all that is. In the UBUNTU world-view, spirit and matter are inter-connected, interdependent and integrated. The neglect of the one, negatively affects the other.

UBUNTU worldview is premised on the triune principle of oneness of unity that underlies all reality or existence. This principle manifested itself as three elements of mind (m), thought (u) and world or light body (ntu). In one word, this triune principle is called Muntu. The word, “muntu” has several variations throughout the length and breadth of the African continent. These variations include:

M + u + ntu = Muntu
 M + u + ndu = Mundu
 M + u + thu = Muthu
 M + o + tho = Motho
 M + u + ttu = Mtu
 M + u + nthu = Munthu
 M + u + nhu = Munhu
 Mind + thought + word = higher self
 Spirit + soul + light body = higher self

The intrinsic quality of the higher self is called UBUNTU. The concept UBUNTU has a corresponding number of variations as the concept Umuntu. These variations include:

- Ubundu
- Utu
- Botho
- Vuthu
- Vunhu

The concept UBUNTU has a spiritual and a material aspect. The latter is in fact the manifestation of the former. The relationship between the two is based on the law of analogy or correspondence which says “as above, so below”. More specifically, this law says that everything comes from the One (ie. God), and the mother thereof is the moon (ma/maia) and the father (Ra). Or to put it differently, everything comes from the One through the union (mara/maria) of the moon (ma/maia) and the sun (Ra). The air carried the higher self or life in its belly and the earth nursed it. In other words, from the One came diversity. Hence, UBUNTU philosophy sees the world as a living organism that is interconnected, interdependent and integrated whole.

The earth that nursed this Higher Self (Muntu/Motho) in its diverse forms is made up of the four elements of water, fire, earth and air. This means that the spirit consists of the three elements of mind, thought and word which are inherent in the human personality that is made up of the four elements of water, earth, fire and air. This means that human personality is the union of three spiritual and four material elements. This union of spirit and matter in the human body makes the human being both human and divine. Herein lies the concept of the worth and dignity of the individual which was shared by Western and Eastern philosophers during the period of European Renaissance.

The seven constitutive elements of the human personality exist on the earthly as they do heavenly plane. These elements emanate from the spiritual sun (kara/raka) and descend into physical bodies through the 14 rungs of the ladder of creation. Hence, the maxim “as above, so below”. In order to understand UBUNTU in life, one should understand the spiritual rootage of the human personality.

At the spiritual level, the One (i.e. the spiritual sun) manifested itself as the Bull of the Heaven surrounded by seven cows of Heaven. These eight beasts make up the wall of Heaven, or Kingdom of Light. These beasts are represented by the five pointed star surrounded by seven Pleiades or circumpolar stars. The seven Pleiades star link up the triune solar god with the 12 divisions of heaven that are called the zodiac. These 12 houses of the zodiac are governed by 12 spiritual or light beings called the Ancient Ones (Bondoro/Bantoro). This primal solar (kara) religion is called Karaism.

The zodiac is connected to the earth and humanity through the seven outer planets (kabiri) which are symbolized by two interpenetrating equilateral triangles sharing a center.

The Upper triangle represents the father (i.e. fire) and the lower triangle represents the mother (i.e. water) of life. The union of the fire and water reproduces the lower self (i.e. life) which is substantially the same with the higher self. This means that the lower self (muntu) in each one of us emanated from and is consubstantial with the higher self.

This means that each one of us derives our spiritual essence from the same Higher Self (Umunut) and are consubstantial (i.e. made of the same essence) with the Higher Self and with one another. In short, we are one in diversity. The diversity of our colors is the product of the environment and has nothing to do with god and our essence. This means that discrimination based on race, class and gender is spiritually unfounded.

Then underlying values and principles of our unity in diversity are: human compassion and solidarity. These values are the glue that binds us together and find expression in the maxim: *I am because we are or I am through others* (Umuntu Ngimunthu nga Bantu/Motho Ke Motho Ka Batho). These values and principles ensured that Africans express their humanity communally and shun greed and crass materialism.

Besides and perhaps more importantly, UBUNTU inspires care for the whole and it is governed by values of justice and fairness. In practical terms it says: an injury to one is an injury to all; your pain is my pain; my wealth is your wealth and your salvation or redemption is mine. The loss of those values has led to crass materialism and the deepening moral degeneration which manifests itself in:

- The abuse of women and children
- Killing of innocent people
- Drug and alcohol abuse
- Promiscuity
- A widening gap between rich and poor

The moral crisis facing us is the direct result of the loss of spiritual humanism (UBUNTU/Botho) which started in Europe during the 18th and 19th Century. The West has lost the moral compass and the capacity to lead the world in the 21st Century. Unfortunately, this moral degeneration is being transplanted to Africa in the name of modernity and cultural dynamism. UBUNTU philosophy is adequate to our current challenges because it covers personal, family and communal ethics. In South Africa, we succeeded to infuse UBUNTU values and principles into our body politic and to ensure that race, culture, religion and gender do not become the basis for political mobilization.

UBUNTU Philosophy in Political Life

The missionary enterprises and Western colonial powers adulterated Christianity and used it to justify the enslavement and colonization of African people. However, in their anti-colonial struggles, African people did not use racial hatred as a mobilizing tool. From the outset, South African political leaders infused UBUNTU into their political ideology.

In 1892, for instance, the founding President of the African National Congress (ANC), John Langalibalele Dube called for a new Africa that would be spiritual, humane, caring and prosperous. In the same year (1892), Rev Mangena Maake Mokone and others broke away from missionary churches because of racism and racially discriminatory practices in church and state institutions. They established the Ethiopian Church of SA which preached the philosophy of African redemption based on psalm 68:3. Regardless of the introduction of the color bar in 1902 and the creation of a racially based union of SA, black leaders did not base their politics on a racial ideology.

In his public lecture, titled Regeneration of Africa, Pixley Isaka Ka Seme called for the regeneration of Africa. This unique civilization would not be based on a racial ideology. This was evident in the 1917 speech of the second President of the ANC, Sefako Mapogo Makgatho, who called for the creation of a non-racial society. In 1921, Rev Zachareus Mahabane, observed that African people had been degraded and dehumanized, rendered landless, homeless, hopeless and destitute. However, Rev Mahabane maintained that the recovery of the African humanity (UBUNTU/Botho) was a prerequisite for the recovery of the humanity of all the people of SA, both black and white. In response, the 1923 ANC National Conference adopted a Bill of Rights which asserted the humanity (UBUNTU/Botho) of African people and their right to participate in the economic life of the country.

The rise of African nationalism and its underlying UBUNTU worldview was reinforced by the Harlem Renaissance of the 1920's in the USA and in particular, the radical Pan-African nationalism of Marcus Garvey. Contrary to the popular view of Eurocentric scholar Marcus Garvey was not anti-white. He merely opposed the Eurocentric worldview which justified the slave trade and colonialism. Garvey observed that other nations depicted God and angels in their own images and called on Africans to do the same and to worship God through Ethiopian eyes. Perhaps more significantly, Garvey conceived God as a spirit and maintained that God could not be white or Black. He initiated the establishment of the African Orthodox Church for the practice of this Ethiopian (i.e. indigenous African) liberation theology. This church still exists in SA.

The radical pan-African nationalism of Marcus Garvey and its underlying UBUNTU values and principles profoundly influenced the African youth of the 1930's who studied at For Hare University and in the African diaspora institutions. In his address to a women's conference in 1937, William Nkomo, one of the founders of the ANCYL maintained that African people were not a subhuman race and that they too deserved the right to determine their own destiny.

During the Seme period, Mnandi Azikuwe of Nigeria and Kwame Nkrumah who were studying in the USA were profoundly influenced by the Harlem Renaissance. Azi Kuwe wrote

a book titled "Renascent Africa" which claimed that the suppression of the African civilization and its western imperialist powers would not bloat Africa forever. He opined that the recovery of the African heritage, right to self-determination and establishment of democratic societies would lead to the rebirth and renewal of Africa.

During World War II, Kwame Nkrumah declared that after the war, African people will not demand anything less than their right to self-determination and independence. On the contrary the Western powers adopted the Atlantic Charter which denied African peoples the right to self-determination and human rights on the grounds of race.

In response the ANC adopted the African Claims which asserted the civil and political rights of African people. After his election as ANC President-General Chief Albert Luthuli, maintained that cultural homogeneity was not a prerequisite for the establishment of an inclusive democratic society. He maintained that the ANC would surprise the world by creating an inclusive, democratic society based on human values in a culturally religious and linguistically diverse South Africa. In other words, the uniqueness of the new African civilization envisaged by Seme would be based on UBUNTU values and principles.

Chief Albert Luthuli was vindicated by the Freedom Charter produced by all the people of South Africa, both black and white, which said in its opening paragraph that South Africa belongs to all who live in it. This provision meant that sections of the oppressed and oppressors reached out to one another. Even more important, the Freedom Charter recognized the diversity in culture, religions and languages, but consolidated the idea that the people of South Africa, black and white are one in diversity.

The oppression of the African people continued from the fifties until the 1960's, forcing the ANC, under the leadership of Tambo to embark upon the armed struggle. However, the ANC maintained that both the oppressor and the oppressed were victims of Apartheid and directed the freedom struggle for the liberation of both black and white.

It was thus humanist approach that prevented the ANC from interpreting the conflict as a black and white conflict and made the organization to scan the Geneva protocols which ensured that its armed wing targeted military establishments rather than civilians.

The leader of the ANC during this period, OR Tambo, was a humanist and religious person. He recognized and acknowledged the cultural and religious diversity of South African society. Thus in 1987, he established an interfaith department of Religious Affairs within the ANC. He maintained that Apartheid was against the foundational principles of Christianity and called on people of all faiths to support the national liberation movement in its struggle to overthrow that inhumane system.

The UBUNTU worldview was embraced by the leadership of the ANC in both exile and prison. Thus the injustices perpetrated upon them by the apartheid system did not make them bitter. They embraced the humanist values of Chief Albert Luthuli and his predecessors. No wonder that our icon, Nelson Mandela also maintained that both the oppressors and oppressed were victims of the apartheid system. He called for a negotiated settlement to end the inhumane apartheid system and for national reconciliation.

Mandela acknowledged that the ANC derived its moral vision from religious and other sources and traced the association of the ANC and the Church from the 1870's when some missionaries collaborated with the white settlers in the forcible dispossession of African people of land and its natural resources.

He observed that the African clergy broke away from the missionary churches when the missionaries aided African land dispossession and the colonization of African people while their sons were appointed Native Commissioners and magistrates charged with the responsibilities to administer racially discriminatory laws; Mandela traced back the seeds of the ANC to the Ethiopian (i.e. African independent) Churches formed by the African clergy that broke away from the missionary churches. Notwithstanding the schisms in the church, Mandela recognized the potential contribution of religion in the reconciliation and rebirth of the African continent. He recalled that the Christian King of Ethiopia granted asylum to the followers of the prophet Muhammad who were persecuted in Arabia. The King also paid dowry for one of the refugees who later married the prophet Muhammad (peace be unto him!). Thus Muhammad instructed the Moslems to refrain from any way against Christians. Mandela told a public meeting at the school of Oriental and African studies that the three great religions of Africa: Christianity, Islam and African Religion could play a role in African renaissance, renewal and development if Christianity and Islam could tolerate one another and both of them, on the one side, could tolerate African religion.

Mandela maintained that African religion was no longer a superstition which must be replaced by other forms of religion. In particular, he foregrounded the role that UBUNTU philosophy could play in the search for a new world order. Throughout negotiations for a political settlement and the truth and reconciliation processes, both Nelson Mandela and Archbishop Desmond Tutu were guided by UBUNTU values and principles.

In 1995, Mandela re-established the ANC Department of Religious Affairs and renamed it Commission for Religious Affairs (CRA). He commissioned CRA to convene a national religious summit to address the role and possible partnership between religious and political organizations in development. He maintained that neither religious nor political organizations could achieve their objectives working alone. The summit led to the establishment of the National Religious Leaders Forum which produced a code of conduct for persons in positions of responsibility and a Bill of Responsibilities which has now been introduced in schools.

In 1999, Mandela commissioned CRA and NRLF to convene a moral summit which culminated in the launch of the Moral Regeneration Movement by then Deputy President, Jacob Zuma in 2002. The MRM produced a Charter of Positive Values which foregrounded UBUNTU values and principles.

The NRLF and MRM were tasked to drive the spiritual transformation programme based on UBUNTU values and principles. Mandela described this spiritual transformation programme as the Reconstruction and Development Programme (RDP) of the soul. According to Mandela, spiritual transformation was a prerequisite for social and economic transformation.

Following his election as President of the ANC, President Zuma elevated CRA to the status of an NEC policy sub-committee and renamed it the Commission for Religious and Traditional Affairs (CRATA). CRATA facilitated the formation of the National Interfaith Council (NILC) which joined hands with government to address challenges of inequality, poverty and unemployment. The NRLF and NILC merged in 2011 to form the National Interfaith Council of SA (NICSA). The objectives of NICSA include:

- To take up the challenge of moral regeneration for social development and nation building;
- To promote the recovery of the humanity (UBUNTU/Botho) and the common good of all South Africans both black and white;
- To support government efforts to create cohesive, inclusive, caring and sustainable communities;
- To promote social inclusivity, religious tolerance and community development;
- To combat corruption, crime and the scourge of HIV/AIDs;
- To provide care to orphans, the aged and the destitute;
- To partner with government for reconstruction and development of communities.

Soon after his election as President of the ANC, President Zuma moved swiftly to consolidate UBUNTU values and principles. He recalled that his predecessor Rev Mahabane had called for the recovery of the African humanity (UBUNTU/Botho) as a prerequisite for the recovery of the humanity of all South Africans, both black and white. He correctly observed that the benevolent philosophy of UBUNTU inspired all historical ANC policy documents, notably the 1923 Bill of Rights, 1943 African Claims and the Freedom Charter. Last not least President Zuma recognized and acknowledged that the values and principles contained in these ANC policy documents found their way into the 1993 interim Constitution and the 1996 Constitution of the Republic of South Africa.

President Zuma proclaimed that the ANC would like to build a nation based on UBUNTU values and principles. In his State of the Nation Address, President Zuma told Parliament that the recovery of the humanity (UBUNTU/Botho) of all South Africans has always been the cornerstone of ANC policy. He linked this policy to the five priorities of the government, including:

- Education and health
- Rural development and land reform
- Safety and security including the fight against corruption

All in all, President Zuma committed his administration to the realization of the values of a caring society.

African culture and religion have always informed the evolution of African political ideology. In recognition of this the organization of African unity (OAU) adopted the African Cultural Charter in 1976. In 2006, The African Union replaced this Charter with the Charter for African Cultural Renaissance which was followed by the UN declaration of 2011 as a year of the People of African Descent. These two instruments provide for the renewal and development of the African Cultural Heritage and indigenous knowledge systems including languages and religion.

This pan-African and global affirmation of the African Cultural heritage and indigenous knowledge systems has laid a sound foundation for the African Renaissance and development of the continent and people.

This has opened the gate for the infusion of UBUNTU values and principles into the global moral discourse aimed at addressing greed, corruption, the widening gap between the rich and poor, racial and religious conflicts caused by lack of self-knowledge and in particular, our oneness or unity in diversity as the human family.

Now is the time for the media, story tellers, writers, musicians and all social activists to mainstream UBUNTU values and principles as was done during the Harlem and European Renaissance.

The media and literature circulated in our society and schools are Eurocentric and promote the decadence of Western society. Now is the time (Ke Nako) to mainstream the African cultural heritage and indigenous knowledge systems worldwide, through all forms of media, as part of the African Renaissance which is necessary to make this century a truly African century.

In conclusion, what I want to say is firstly that human beings are regarded as emanations from the attributes of the unknown God. And those attributes are the mind and the spirit, the thought, the soul, the word and the body of light. So, that is the constitution or the composition of the inner person. The outer person is actually the material form of the inner person. But the outer form is made out of water, fire and air. It means that the way we look like, the way we are shaped has nothing to do with God, but has to do what the environment has done to us. If you look at the conflicts in the world today, you find religious conflicts of people who are fighting over whose interpretation of God is the correct one.

But if God is unknown, who can be the best interpreter of who God is. And if God is a spirit or light, and is invisible, who can be an expert on explaining the spirit. And we all have different names for God, and all these names depend on the language that one speaks, this means that no single name can be the correct name of God. In other words, we are fighting because of our lack of self-knowledge; we are fighting because of our ignorance. The reality is that human beings are both spiritual and material beings, and the concept of UBUNTU speaks to our spiritual nature. What we have in common is this spiritual constitution. If this is our point of departure, there is no basis for discrimination of whatever kind. So, it should be then possible in our view to build a world united in its diversity where race, class, gender, religion, should not divide us.

Lastly, if you look at Nigeria, there is a conflict between the Muslims and the Christians which still continues. If you look at Egypt, there is a conflict between the Christians and the Muslims. If you look at Sudan, there is a conflict between the Christians and the Muslims, but there is also a conflict within the Muslim family itself. If you look at Israel and Palestine, there is a conflict between the Judaists and the Muslims. In Pakistan there is a conflict between Hindus and Muslims. So, this means that religion becomes something that divides but this is so because we never sit down and look at the common principles between all religions.

And I want to end by saying that I think we have correctly defined this century as the African century, because we think that the cultural heritage that Africa offers has not been tapped into. And the leadership of CILECT found it necessary that we should talk about UBUNTU because we think that Nelson Mandela was right to say that UBUNTU can contribute to the sage of a new world order. I hope you will be the volunteers in chief in the sage of that world order, using the concept of UBUNTU. Thank you very much for your attention.

Garth Holmes: We are running a bit late but you have the floor for questions to Doctor Motshekga.

Participant: Thank you for a very interesting presentation. I wonder if you can say a little about whether there is room within UBUNTU for secular humanism. Maybe you don't share the religious presets which underlie the otherwise humanist values.

Participant: I would appreciate it if Dr. Motshekga gives us some practical examples from community life of UBUNTU, for example stock, sharing food.

Adèle Atangana: I'm from Cameroon. We have heard of UBUNTU but there is no comprehension in my community, so as to apply or start understanding the meaning of this concept. So, I wanted to know what has been done here in South Africa to spread the concept of UBUNTU on the whole continent. Thank you!

Mathole Motshekga: You see, the distinction between secular and spiritual humanism also comes from the fact that if my physical body is made out of matter - of water, fire and air. I believe in this body. I don't believe that inside this body there is a spirit that animates and drives the physical body, then I would say that there is a room for secular humanism where you see the physical body as an end in itself. But there is also room for someone who says that he is both a spiritual and a material being. But the point one has to make is that secular humanism is dangerous because if we see ourselves as material objects, this means that we don't differ from the animals that walk around. And that's why philosophy is like the survival of the fittest, dog eat dog. But if you believe that in every human being there is a spirit of a higher being, it would mean that injuring an individual is also an injury to the spirit of the higher being that resides in that human being. The people in the church would say that the human body is the temple of God. If that is the case, this means that an injury to the body is actually an injury to the God that resides inside. Those who don't believe in God cannot prove that there is no God, because God is not tangible. But what we can definitely be sure of is that if we wake up and the sun does not rise, within a week we will definitely be all dead. If we wake up and there is no water from heaven, we will all be dead. If there are no trees to give us oxygen, we will all be dead. This means that we survive on a daily basis because we get light and water from above, we get air from above. Even if we don't want to believe in God, who is this supplier of those things from above that make us live? So, I want to suggest that those who do not want to believe in God should believe in the power that gives us the elements that make us live.

The second question. In practical terms there is a disposition among African people to associate with one another for the common benefit. So, things like stock falls are a result of this disposition to associate with others, and that we call communize. The modern western philosophy is that as an individual I want to succeed, I want to accumulate all wealth, even if this is something I will not need and my grandchildren won't need. The resources however

are limited. You can only accumulate at the expense of others and that's why you have a widening gap between the poor and the rich. In the end the poor become criminals because they want to dispossess the rich and they want to have a safe place to live in. We need to change our approach to life. We must really try to get what we really need to survive. But to try and dispossess everything is dangerous for the spirit of God who dwells within us.

Finally, the third question. If you go to Zimbabwe, Burundi or any other part of Central Africa, they will use different names for the same concept of UBUNTU. So, you find this concept throughout South Africa but the problem is that colonialism suppressed the African languages and you find some African countries where people are French speaking, they don't know their mother tongue. As a result they lose the wealth that is embedded in their mother tongue. It is important that we go back to our mother tongue and the other languages can be our second languages because language is the medium of the soul and you cannot express your soul in a foreign language. When you sleep your ancestors visit you and they give you knowledge about medicine, about the world. And your ancestors will not talk to you in French but they will talk to you in your mother tongue. And you will not understand them, they will become angry with you and they will disappear with the knowledge they want to give you. As to what we are doing in South Africa, we will be celebrating Africa's day on the 25th May. We are going to invite Africans from the diaspora, as well as the Africans resident in South Africa, including refugees, and then we are going to work with the embassies and ask all those African groups to display their food, their traditional dresses, the literature that they produce, so that we can begin to read about the products of the soul of African people and share it with others because in the end of the day we, regardless of whether black or white, are one people.

Garth Holmes: Thank you, Dr. Motshekga! We are pressed for time. I would now like to call Ms. Sonja Kruse aka the UBUNTU girl.

Sonja Kruse: UBUNTU Practice in Life



Sonja Kruse travelled across South Africa with a backpack, a camera & ZAR100. She hitchhiked and walked for 351 days, experiencing the generosity of 150 families, from 16 cultures, throughout 114 towns. She did this without a back up team, tent or bank cards and without pre-planning the route. She wanted to collect the goodwill stories that are often omitted from our newspaper headlines.

She is busy writing a book about her UBUNTU journey. Her wish is that it will help us build social bridges and equip the next generation with the tools to write the stories we want for our future. The UBUNTU girl has a following in over 50 countries. Her path crosses with many other adventurers and humanitarians traversing our global lands.

Hello. Warm UBUNTU greetings. It is lovely to be here. I spent some time this morning watching you all in action a little bit. So, I don't feel like an outsider.

"Knock, knock. How are you? I'm fine, thanks, how are you. My name is Sonja Kruse and I'm travelling about South Africa with a backpack, a camera and 100 rand and I have nowhere to sleep and I have no food to eat, so how about it?"

Who does that? I did it. It was since I was three years old I have been deep dreamer and at the age of three I could see lines connecting people and I remember it as a white line. From a very young age I knew about our interconnectedness. And I grew older and I thought I was becoming cleverer, and stopped seeing the white lines that connected all of us. I think that it is throughout my dream world, I will go there to escape. I also realized that my dreams carried a lot of knowledge and messages for me. I have always paid attention to my dreams and in this particular dream I have been stuck around for four years. So, it is a recurrent dream. And then a recurrent dream becomes a daydream. Sometimes you are popping a little bubble and reality becomes the dream, and the dream becomes the reality. In this dream it was me and I had a backpack and a camera and 100 rand. That didn't make a lot of sense for me but in this dream I was hitchhiking and walking on a long road and the road wasn't necessarily straight. At the end of the road there was a book on a shelf and books flying out the windows on golden wings. And because it had stuck around for so long, the world didn't make sense any more. I had to quit my job and give my car away, pack a backpack, take a camera, take 100 rand and take to the road. For the next 351 days I travelled around South Africa and there was no madness about the whole process. 13 685 km was covered over a period of 351 days. And this is the astonishing fact, 150 families opened their doors, their hearts and their homes to me, a complete stranger in 114 of our communities in South Africa. I realized also that what was happening in my dreams it wasn't just the road, there were people waiting along the road, at their doors, waiting for me to come to them and collect their stories. So, they have become known as pockets of UBUNTU heartbeats. I had achieved the UBUNTU goal because quite a lot of my friends tried to prevent me from doing that but I was quite adamant. Eventually, a friend of mine told me that I was going to "ruin my skin". So I took a big fat hat and some sunscreen. My friend looked at me and said "That means that you are going to go and look for the spirits of UBUNTU".

Doctor Motshekga has told us a lot about the theory of UBUNTU. You know, I can use any of these lines. And it is all about the interconnectedness. It is “a person is a person through other people”. For me it is simple; it is “exist, extinct, and expand”. I cannot be human if you are not human. And if you are hungry, I am hungry. It took me about 18 months to come to terms with all the things that I have learned during that process. And over the past 18 months I have been writing a book but we are not going to be publishing the book mainstream. Because the editing, and the design of the book, and the layout, they all have been done pro bono, what we have decided was not to sell this book, to print it all over the world, to translate it into various languages but to print it in 150 copies. And then what we are going to do is to pop in a bus and go back to those communities and hand a copy of the book to each of the families, so that they can all hear the story within the bigger story. We are planning on doing this next year.

Here you can see their faces. And when I look at some of those faces I am happy that I know those people. This is what it is about for me, these are my UBUNTU people, this is the connection, the white line that connects us all. I'll give you a simple story. I was in the town of Montague on the Western Cape and I came across these two boys who were street kids, and they were sitting around. I was walking around the town that day and I chatted with them. And when they heard my story, what I am doing, that I am travelling around South Africa, and that I have nowhere to sleep and I am homeless, I am carless, I am jobless, they decided that they were going to draw me a picture of a car and a picture of a home. I think that these are the kinds of stories and every day could be a story in itself. One of the boys stopped school at the age of 11; this is two years down the line. These are the people that I want to go back to and connect with again.

There are two other amazing people. The woman heard me talk on a radio station. And they phoned the host and they insisted that he gives them the phone number. And they said that they are coming to fetch me immediately. I actually had to leave the family that I was staying with because the woman was that insistent.

This is Masekho. I met him in the Northwest province. He also had a day of lots of walking and when he arrived I met him. He insisted on washing my feet. And I think that whenever I speak with him now I always say to him that it should actually be the other way around, I should be washing his feet.

This is Porsha Mahange. I met her in the Eastern Cape. And I don't know if you guys know about Orania. This is a very interesting African community and it is about culture preservation of the African cultures. I was a little bit intimidated about by Porsha because she is a chartered accountant and she is a published poet. And I was telling her I am on this journey and as I tried to sound politically correct I said to her “You know, Porsha, there are places in South Africa that I wouldn't go to, for example, like Orania”, expecting that she would agree with me. And she told me that I was wrong and that the people of Orania were people of that country and if I was looking for UBUNTU, I would most of all find it in Orania. She told me that if I had decided to go on that journey, I should keep an open mind. Porsha and I are in the process of writing a book together.

And this is a lady that I met in the Western Cape. She was just sitting and her entire body was calling me over. I think Dr. Motshekga already said that we were physical beings but we are also spiritual beings and sometimes when you are aware of that and when you are walking, you are physically heavier and you are spiritually lighter. It is almost like the spirit goes ahead and paves the way. So, by the time I got to her we were mid conversation, like we already had a lot in common. And I sat down with her and she was quite emotional and she said never before had she had somebody that just goes and sits on the pavement with her.

And this is Tanya. I also arrived at their door and knocked and she said to me that she was a little bit embarrassed. I said to her “What do you mean, embarrassed?”, and she said “We don’t really have money and food, and we are not going to borrow money for food, but we have a bedroom for you and you are welcome to stay.” And the next day when I walked around town, people just came to me and gave me food, they had no idea I was staying with Tanya. And so, I stayed for another day or two. But the fact that she was embarrassed to have me, a stranger, in her home, also struck a chord with me.

This is Simon. When I arrived at their home he is two years old and when he arrived in the kitchen he walked up to me and he gave me this distinct little attitude of “What took you so long?” and he proceeded to stay glued to my hip for about three days. I am still in contact with all the families and his uncle keeps me up to date with what is happening in his life and I can’t wait to see him again.

This is not one of my proudest moments. This young lady is Meggy and this is also in the Northwest province. She is eating what is called “walky talky” but it is basically a chicken foot which is a delicacy and something I don’t particularly like. I am very embarrassed to say that but I used the excuse that her mom was preparing a luscious meal back at home. I actually came back weighing 5 kilograms more than when I left and it wasn’t muscle. I also came back, interestingly enough, with 142 rand, 51 cents return on investment.

Sometimes, when you are walking down the street, you just come across a guy carrying two chickens. Or, you are walking down the street and there is a guy with a red one-sitter sofa on his head. He was actually saying that it was a sunny day and if you had gone to walk with him, you wouldn’t have been exposed to the sun.

This is in a rural village in Limpopo. In South Africa we call grannies gogos and they are kind of the backbone of our society. And I stayed with these gogos and they were told by the district nurses that they have got high blood pressure and diabetes because they aren’t fit. So, they have decided to wake up every morning at six and play soccer. And they actually take part in a league. We have a gogo football league in South Africa and they actually take part on that. They are in their 60s and 70s and it is very inspiring to be around them. What I’m trying to show you as well is the African heart or the UBUNTU heart.

I did a presentation once and a guy came to me afterwards and said to me “you have an African heart!” and when I asked him what he meant, he said that an African heart is an ever expanding heart. When you need somebody, that person has a place in your heart and that space belongs to that person. When that person leaves, they leave a hole in your heart

because that hole can never be filled by anybody else but it is an ever-expanding heart. I would like to call that the UBUNTU heart and to me that is the line that connects. Thank you!

Garth Holmes: Thank you, Sonja! Do you have questions?

Stanislav Semerdjiev: In the 80s in Europe there was a French film "*Sans Toit Ni Loi*" (English title: *Vagabond*) made by the very famous director Agnès Varda with the very famous French actress Sandrine Bonnaire which actually follows the story of a girl who decides to completely leave her wonderful life in which she has money, car, apartment and so forth and starts walking around France, trying to find out who she is and what is the spirit of the French people. She ends up dead in a ditch. So, my question is: Did you meet families that were not nice to you? Families that did not open their doors? And if yes - what helped you not to end up in the ditch?

Sonja Kruse: Oh! I have to think about this. First of all, I never approached people who I thought would feel uncomfortable. The families that I stayed with – if they weren't comfortable with having me, they would have sent me to the next crazy people in town. But it wasn't always good. At one point I was in a truck with a truck driver who wanted to marry me. And this is at the six month's mark. I would have been damned if anybody was going to ruin this experience and our stories. And I said to him that here in the palms of my hands I carry stories of love and heart. This journey is not about you and it is not about me. This journey is about the people of our country. And he got it. In that moment it was tangible. I don't know how but it has to do with the power of vision as well. For me, when I took the first step on the journey, it was the last step because in my mind the journey had been experienced on all other levels. It is like that when you listen to a bigger picture and when you do what you are supposed to do. And I believe that this journey was fulfilling my purpose in life. Building social bridges by using this journey is what I'm here for.

Garth Holmes: Sonja told us a story that I thought really spelled out UBUNTU in terms of reaching out to other people. If you reach out to other people and bring them into your live, you can share. Thank you, Sonja.

Ronnie Apteker: UBUNTU in Film



Ronnie Apteker was born in Cape Town, South Africa in 1967 and attended high school and university in Johannesburg where he graduated Cum Laude from the University of the Witwatersrand with an M.Sc in Computer Science in 1994. He founded the country's first Internet service provider in 1993: Internet Solutions (IS) which has been one of South Africa's most successful post-apartheid businesses, employing over 1000 people and winning numerous technology awards.

In February 1994, Ronnie was invited to present a paper in San Jose, California on Distributed Multimedia at the annual meeting of the International Society for Optical Engineering. This paper was subsequently published in the SPIE/IEEE proceedings. Apteker is the author of *Trading Spaces* and co-author, with Jeremy Ord, of *Do You Love It in the Mornings?* Apteker often writes for the newspapers and his last book, co-authored with Gus Silber, called *Funny Business*, came out at the end of 2010. He sits on various boards and committees within South Africa and is involved in many charity organizations and fundraising initiatives. Apteker sponsored and produced the successful *Laugh Out Loud* fundraiser in 2002. He has also been involved in 10 film productions over the past 12 years, the last one being *Jerusalema* (www.jerusalemamovie.com). His latest film project *Material* was inspired by the life of Dr. Riaad Moosa and is currently out in cinemas in South Africa.

Thanks for having me here at your conference and thanks to all of you. I see there's a clock there. I know you are a bit late and I can go until 5 o'clock. But if you want to stop me and ask an awesome question, I will answer with pleasure. Thank you. I got a kind of a briefing this morning. I believe that for a lot of you this is the first time in South Africa and I hope that it has been a good experience. I have a lot of mentors and colleagues that are older than me and who have a lot of international guests coming out. And people come to South Africa all the time with a set of views and they always leave it with a different set of views, and it is generally very positive. I hope that you have experienced our amazing country and that you will get to see more of it. It is an extraordinary place and it is unique. But we are going to talk about that in the context of the Internet and movies.

Garth Holmes was very flattering in his introduction. When he said I made a bunch of films, I was actually involved in a bunch of films. I love telling stories. I used to write software and now I write stories and scripts. But ultimately what I do, I am an entrepreneur and I lead a bunch of people, still in IT, still in Internet solutions and I work with artists. And it is not an easy thing to do, to align people in the technology industry where it is highly creative. You have Windows guys fighting with Linux guys, and you get engineers fighting with sales guys. And it is the same in a movie as I believe you understand a way better than me, coming from film schools and the academia, trying to align business objectives and artists and story tellers and writers and performers. It is not an easy thing to do, to get everybody going in the same direction. It is ultimately what my work entails. We have got a movie on at the moment. It is now on its 13th week, if I am not mistaken. It is quite a record. In fact, it set a record in South Africa. It is the first movie out of South Africa to post a profit, which is the start of many more. A lot of the talent comes from our film school and we are thrilled about that. A Muslim comedian, called Dr. Riaad Moosa who gave up a career of medicine to be a full-time comedian. And I met him at stage during a stand-up comedy in 2001. I made a very colorful life journey and for about two years I was mentored by him and a bunch of other leading

African comedians and in 2004 I presented him with a story and I said let's tell your life story, let's take it into a movie. And the movie got made, it was shot last year and it is in the cinemas now. We are going to start entering it into some of the film festivals soon. But it is a long circuit and if you do get a chance, go see the film. We are all amazed at how it turned out and I would encourage you to see it. It is a real show case of South African talent and it is in a unique South African form. One of the challenges we got with the form, we did apply to a couple of film festivals already and they were very confused. It is an Indian film about Muslims in a suburb in Johannesburg. It is inspired by true things but it is not the conflict in the film that has been embellished. But it is based on a real person and he did go against the odds to basically go into bars and do comedy because in the Muslim world it is forbidden to go there with all the alcohol and blasphemy, and profanity. And he had to get over a whole bunch of obstacles in society and the real person has done that.

But when we apply to film festivals, we apply by the African perspective or panorama, or whatever the wording is, and they come back and say "but this isn't an African film". They say it is an Indian film and it is quite clear that it is confusing everybody because most of the world thinks that Indians trade in carpets, etc.; they don't realize that there are big Indian diasporas outside of India. This South African film about India is causing us a bit of confusion. A lot of people don't know South Africa. I've travelled a lot in the world and when I tell people I am from South Africa, unless they are from New York or London, they generally laugh. I've been all over Eastern Europe and South America and they say but you are not black, you don't look South African, or they say which country from South Africa are you from. I say that the name is South Africa. So, this film is a real challenge, being a Muslim oriented Indian film. We certainly get in responses about the format, that it is strange and how we can say it is African. It is Indian but it was made in South Africa. We are all confident that it will get some exposure abroad. It is a world class movie and I really hope you will get to see it. We actually just finished the postproduction of another film called "Sleepers' Wake" which is now finished as well and we will start applying to film festivals probably in a couple of months.

So, these are the film projects I am currently involved in, in all in different capacities but they keep me quite busy and stressed. Ultimately, I was obsessed with making magic on my computer screen and when I started to write stories instead of software - we just took that obsession to a different screen and increased the bunch of new variables like emotional vulnerability and financial headaches. But my work actually is the same. A lot of people ask me how did you go from technology to movies and I say I still do both. And my work in both those areas is quite similar. I am trying to align people to create magic on the screen, trying to capture imaginations and inspire people in some good way but it is not an easy thing to do. With technology, at least, we go and build systems that we have been commissioned to do. We go and build, for example, an online banking service or deploy infrastructure for a bank, it is because we want them to be inspected but if we go to an independent forum no one wants us to make it and we are highly vulnerable, both emotionally and financially, as I am sure a lot of you understand very well. And what I prepared for us this morning is just a bunch of stories on the journey of someone who has been in technology and in movies.

I like creating things, I like leading people. Film making in my opinion is hard work even if my circle of friends think I am having a big party all the time. It couldn't be further from the

truth, it is really, really difficult. And it requires a lot of on-your-feet thinking and a lot of “hutsba”. Does anyone know what that is? In my circle everyone knows it but in case you don’t know, I’ll tell you a story about it. My father told me this story and I think his father must have told him the story. There was a Jew who was walking his Chihuahua in Brooklyn and they passed a synagogue and he remembered that this synagogue had a hell of a service and that they gave you a free meal and he was about to go in and have a free meal but he had the dog with him. So that was what he decided to do. He walked inside the synagogue like this, with the Chihuahua and a Rabbi came to him and asked him what he was doing. He answered that he was joining the service. And the other guy told him that he was not allowed to bring a dog in there and our guy replied that that was not a dog but his guide dog. And the Rabbi looked at him and said, “But sir, it is a Chihuahua!” And the guy goes “They gave me a Chihuahua?” That kind of metaphor is in line with many things that we try to do in the various films that I have been involved in. We have to bullshit a lot, not in a bad way to get things done and to convince people to work within a tight budget, especially in countries like South Africa, where we don’t have a big cinema going population. We have many challenges in South Africa in the film business. I am sure, you, guys, understand this very well, there is a big difference between making films and the business of movies. There are very different things, just like there’s a big difference between writing software, something I know very well, and selling software, something that I know more about.

Building computer networks and selling computer networks are very different things. I have many friends who are musicians and I have been involved in many book publications. But writing a book and publishing a book are very different journeys. One can be liberating and soulful and beautiful, and the other one can be soul destroying and lonely and quite traumatic. Since “Material” came out, I was getting an average of three calls a week – emails, calls, packages dropped at my office. I am quite a friendly guy; they find me on the Internet quite easily. South Africa is quite a naïve country, everybody is very open. I lived in America three times in my life. And if we had done “Material” in America, I would probably be in my fourth year of litigation by now but it is another whole story. I lived in America in 2000-2001 and I did get involved in a three year litigation suit there which still to this day reminds me to be careful. It is a very difficult and dangerous business and unfortunately or fortunately, it could be an opportunity as well.

South Africans make some of the best authors of TV commercials in the world and the film industry is certainly growing but in terms of understanding the business, of buying and selling movies, we have a lot to learn. And all the people I get a call from, I challenge them and I say, you want to make a film, you want to spend money but do you understand what you are going to do when the film is made. And they look at me and say that they just want to make it, but they have to take care of business as well, they have to see all the distributors interested in the film, they have to exploit all the available incentives and the rebate programs that are available to film makers and artists. Have they actually tried to attach any talent that makes the film more marketable, etc.? There are many, many questions. And 99 percent look at me quite blankly. It is not something that you can learn really at university. They don’t teach entrepreneurship. I was at university for a long time. I got a master’s degree in mathematics and I studied computer science but in terms of learning about entrepreneurship and selling, those I learned from my father. He is always telling me “for selling you just have to be quiet”. He says “just don’t speak”. If you want to

get laid, be quiet. Just ask the girl how was your day, and then be quiet. And he has never been wrong but selling is ultimately about listening. I may want to talk but the more you listen, the more you sell. And they don't teach you this at university. They might hint at it, but there's no course on it. Just like there are no courses on how to look after money. There are many courses on how to make money but there are no courses on what to do once you have it. I can tell you from experience and from many friends of mine who have made lots of money, a lot more than I ever made, that they made it and then some years later the money disappeared and not because they were bad people, it is not easy looking after money. You get seduced by things like movies.

I am sure you all know the joke of how to make a small fortune in the film business. Start with a big fortune! I have many friends who have big wine farms, some of the most famous wine farms. And it is the same business. It is their great, great, great grandchildren that one day will benefit from the wine farm but for the next 1500 years there's no money coming from a wine farm. They talk about ROE, not return on equity but "return on ego". A friend of mine told me that. He has a beautiful wine farm; you should go and visit it. It is stunning. But the wine business and the film business are quite similar. But we do it because we love it and I do it because I was a naughty kid growing up. I was always making things and doing naughty things. I had a BB gun which I still have. You guys know what a BB gun is. I do a lot of public speaking, especially for universities and when I talk about BB guns, they have to look them on their iPads and they can see a virtual BB gun. My mother used to say that I could never be absolutely happy until I take somebody's eye with a BB gun. I am 45 years old and without the knowledge of my mother I have never taken anyone's eye with a BB gun. But they were right that I have never been completely happy either. If you see me walking around with this BB gun you will know that somebody is going to get it.

I am glad you got it. Trying to tell stories is quite a challenge. I have learned a lot from people, from some top comedians. And the thing about stand-up comics is that they listen just as much as they talk. And if a joke doesn't work they will change direction quicker than you can actually work out. The thing about comedians is that they know how to tell stories. They don't do like the Chihuahua joke, because that's a joke. They have to do a monologue and the comedian is the ultimate salesperson. It is a highly entrepreneurial endeavor. They have to close a deal every 50 seconds. My brief today is quite a tough gig. Because if I stand up here for 15 seconds and you don't laugh, I am in trouble. My job is to come and talk to you about UBUNTU, and sharing and my experience in movies and the internet which I haven't got to. I am still warming up here, but to do stand-up comedy for 15 minutes or an hour is a really difficult thing because it is measurable. You have to make people laugh every 15 or 20 seconds and you can't tell jokes. It is a very challenging brief. You have to tell these one-line stories. And you have to be quick and you have to be listening to everybody in the room. You have to listen with your eyes. It is amazing to watch these artists: they are the best in what they do. And it is amazing to watch how confident they are and how quick on their feet. It is an extraordinary ability.

Riaad is amazing, he is so calm and he is watching everybody and if he starts on the train and if it doesn't work he is changing directions before anyone has even realized he has made a mistake and he gets it back on track. Can you imagine the best business leaders do this? Because a comedian can't stop in the middle of a routine and say "I am sorry this is not

working” and look at his hand and look at his notes. Can you imagine the CEO of a company saying “all right, the business isn’t working and I am going to take a month off and come back when I figure this out”? The illusion is broken. The same applies to making films. Films are a big illusion. I learned this in Los Angeles where I had best of the best teachers. I don’t want to mention their names because I am still on litigation.

Sorry, but when I mentioned litigation I lost my train of thought. It comes back and wounds me every now and then. This is such a difficult thing to get right. Actually, I don’t know anyone who has made films that doesn’t have all kinds of difficult and treacherous stories and this is what has made the film “Material” such a unique journey because its team is now gearing up for another film for the end of 2013, a film that we are looking to shoot in London, actually. But this is going to be the same team, if we can get them together. It is a great test to have taken this journey because the team has never been stronger. It is something that I am very happy about that because to keep a team of nomads, of artists together on such a long journey is a sign of great success. Going back to what I was saying, a CEO for example can’t say “I need to stop the business”. Movies are an illusion; they have to do with a big trick. I learned this in America like when you get movie posters, they are all credible critics. If you look at the poster, it is terrific, but if you look at the critic, it’s someone from Kansas. Movies are a big illusion and everything around the marketing is part of the illusion. They are just trying to sell you on the magic. And if you fall, then they have done a good job. But all these posters, they don’t have the Time Magazine or CNN, but we see them all the time and people are trying to gain credibility for the film.

My experience is all part of the illusion of film making and the film business. And if I look at where we come from in technology, we also were in a situation where people didn’t really understand what we were selling. And it was intriguing to be in the Internet business back in... we started in October 1993 but it really got on its feet in 1994, it was a fascinating journey. And I learned about entrepreneurship and selling. My partner and me, we had many adventures together. Once in 1995 we had to present what Internet was to the board of a big clothing business in South Africa, some million dollar business. And we are invited to their executive lunch to come and talk about the internet. And my partner Jeremy, he is not a big speaker. There were about 12 or 13 people gathered around this small dining room and they were eating. They weren’t really interested in talking and they had this guy who had a big cigar and was the head of a fashion business. But he had a very odd jacket, a short tie. You could see he liked to talk and he was fidgeting, I could see that he was not really interested in hearing a talk about the Internet. And he had a very stuff corporate culture. They introduced us to the chairman, the marketing director, the financial director, the managing director, nobody had any names. And it was a bit confusing and intimidating. He sat down and I started to speak for about a minute and then I said that how we really see the Internet and fashion converging was not that interesting. The more interesting thing was how they saw it. And then the guy stood up and talked for about an hour and at the end of his talk he said that this was the best presentation he had ever been to.

And that’s how I learned that selling is actually about listening. And Jeremy was pee shooting me all the time from behind and I was writing down everything that the businessman was saying. And about two hours later we sent them a proposal about technology and fashion and online retail, and we got a letter back from their IT director saying how much they were

amazed at how much we knew about their business. So when we go to a presentation, I take down everything that their CEO says and then I send it back to them and they say “Jesus, you know so much about us!” Back in the days when the Internet was first rolled out and when we were pulling the infrastructure, I used to ask people what they thought came first, the telephone or the skyscraper, and there’s actually a very logical answer. Does anyone want to take a guess what came first? The telephone came first because without the telephone who would like to work on the 80th floor of the empire State Building. You have to have your own elevator running up and down all day. The telephone liberated us. It allowed us to live vertically. Before the telephone no buildings were more than two or three stories. It is a fact. The word “hello” is a modern word. It was invented after the telephone. You can read this in any book on the history of telecoms. Because the thing will ring up and you will pick it up and what will you say. That word came after the telephone. A lot of things came after the telephone. The skyscraper came after the telephone because it allowed us to live vertically and what the Internet is doing is just taking this metaphor and making it bigger. Maybe it is also making it a bit crazier because as you all probably know there’s such pervasiveness and perversion to things like Twitter and Facebook, and they are fantastic and have their place, but I am very anxious about the youth.

My father remarried and I have a younger brother in Johannesburg, and another brother and sister. My brother is at school and he is doing well; he is an editor. But it is hard to talk to him because he walks everywhere like that... He is a very nice kid and this problem is all over the world. I have a cell phone and I use it rarely. It has its place but I am not a slave to it. But the kids of today they are really battling to communicate, they are battling to actually understand leadership and communications. It is a terrible thing being involved in a film, because I am sure a lot of you are, and then going to the cinema and you just see lights, flashing everywhere. I stand at the back at the opening of “Material” and I thought there was something wrong with the equipment, but it was just everybody on their cell phones. And this is something new in the world. And they told me not to worry as it happened to every film. I don’t know what everybody is doing with those things. But they send messages, pick photos, etc. I don’t understand what’s going on. I have Facebook. We promoted the film on it and it has been great. I use it to put jokes but I don’t spend much time on it. But all my married friends are on it all day. And I don’t know what they do on that.

I read a statistics about America that 50% of the people in America who are getting married meet online. Where was that 20 years ago? But I read another statistics that 33% of those 50% are getting divorced because they stay online. If you can meet one husband or wife quickly, you can meet many. Start “click, click, click”. It is very easy to chop and change. So, technology is making us all a bit crazy and it is and it is making movie distribution and the movie business more difficult. In my limited perspective, the technologies are becoming more accessible, more affordable means that we can make more forms, but it fundamentally gets back to the art of story-telling. Because we could have shot material on VHS and people would still love it because it is a beautiful form. But it really is about the script, and about the characters, and about the story-telling. There are so many movies that you can watch on a small screen and you will still live it. They don’t have to be shot on super IMAX equipment. It is about the characters and the story-telling, and the script and the direction and the emotional resonance of those characters.

We are all taught at school that the school is made up of atoms. I think it is nonsense because the world is made up of stories. I have never seen an atom. Have you seen an atom? Somebody made up a story about those atoms and it just stuck. We would all love a good story, stories that capture the imagination, stories that inspire, stories that make people laugh. The other day someone told me the “purple story” and I thought that I hadn’t used it before. It wasn’t my story but it wasn’t like a copyrighted story. So, I thought I had to try the purple story at this conference. It was about a purple guy who worked in a purple house and he had a purple family and purple kids. He worked in his purple bedroom and had some purple stairs, and sat at a purple breakfast table and had some purple cornflakes and purple milk, and utensils. And then he got about of his purple chair and walked through his purple hallway, and through the purple door he went to the purple street. And through some purple money he bought a purple bus ticket and then he went all the way down to the purple shore, found a purple boat and then he started rowing in the purple sea. And then he had a purple rock and he was marooned. So much for the purple story. I am going to find the guy who gave me that story and I am going to tell him that that story is not a keeper, you can’t put that story in any film, but you will remember that story because it is really simple and it is kind of funny and it is great with kids. You guys look like a bunch of crazy kids and I thought it would work here. I can tell you stories like that all day. Actually, when I look at my notes I have so many stories here, there are a lot of stories to tell.

I’ll tell you one last story. When we were at university, my brother, me and my partner Dave, who started ICE with us and who has lived in America for the last three years, we were all salesmen at the flea market. I was selling ties and baseball caps and my brother and Dave were selling those picture frames and these aerosol break cans. And they were 16 and I was 19 and they were driving my mothers’ Mazda without a license and they went to the flea market, it was like one flea market where people would come and trade on a Saturday. That happened 25 years ago in Johannesburg. And they were sitting there one winter and it can get quite cold in Johannesburg, and even if people think that we live in Africa it is actually quite freezing there. And this very official lady came past the stand, she was like a clip with her face, and she said to Dave, who was sitting like a man under a parasol, “My young man, do your aerosols all have CFCs?” and Dave didn’t know what this meant, so he went really close to her and said “Lady, we are the market leader, we have more CFCs than any of our competitors.” And I was kicking Dave and went on to say “I beg with you to fight with anyone who had more CFCs than we have”. He didn’t stop there, he went on and on. The health department came, shut us down. And we learnt about some of the spur to entrepreneurial activity. And we have been sitting with this warehouse with these aerosol activities since 1987. If anybody wants them, you can give 50 bucks and get them off our hands. We have never managed to move one. My partner, by the way, lives in Boston, and is the biggest shareholder in the largest venture capital firm on the East coast of America. He has become one of the most powerful people in America and he is the humblest guy I have ever met for a nine year period. This is actually quite an extraordinary story. They have got some of the biggest investments in technology in America today. In fact, there’s a lot of extraordinary South Africans running around. Maybe each country has those. But we are very proud of South Africa’s innovators and ground breakers. Thanks very much. If you want to ask me some questions, by all means.

Garth Holmes: Thanks, Ronnie. We asked Ronnie to speak about UBUNTU in film. And he said to me “What is UBUNTU?” Ronnie, as well as many other people, is cynical about UBUNTU. And when I hear Ronnie talk and when I listen to all his stories, then I realize that he is UBUNTU. He is always working with people, he is always reaching out, and he is always touching other people’s lives. And UBUNTU is about that. But I also asked Ronnie a question with regard to *Long Walk to Freedom*. If you can just tell us about what’s coming our way with *Long Way to Freedom*, and of course, this is a movie about Mr. UBUNTU, Mr. Nelson Mandela. Ronnie, if you could just tell us more about this movie.

Ronnie Apteker: I can actually tell you a lot about it. But I am not really allowed to talk about it too much. All I can tell you is that the script is like nothing that has been written before. It is incredible. And it features a list of artists based in South Africa, like collaboration. They start shooting in 4 weeks. The budget is a Hollywood budget. My personal view is that the significance of *Long Way to Freedom* is going to be as impactful as the World Cup Soccer. It is going to be seen in every country, may be hundreds of millions of people around the world and it will be a celebration of the oldest living icon. And I think that it will be a great source of national pride. Can one say a brilliant movie is coming? We hope so. I don’t think a bad movie is coming. I know it will be a good film, maybe with a bit of luck, because luck plays a part in everything in life. It will be an excellent and brilliant film, but I am certainly going to be watching it with great attention and I have a vested interest that is hard to actually explain. It will become apparent in the news in the next month. I think it is going to be a very important thing for South Africa, and for South African artists and for South Africa’s profiling abroad.

My parents have been divorced since I was 10 years old. And my mother saw *Shirley Valentine* and with her friend she went to Greece for a week to make love to Costa the fisherman. She went there three times. I don’t think I have the best parents but they lived their life and they let me watch and they didn’t lie to me about anything. But Shirley Valentine created a tourist explosion with the lost Mediterranean woman in Greece. There was a movie before I was born, that was a documentary that put Jeffrey’s Bay on the map. That was a celebrated piece of work. But in the international surfing world it put Jeffrey’s Bay on the map and they say it was the best surfing spot in the world. After travelling to California, Hawaii, Senegal, this international film making surfing fraternity, they came to South Africa and said that Jeffrey’s bay was the best place to surf. And I think the *Long Walk to Freedom* is going to do that. I read the statistics according to which one third of Americans think that Nelson Mandela’s first name was Free. And maybe the film will change that. If they keep hearing “Free Nelson Mandela”... you now understand the joke. That is a joke.

I know that the cinema industry round the world is challenged because of everybody staring at their phones but movie consumption is growing. I can get on an airplane with my iPad and watch three or four movies on my flight to London. I couldn’t do that 5 years ago. And I don’t think cinema is dying, just like smoking isn’t dying, because smoking is a sign of confidence. I am not a smoker, but people who hold a cigarette feel confident. People who go to movies make an effort. It is social; we have all been to dates on movies. So, there is a benefit to cinema, not just in the art but in the cinema experience. But movie consumption is changing. In South Africa we have other challenges though. And if I look at the numbers, the basic

bottom line of this film “Material” which has been a record in South Africa, and it is an extraordinary piece of work, if we look at the numbers, we are all a bit anxious, and there’re three reasons for that.

One is that the ticket price in South Africa is the cheapest in the world. When we get our Monday reports from the distributor which takes that from all the different cinema companies – there are two big ones and there are few independent ones. The average ticket price in South Africa is about 3 USD, where in the world can I see a film for that price? How much does a film cost in the US? Eight, ten dollars minimum. I know in London, on the West End they pay 17 pounds. In Australia they pay even more. I have spent some time in India, even in Mumbai, where there’s a lot of poverty, the minimum ticket price is about the same. You can’t see a film for 3 dollars and expect a buoyant industry. That’s a problem that is a legacy of I don’t know what reasons but they have been trying to put the prices up. I think what has happened in South Africa is that the film experience has been devalued because of that. I remember a journalist in South Africa, he was quite prolific and well-known, he wrote an article about 6 years ago where he had stopped going to the cinema because everybody drops their kids there, because it is cheaper than a baby sitter. And that’s why he had stopped going there, it is like a kindergarten. It is cheaper to leave your kids at the movies than hire a baby sitter. So, one of the problems that we have is the ticket prices and in South Africa, those of you who don’t know our country, they complain that the movie tickets are getting expensive. I know the world is getting expensive, petrol price went up last week, and things are expensive. But movies are cheap. If I were unemployed I was going to see movies all day.

The second problem we have in South Africa is that we have a small cinema going population. Out of a country of 48 million people 2,5 million people go to the movies. Do you know that there are more cinemas in Russia than there are in America? That’s like an almanac fact. Russian cinema is a big business. And they enjoy going to Russian movies. If you go to a DVD shop in Moscow, half the titles are Russian. If you go to a South African DVD shop, there are only a few titles from South Africa. I have spent some time in Brazil, for example, working on a big IT project in 2008, they have got the biggest soap opera industry in the world. There are more Brazilians watching soap operas than in any other country. I hope I said that correctly, some of you guys here should know this better than me. But these are fascinating things.

So, the third problem, that maybe you guys can all helps us to change, is that South Africans suffer from an inferiority complex. And I know that all countries suffer from that, but we have a large dose of it. I don’t know where this comes from but people will say for “Material” that it is great and that it doesn’t look bad for a South African movie. But that’s quite an insult. And I have to challenge one of the sponsors; it was a few years ago when there was a gentleman running it, and he said to me that it would never happen here. I am here to try and engage you and say that instead of spending money taking everybody to a cinema festival business class and putting them to a cocktail party, we can take some of the money and offer subsidies to people who go to local movies. Maybe in this way we will stimulate more local cinema goers. And they told me that I was mad. But we can learn from what happens in France. It is a very intriguing and compelling model and that’s what I read. I got the paper somewhere, it was some journal. In France the French movies cost less than

the American movies. And if they did something like that here, and if they say that local movie will get some sort of a rebate or subsidy, maybe more people will go and see local films. There are many things that can be challenged and maybe you guys can help with this problem but I think it is going to be a good step. I did try, I don't give up easily, but I realized I was talking to a wall. As to the Internet, we went to 35 mm prints. We could have had more numbers, if we had digital screens because the cinemas don't have 35 mm projectors anymore. The biggest houses, they don't have projectors, they have digital equipment. But we didn't go on digital for a bunch of reasons because we had very small piracy. We keep hearing about this piracy on "Material" but we haven't found a copy. But if we had gone on a digital release, it would be different. In South Africa, like in China, the word *copyright* is interpreted as the *right to copy*. So, you are probably familiar with it and it is a big struggle that we have. I think that what will actually happen is we will make better films, because everybody can make a film. You can go to Best Buy and buy a little camera and we can make this into a film. Will it be a good film? I don't know. Will we be able to sell it? Probably not. But the fact that technology is becoming more accessible and that there is more film making, it doesn't mean that we have a better story-telling or result. And we are going back to the fundamentals of film making and capturing people's imaginations.

Garth Holmes: On behalf of CILECT I would like to thank you very much for coming out to talk to everyone and I know you are a busy guy and you have got a lot to do and thank you. Ronnie is the kind of guy who, when you call him up says "Don't worry, I'll be there". You don't have to pay for his flight; you don't have to pay for his accommodation. He always insists on economy class. I know he is cynical about UBUNTU but I think he personifies it in many, many ways. Thanks, Ronnie.

Ronnie Apteke: I don't know much about UBUNTU, but when you asked me to talk I went on Wikipedia and checked the definition and I studied it. It is not that I am cynical. I am skeptical about the business of buying and selling films. Film making is a beautiful thing but like writing software, it can be magical. But trying to sell the software is difficult. Trying to sell movies is almost mission impossible, especially if you come from South Africa and people don't know which country this is. People associate South Africa with diamonds but when you say movies from South Africa, people think that you are joking with them. They understand gold and safari, but when you say you are in the arts business in South Africa, they really think it is something like some private joke. And it is going to take a long time to change that perception but I will maybe share with you one last story before I go because I do like public speaking but I thought that there were going to be a lot of students here. It is changing talking to 18 year olds, because they know everything, but when I didn't see anyone at this age in the room, I was relaxed.

When we were starting the internet business, people used to blame us for everything. Everything that went wrong, we got blamed for it. If somebody's PC crashed, we got blamed, etc. With the Internet, all was our fault. And this is like the post office. Everybody always blames the post office. And I have a great story back in 1994 about a post office. A lady wrote a letter to God and the people from the post office got it and saw it was addressed to God and there was a return address. And they opened it and they read it and it said: "Dear God, I work so hard, I go to church and my life is just not coming together. If I just had 1000 rand, I could have my life together and things would be good again." The people in the post

office were so moved that they put a collection plate and they raised 950 rand, they put it back in the envelope and sent it to the return address. And about another month later they got another envelope addressed to God and they were amazed. They opened the letter and it said: "Dear God, thank you for listening to me and I almost got my life together. But if those bastards in the post office hadn't taken 50 rand I should have been ok." And that's the thing. Everybody blames the post office even if they are trying to help.

I always try to be friendly with all those people who are calling me. I don't know if I am cynical. I try to be funny. I don't know if I am funny, Riaad is funny. People are so excited about making a film but do they have distributors involved, do they have the finances? They tell me that I don't understand that this movie is going to make big money and win awards, and according to the people who call me I don't understand a thing but we all get blamed for all kinds of things. And when the story doesn't work in the way it was expected it is easy to blame the people that try to inspire you. We get blamed for so many things that we didn't do. We just meant to create something. We didn't mean to inspire the wrong people to behave differently. But the world is changing and it is changing fast. And that story of the post office reminds me why I do some of the work with artists. Because they do blame us and criticize us and condemn us for the stories we try make and sometimes they celebrate. I personally do it because I don't know how to do anything else. And I like the feeling when we look back at the thing we have created and it looks magical. It doesn't happen often but when it does happen it is like the most extraordinary feeling.

Maybe one last story. I was inspired by something that Larry King once said in an interview. He is so funny, he got divorced at 75 for the sixth time, and his wife was 49. I know it because she studied math and he was 26 years older than her and he was cheating on her with her sister and she left him. And in one of the interviews before everything came apart they asked him whether he was concerned about the big age gap between him and his wife. And then he said, "Well, if she dies, she dies". Thanks very much for your time.

Pool 1: CILECT Supported Collaboration Activities

CHAIR: Prof. Dr. Maria Dora Mourão

Robin MacPherson: Producing Creative Producers



Prof. Robin MacPherson is Director of the Institute for Creative Industries, Professor of Screen Media and Director of Screen Academy Scotland (a Skillset Film and Media Academy partnership with Edinburgh College of Art) at Edinburgh Napier University. He leads ENGAGE, an EU MEDIA-funded collaboration with the Irish, Estonian and Finnish national film schools. Formerly a documentary film and television producer with Scottish and UK BAFTA nominations, he joined Edinburgh Napier University in 2002 from Scottish Screen where he was Head of development. In 2010 he was appointed by the Scottish Government to the Board of Creative Scotland and in April 2011 he joined the Board of Creative Edinburgh. He is a Fellow of the Royal Society of Arts. He blogs at <http://www.robinmacpherson.wordpress.com>

Producing Creative Producers (March 2012) was hosted by Screen Academy Scotland at Edinburgh Napier University in association with the National Film School Ireland at IADT, ‘Producing Creative Producers’ was a two day CILECT/GEECT supported event which attracted over fifty delegates from thirty five institutions in twenty countries and addressed the question of how we do, can and should train creative producers in film schools and how we do/can integrate more effectively in the wider context of producer development in the screen industry. The conference chairs were Robin MacPherson and Donald Taylor Black (Director National Film School Ireland, IADT).

Acclaimed producer Rebecca O'Brien, creative and business partner of Ken Loach, provided the opening keynote of the symposium with an industry perspective in a talk which explored her own experiences as a producer, current issues in the industry and new models for producing in the future. Noting that *“For as long as there is a need for content that is entertaining, there will always be a need for someone to wrangle it all together”* she observed that *“we can’t rely on people like Andrew [MacDonald] just popping out of the woodwork”* and that in film the *“goalposts are constantly shifting... there is never only one approach to making a film.”*

Speaking of the future and the multiplicity of platforms and technologies on which film is being distributed O’Brien observed: *“We talk about “convergence” now, but once film and TV drama were interchangeable ... We seem to be moving back in that direction because there are so many new layers available to us - the new producer needs to know how to navigate this variety, this potential, have a view as to what might be the best format with which to exploit their idea.”*

Reflecting on how best to prepare young producers for this world she concluded: *“It seems to me that the way forward in training our new producers is to give them bite size courses that fit their bite size world. I think that suited me in my own learning journey and it seems to suit the apprentice producers I work with.”*

The remainder of the first day saw the delegates discuss and debate the keynote, their differing approaches to the selection, training and development of creative producers and share their 'best kept secrets' by explaining how they use specific exercises or projects to nurture creative producing skills.

The second day of the symposium provided a perspective from across the Atlantic with the second keynote address being delivered by Prof. Bruce Sheridan, Chair of the Film & Video Department at Columbia College in Chicago. His presentation covered the background to his and Columbia College's decision to 'reinvent their producing curricula' and introduce an MFA in Creative Producing as an antidote to the traditional US emphasis on line producing/ production management or, where courses have gone beyond that, their focus on *"analyzing feature film case studies, brokering traditional industry connections, and teaching financial principles and strategies in a manner closely related to MBA (Master of Business Administration) studies."*

Sheridan explained that *"We decided to define for ourselves what a Creative Producer could and should be, restructure our approach accordingly, then through careful experimentation and adjustments send new producers out into the world ready to work in the current production environment but empowered to evolve professional producer culture. We also decided to work first within the undergraduate program and use what we discovered there to decide how to configure graduate level creative producing."* The outcome was a new curriculum in which creative producing is introduced *before* line production/ production management but by the end of which the producer will have worked in at least six advanced productions.

The final panel session of the symposium looked at what film schools are doing to providing a bridge into professional practice and ongoing support for their graduates. Several MEDIA-funded collaborative projects between film schools were highlighted including the *Low Budget Film Forum, Midpoint, Four Corners, Atelier Ludwigsburg-Paris* and *ENGAGE*.

By the closing session of the symposium it was very clear that the place of creative producers in film schools and the importance of tailoring curricula and teaching approaches to their needs is very firmly on the development agenda for GEECT/CILECT member schools (and indeed the wider industry) and a general consensus that the discussion, debate and exchange of experiences/approaches needs to continue.

Zhong Dafeng: Sound Post Production Workshop



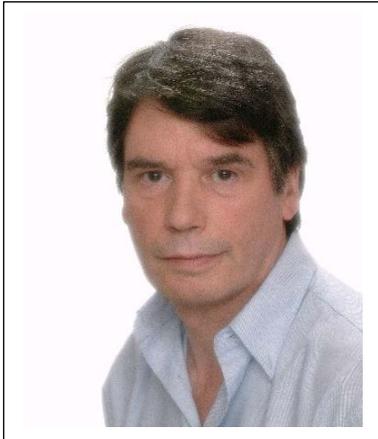
Zhong Dafeng began his film scholar career in 1985. He has written five books and hundreds articles on film theory, the history of Chinese film, screenplays, film education, TV and communication studies, including *Chinese Film History*, (China Broadcasting and Television Press 1995). He has also written scripts for TV series and documentaries. Zhong Dafeng is Full Professor at the Beijing Film Academy. He is also Deputy Director of the BFA's Academic Council; Dean of the BFA's International School and Executive Syndic of The Chinese Film Critics Society. Publications in English: *China in the Movies 1976-2006*; *Film in Contemporary China: Critical Debates, 1979-1989*; *From Wen Min Xi (Civilized Play) to Ying Xi (Shadow Play) - The Foundation of the Shanghai Film Industry in the 1920s* (with Yingjin Zhang & Zhen Zhang). A comprehensive list can be found t: http://www.bfa.edu.cn/yx/yjs/dszl/dsis/2007-05/28/content_12830.htm

The Beijing Film Academy hosted *Sound Post Production Workshop* was a 5-day activity held at the International Student Film and Video Festival in Beijing from Nov 7th to 11th, 2011. There were 15 professors and students from Australia, New Zealand, Singapore, Korea, Vietnam, Hong Kong and China attending. It was the second one of a long-lasting CAPA/CILECT project (the first one being the 2010's *Advanced Cinematography Workshop*).

On the first day, Prof. Huang Yingxia, Dean of the Sound Recording Department led a tour presenting the different studios. On the latter half of the first day and the second day all professors and students took practice in ADR and foley studios. On the third day engineer Song Shuo introduced the basic technology of the final-mix studio. On the fourth and fifth day all the professors and students practiced in the final mix room. In the end all participants received CAPA issued certificates.



Nik Powell: Creative Post Production 1 & 2



Nik Powell is a world known producer whose track record includes Neil Jordan's *Company of Wolves* and *Mona Lisa* for which Bob Hoskins was nominated for an Oscar; Michael Caton-Jones' *Scandal*; Neil Jordan's *The Crying Game* which was nominated for six Oscars (Neil Jordan won for 'Best Original Screenplay'. Among his later films are Ian Softley's *Backbeat*; Terence Davies' *The Neon Bible*, *Fever Pitch*; Michael Radford's *B Monkey*; Stephan Elliott's *Welcome to Woop Woop*; Shane Meadows' *Twenty Four/Seven*, which won the international critics' 'FIPRESCI' prize as well as a 'Pierrot' award at the Venice Film Festival and 'Best Actor' for Bob Hoskins at the European Film Awards; Mark Herman's *Little Voice* which won the Best Actor Golden Globe for Michael Caine, Brenda Blethyn was nominated for an Oscar as Best Supporting Actress; Fred Schepisi's *Last Orders*; and *Christmas Carol - The Movie*, directed by the Oscar winning Jimmy Murakami ("The Snowman").

Nik Powell was appointed Director of the National Film and Television School in 2005. He holds the Chevalier de L'Ordre des Arts et des Lettres. He is Vice Chairman of the board of the European Film Academy and previously for nine years the Chairman of EFA and host of the European Film Awards. He is a Trustee of BAFTA; Chairman of the BAFTA Film; Member of AMPAS (Academy of Motion Picture Arts and Sciences); Member of the British Screen Advisory Council and Member of the European Producers Club.

The Post Production Symposium was a GEECT/CILECT event hosted at the National Film and Television School, UK for its first edition in 2010, and then again as a CIBA/CILECT event at the University of São Paulo, Brazil, in 2011. It was inspired by the publication of Roger Crittenden's *Fine Cuts* which pulls together the life and work of 25 film editors from across Europe, some of whom joined the symposium to talk about their work and experience, together with film composers and sound designers, producers, actors and writers.

The roots of the Symposium go back at least twenty years to Roger's first meetings with certain individuals. When he wrote the book on Truffaut's *La Nuit Americaine (Day for Night)*, he had several encounters with editors Martine Barraque and Yann Dedet. It was listening to them together that left such a deep impression on Roger. It was a feeling of the joy in and total commitment to the craft of editing. The same sort of thing happened when he encountered Roberto Perpignani in Poitiers not long after and with Sylvia Ingemarsdotter and Michal Leszczykowski in Sweden, and Juliane Lorenz in Berlin.

The Symposium was dedicated to the memory of Agnes Guillemot and Sabine Mamou. One was the editing muse of Godard in his first great period; the other a friend and collaborator of Agnes Varda. Both of these wonderful women personified all that is special in the best of editors – acute sensitivity; a fierce loyalty to the film and its maker; the ability to listen and a passion for the medium.

Guido Lukoschek: Distribution, Copyright and Co-Productions



Guido Lukoschek is head of Filmakademie Baden-Wuerttemberg's international office since 2008, coordinating the school's major collaborations on both national and international levels. He also works as a lecturer for Film Analysis and Film History at Filmakademie.

After completing his degree in film studies in 2005 (Mainz University/Germany and Zurich University/Switzerland) he worked with different film festivals, including Sundance FF and Munich FF, as well as a film critic. Before his current position, Guido worked with ZDF's first-feature department „Das kleine Fernsehspiel“ as editor of creative content, and from 2006 – 2008 as head of public relations. Also, Guido is appointed executive at the German movie rating council FSK, and a passionate trumpet player.

During the last decade, most film schools have undergone a significant transition towards production companies, in addition to their traditional role of being educational facilities. With the market's growing interest in student films, budgets were increased and co-productions were set up, leading to more expensive and more professional productions.

At the GEECT/CILECT Conference On *Co-Production, Distribution and Rights Management*, held at Filmakademie Baden-Wuerttemberg, Germany, March 1.-2., 2011, delegates from more than thirty schools discussed issues related to this development, negotiating the school's position towards the market and the public today.

Besides key notes, best practice presentations, and case studies, the conference had its best moments in its discussions, especially about free online distribution of content. Today, most student films find their way to publicity, which some regarded as free advertisement for students and schools involved, while others damned of the illegal rip-off of intellectual property. The www, many felt, is intruding the school's privacy through publishing content that was not produced for publication in the first place. At the other end of the range, schools can undisputedly benefit from publically recognized co-produced feature-length films, drawing public attention towards the schools and their graduates, thus strengthening their position. At the same time, these developments put a lot of practices into question, in fields both economic and pedagogic.

Most attendees shared the opinion that today, schools should provide personnel to clear the rights of their productions in order to gain the position of generating revenues in the future. This approach was not fully supported by Maureen Ryan from Columbia University, New York, who attended the conference as a guest. Being an outsider to the European system, she outlined the USA model of production in which the school is kept completely out of the process of production and distribution as well as from copyright questions.

The conference came to the conclusion that the way in which film schools handle aspects of rights management, co-production and distribution is linked in many ways to the financial and political set-up they find themselves in. In the end, this complex matrix determines most of the decisions the schools have taken in the past and even nowadays.

Pool 1: CILECT Supported Collaboration Activities

CHAIR: Prof. Chap Freeman

Rob Rombout: Cinemaster 2



Rob Rombout is a teacher and documentary film maker and is currently the Supervisor of Atelier at Hogeschool St.Lukas Brussels. He has lectured and conducted documentary workshops at a number of film institutions worldwide. These include RITS (Brussels), VGIK (Moscow), Beijing Film Academy, Universade de Sao Paulo, Harvard University, University of Art and Design (Helsinki) and the Film school Eiga Bigakko to mention but a few. He has won a number of awards at festivals world-wide. He has also served as a jury president and member at various European film festivals and as Vice Chairman of SCAM (Belgium).

In the next half hour I will present you an experiment in film education. The project is named *Cinemaster*. It all started like a joke, or rather like a **Belgian joke**. As you probably know Belgium is divided in 2 parts and one city in the middle: Brussels. There are 3 filmschools in Brussels, 2 Flemish and one French-speaking, although the majority of this town speaks French. Very few Belgians work on both sides; I'm one of them (and I'm not even Belgian).

The 2 film-schools INSAS and LUCA (St. Lukas Brussels) are both CILECT-members and are 4km away from each other. My previous attempts to create collaboration bumped against a cultural and institutional wall. But when we found a partner in a third country (with a bigger wall), the Beijing Film Academy, things went easier. The three schools were willing to start this small-scale exchange program but another barrier came up: the language barrier.

The Beijing Film Academy agreed under the condition that our students should first learn Chinese. The French speaking school made a similar condition for French. To make a long story short, we agreed on a practical exchange program based on the **cinematographic language** as basic condition and English language for communication.

The basic concept is THE VIDEO LETTER. The idea was born because of a very practical, down-to-earth concern. What happens if your student steps out of the plane, breaks his leg and ends up for 6 weeks in a hospital. Even from that position he could film and comment his situation. It might even sometimes give a more profound view of a society. So the students make a short film in a short period in another country. It's a DOCUMENTARY of 16 minutes with THE VOICE as central element. Voice in the **original language** confronted with the **foreign language** on the location. The infrastructure and equipment is minimal: no need for actors, studio etc., just the **point of view** of the director combined with **his voice**. All VIDEO LETTERS are subtitled in English. Every year we send out two Belgian students (French & Flemish) and we receive 2 Chinese students and they all produce 1 video-letter. We make 4 video-letters in a year. After a few years – we've been doing this for 5 years – we have gathered a collection of video letters. (5 X 4 = 20 X 16 min.) We choose the city area as the limit for these films. Deliberately. Major Cities look alike. This shock or confusion is part of the process. Within the chaos of traffic, subway and noise, in an anonym scenery of modern

buildings, of IKEA, & Mac Donald, students must find small subjects in which they can find and put identity.

This project is a bottom to top project. The initiative comes from the teaching staff and we make it possible with little (cash) funding. Not bureaucratic, flexible and relatively cheap. Each of the partners pay for the travel-costs of their students, while the receiving partner takes care for lodging, lunch and local transport. The ambition of the project is to expose film-students to an unknown environment. As a teacher for a long time I've been observing students staying more and more in the comfortable (protected) surroundings of the film-school, the studio and the parental house. So it was obvious to make a documentary project, to be confronted with a cultural shock and a foreign language and a limitation of time. The formal challenge is to make this film with their most personal tool: their voice. A video-letter is a spoken film: the student's own, personal mother-tongue (not in English). So the project is a challenge on an institutional, social and formal levels. It's been a laboratory that was useful later when we created the Doc Nomads Master.

During the CILECT-meetings we've noticed a growing interest in this project. Ever since several schools contacted us to step into this project. We consider starting with USP (Brazil), then doing it with South Africa (AFDA) and VCA (Australia). Of course, this gives more work and we are obliged to professionalise. One of the difficult aspects of a film-school is its statics: the infrastructure, the equipment, the staff and the teachers. All condemned to each other. Sometimes this leads to the feeling of a temple: it's always been there and it always will. Teachers and professionals are complaining of the regulations, the "culture" of the house. The *Cinemaster* project gave an opening to mobility of students and staff. During the process we learned about the different "cultures" of teaching. This "mobile" school concept is very refreshing and gives possibilities to those students and teachers to explore their social and technical skills. The *Cinemaster* also was an experiment that led to the actual International Master Degree Doc Nomads.

Doc Nomads

Duration: 24 months (120 ECTS) documentary film making course taught in English and delivered by three European Universities: Universidade Lusófona de Humanidades e Tecnologias of Lisbon, Hogeschool Sint-Lukas of Brussels and the consortium leader University of Theatre and Film of Budapest. The Consortium enjoys the backing of 17 associated members: national and European TV and production companies, professional associations, documentary umbrella organizations, European, African, Far-Eastern, Russian, North- and South-American Universities are there to improve the quality of the Doc Nomads EMMC. Doc Nomads aims at developing students' basic skills in technics, fieldwork and writing, as well as their creative filmmaking and managing skills in an international production environment within the framework of a truly integrated training that marry traditional European art education and modern studies based on the film, media and new media industry's requirements. The basic underlying idea is that the students are immersed into different cultures and social environments which makes them more sensitive to different documentary practices, ways of communication enhancing their capabilities to work outside their own cultural contexts, therefore mobility from Lisbon to Brussels via Budapest is compulsory for all students.

The students of this itinerant school explore, via the best Portuguese, Hungarian, Belgian, European and international masterpieces, the history and the new forms of documentary, as well as its outstanding representatives, most of whom are involved in the Master Course. It is a practice-based training: a particular attention is given to fieldwork and practical courses that deepen the students' theoretical knowledge and encourage them to define their own style. Building on the cultural diversity, Doc Nomads offers students an excellent opportunity for establishing international cooperation and networks that helps them to achieve personal success. It is also likely to develop the documentary genre and improve the quality of European contents. Doc Nomads is open to European and Third Country students with a BA degree in Motion Picture or Media Studies; other degrees are accepted for applicants with a convincing portfolio. In order to guarantee a high-quality individual training, small group tuition is offered. The tuition fee, including full medical cover, is 4,000 € per semester both for European and Third Country students. The upcoming NOMADS are awarded with a multiple degree and a diploma supplement. Their nationally and internationally distributed diploma-works enable them to explore the boundaries of documentary while taking up an academic career at PhD/DLA level or making a successful debut in the profession inside or outside Europe.

Website: www.docnomads.eu

Simone Stewens: People on Sunday & The ifs/AFMM Student Exchange



Born in Heidelberg, Germany. Working experience as freelance journalist, author and film director at various editorial desks for the ARD group. Author/director of television features and documentaries. Author and presenter of the feature programme *KinoKino* at Bavarian Broadcasting and numerous documentaries on film. Since 2002: Chief Executive Director and Artistic Director of the ifs internationale filmschule köln.

People on Sunday

In 2010 the international film school, Cologne, carried out a summer school project in cooperation with the UCLA School of Theater, Film and Television (TFT), USA. The title of the project was “People on Sunday 2010”, named after the famous German film “Menschen am Sonntag” from 1929, written and directed by Billy Wilder, Curt and Robert Siodmak, Edgar Ulmer, Fred Zinnemann and Eugen Schüftan. For 6 weeks the ifs was host to five American students and two of their professors. During this time the students visited lectures, went on excursions and shot four short films in mixed crews with five ifs students.

The summer school was funded by the state government of North Rhine-Westphalia and by the ifs. In November 2011 two premiere screenings took place: one at the Goethe Institute in Los Angeles, and another one in a theater on the campus of UCLA, accompanied by an evening on German and American film making in the legendary Villa Aurora in Pacific Palisades, the former home for many Jewish-German emigrants who had to flee the Nazi regime, with the participation of Hollywood-based German director Wolfgang Petersen who was a special guest. The student and staff mobility for this part of the project was supported by CILECT.

In January 2012 one of the resulting short films, “Playtime” (Spielzeit), celebrated its festival premiere at the International Short Film Competition of the Sundance film festival. The German premiere is scheduled for May 30th in Cologne, with American and German participants from our joint summer school.

Student Exchange: ifs/AFMM

In the autumn 2010 the international film school Cologne sent 15 students, accompanied by two professors, to Albania. The hosting school was the Academia Filmit e Multimedia Marubi in Tirana. The cooperation had been set up by the directors of the two schools, Kujtim Çashku and Simone Stewens, during the CILECT conference in Beijing in 2008.

By the beginning of 2009 AFMM, situated at the edge of a TV studio complex, had to face a conflict with the owner of their site, who claimed parts of their grounds and blocked the main entrance. This crisis lasted for more than a year and was tolerated by the Albanian government. When visiting the school, we decided to support the cooperation even more

vigorously, bearing in mind that an international cooperation might help AFMM in this crucial situation.

The ifs students stayed for four weeks in Tirana, researching and producing 12 documentaries in mixed crews with the Albanian students. This was preceded by theoretical seminars in Cologne, preparing them for a country facing a severe economic, social and cultural transformation after a long period of seclusion. A couple of the films produced in cooperation with AFMM went on to screen at festivals and won numerous awards.

In December 2012 AFMM sent five of their students and an assistant professor to Cologne for a three week stay. They also researched and shot five documentaries, which are still in postproduction. This part of the exchange program was funded by CILECT. The funding covered travel to and accommodation in Cologne for the group from Albania.

Pool 2: Collaboration Activities between CILECT Members

CHAIR: Marc Nicolas

Lars Lundsten: Trans-Equatorial Ubuntu Pedagogy in Documentary Film



Dr. Lars Lundsten is presently acting Professor in Journalism, University of Helsinki, Finland. Until the year 2005, he was head of the Arcada Film School, Helsinki. He was the initiator of the EBP network of film schools in Finland, Ghana and South Africa dedicated to training and research in the field of culturally sensitive documentary film.

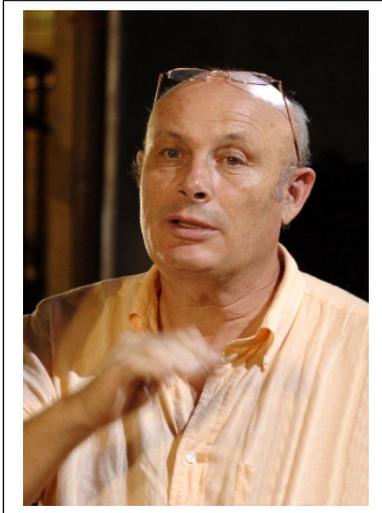
The aim of this presentation is to describe and discuss the pedagogical challenges and achievements of the “*Ecological Broadcasting Programme*” (EBP). The EBP network has developed truly in the UBUNTU spirit. It makes a genuinely collaborative pedagogical effort shared by six tertiary level film education institutions in three countries, i.e. Finland, Ghana, and South Africa.

Originally, the EBP initiative was aimed at epistemic challenges of inter-cultural understanding of documentary film. Numerous challenges of collaborative pedagogy soon emerged and became the main focus of the mutual relationship between the instructors and researchers as well as among the students involved. This became even more evident as the network was joined by three more institutions. The pedagogy of the EBP network now relies on a set of mutually accepted principles and mutual obligations undertaken by members of staff as well as by students from all the institutions involved.

The EBP is not at all a traditional study abroad programme nor a student exchange programme. Its core idea is to foster the UBUNTU attitude between staff and students from all participating institutions. There are some governing principles, but they are jointly created and implemented by staff members.

There are some preliminary conclusions that will be discussed in the presentation; (i) the need for personal involvement in the collective effort, (ii) the need for a mindset of mutual respect, and (iii) the need for critical assessment of one's own allegedly “best practices”.

Lubomir Halatchev: Four Corners



Prof. Dr.Sc. Lubomir Halatchev graduated at VGIK (Russia) in 1972. As DOP and later on as documentary director and producer he has shot more than 100 documentaries and short films, a plethora of TV programs. He has written 7 books that pertain to the different aspects of the cinematic process and a book with short stories.

In 2003 Lubomir Halatchev followed a one year part-time specialization in scriptwriting's development process in Denmark. In the 2004/2005 academic year he was Guest lecturer at Ngee Ann Polytechnic, Singapore. Since 2005 he has been Head of Studies and lecturer at different workshops supported by MEDIA+ as the "Summer Media School", "TRIDOC", "Four Corners". He is Full Professor at NATFA, Sofia, Bulgaria since 2001. In the period 2005-2011 he was Dean of the Screen Arts faculty and since 2011 is Rector of NATFA.

The *Four Corners* Project is a collaboration between ESCAC, Spain, NATFA, Bulgaria, Metropolia University, Finland and Regent's University, UK. It brings together some of the most talented film students and recent film school graduates of those 4 schools but also several others from around the continent (as a result of an open call), to help them develop, finance and produce new films that will thrive and prosper in the European and international market place. Twelve groups are accepted in the programme annually. Each group consists of 2-3 people, and each contains at least one writer and one producer. There are four workshops - in Bulgaria, Finland, England and Spain, and the selected participants attend all four events. They take their project through the development phase until it is ready to be presented to the market. The continuous work on the script is supplemented by conferences on industrial and creative aspects of the business. As an additional element to the development package, there is a possibility for project teams to produce, in conjunction with their home film schools, a short teaser trailer for their film.

The pedagogical methodology at the workshops is a mixture of interactive seminars coached by course tutors; one-to-one project team meetings; and plenary sessions, including lectures, relevant case studies, and screenings. The participants are encouraged to reflect their own national cultures, but with a European and international audience at the forefront of their concerns. With a burgeoning new media market evolving rapidly, there are also sections allocated to an examination of how best to operate with the new formats, and how to adapt to the changing audiovisual landscape. The workshops are designed to complement and build on the full time course that students have been on at their respective film schools.

Applicants must be in their final year of study or graduated within the preceding 18 months of the application deadline. Film schools must personally recommend applicants, in writing. Applicant teams must apply with a project in development that can be at treatment or first draft stage. Applicants are encouraged to support their application with example of their other work. The project can be for a fiction feature or television film. Documentaries are not eligible. The course is in English.

Herman van Eyken: Genre Exercises



Professor Herman Van Eyken has a background in script writing, producing and directing. He directed more than 190 films. In addition, Herman's research interests lay in the area of film policies and film training needs for professionals.

Herman originally crafted his film and education career in Brussels, at RITS. In 2005, he founded Singapore's first film degree and headed the Puttnam School of Film at LASALLE College of the Arts.

For CILECT he was Project Chair, Curator and Executive Producer of the 10 DVD Box *Lessons in Film*, currently distributed to all members. He now heads the Griffith Film School, Brisbane, Australia.

Indeed, it is my firm belief and experience that '*Genre is not a dirty word*' (quoting the recent LUMINA, the AFTRS-Australian Journal of Screen Arts and Business - issue 4). In 1996, the BIFFF (Brussels International Fantasy Film Festival) started a workshop with RITS and NARAFI (not a CILECT member film school) on genre exercises where mentor directors of great fame (we can name Freddie Francis, Lewis Gilbert, even Jack Cardiff) would come and conduct a workshop with a clear challenge to produce a short film cross crewed by the 2 film schools and having them screened, evaluated and presented 10 days later during an official screening at a key time slot in the BIFFF. These film students were not only given mentors, the film schools would not have been able to attract, but also, they were provided with quite important equipment and facilities, thanks to well organized sponsorship deals, again impossible for one film school to attract.

The workshops evolved and became eventually more professional, and in 2009 NARAFI was replaced by the other CILECT member school INSAS, sister of RITS - interestingly from the other language border in Belgium, when Alberto Sciamma (from infamous *The Killing Tongue* reputation) was brought in as mentor director. In 2011, as I wanted to do more with Alberto's teaching talent, I invited him as an artist in residence for 6 weeks to Griffith to come and prepare the students to workshop 3 minute genre exercises shortly before they would embark on their longer journey of graduation projects. The result was very interesting as they were all given the same theme. One of these short exercises - *26 bullets* - is now being further developed into a long feature film, with the same students who did the 3 minute exercise, but now to be shot as a 'genre' long feature film in the new Master's program, with the financial support and backing of key industry players in Australia and the UK.

Pool 2: Collaboration Activities between CILECT Members

CHAIR: Prof. Zhong Dafeng

Pascale Borenstein: Making Waves



After graduating from the ESCP (Graduate Business School in Paris), and the Sorbonne University (major in Philosophy), Pascale Borenstein co-founded in 1996 a national screenwriting school in Paris that was funded by the TV networks and the professional organizations. She has been a film journalist for magazines and radio programmes, and has written articles, mostly on American classics and in books about cinema (*Dictionary of French cinema*). Since 2004 she has been the director of International Affairs of La FÉMIS. As such she has been in charge of international programs and has set up exchange programs with major film schools such as Columbia University, CalArts, Universidad del Cine, Tokyo University of the Arts, Ecole Cantonale des Arts de Lausanne, Filmakademie Baden-Württemberg and others. She has also been in charge of continuous training programs and European MEDIA+

funded programs such as *The European Film School Network* which brings together every year around 30 representatives of film schools from all over Europe.

Hi, I'm the Head of International Affairs at La Femis. And I'll talk to you about the program that was organized last February during the Berlin Film Festival and it is called "Making Waves". The whole program was designed by three men but funny enough it is me who presents it. The three men were Ben Gibson from LFS, Jan Shütte from dffb, and Mark Nicolas from La Femis. This program brings five schools together. In 2006 the European MEDIA Program decided to sponsor and support transnational initiatives in Europe that help students get an access to the European market and understanding each other better. I guess there are 30 programs like this, supporting schools to make something happen between students and making them understand much better what the other is about, what European films mean, what it is to be a screen writer in Romania or a producer in Germany. This program is really a symbol of what has been going on for the last six years.

"Making Waves" has a Spanish school, a Romanian university which is both a film and a theatre school, La Femis, which I will introduce you to, the London Film School, which is an English School, and dffb in Germany. So, basically we have five schools in five countries. The objective is very clear. It is to bring together 5 students from each school, selected by the school. Each school is completely free to pick up the students according to their own criteria, put them together and make them swim together in the European bath. The swimming pool was in Berlin during the Festival and its goal was to make them understand how deals are made and put them really in a situation. Basically, the students spent the whole week together, they didn't know each other, and in the end they were supposed to be friends, to know each other better, and to be able to work together in the future.

I think the London Film School is the oldest school from these because the dffb was created in 1966. So, the London Film School is a graduate school of film practice. It is very

international and it is very practice-oriented. There are no classrooms. Students work together. I've worked with both schools. I work with 16 different film schools in Europe now and when I compare the NFTS with the London film School, I think that the NFTS is like an institution and the London Film School is like a real school and a really like that. When you go there, you will understand what I mean – it is just one building, students are stuck together, they work very closely, there's no space. They have to really fight to make it happen. The films are like that and the spirit of the school is like that. It is a very dynamic and energetic school. They have a workshop. The president of the school is Mike Leigh who is very involved and has helped the school to be what it is. It mostly trains directors, producers and writers.

The Romanian University is a state-funded university and offers a two-year MA in film making.

La Femis is the best French school. I'm very proud to be working at that school. It was founded in 1986 and it came after IDHEC, which I guess most of you know. It has 170 students. There are MA programs for ten different film making skills. We have very few students and they are very well trained. There are 56 people on staff and 500 speakers who come for workshops ranging from 1 day to three months. The budget of the school is 10 million Euro. A lot of people are very jealous of La Femis and some people think it's a great thing for France to have such a school. It is a studio set in the middle of Paris, in Montmartre. It's very easy to attract there people from all over the world. Francis Ford Coppola was with us for a March weekend and we are very lucky to have the best educators from all over the world. What is original at La Femis is that Mark Nicolas started a program in 2003 dedicated to training film distributors. We always work with very few students whatever we teach. It is a very personal and a very tutoring school, and very nurturing also. So, every year three students get into this program, which is a three-year program, and they are going to become film distributors in France or in Europe, but most of them want to work in France first. This is a new program and the only other school that does it, to my knowledge, is the London Film School.

The dffb is very similar to La Femis and the London Film School. What these schools have in common is that are very practically-oriented, hands-on, very tutorial with their students, very collaborative. The students work together to make films. Our students come to La Femis to make films not to study film anymore because they've done that for many years and they want to make a film. Therefore they only talk about that and for four years they are obsessed with their own film, what they want to say, what they have to do.

ESCAC is a more recent school, it was founded in 1983. It is based in Barcelona and it is a very dynamic film school which has its own production company inside the school.

The objective of "Making Waves" is to make students understand how to market a film in Europe. It is based on case studies, master classes, and having people benefitting from the Film Festival in Berlin where 50 people had to teach to the students different models. There were classes, interviews, screening, master classes. It was a really customized program for one week from Monday to Friday and it was an active program. They attended the different parts such as the European film market and all the sections of the festival. Basically, it was

pretty stressful for them because on Monday we gave them a film, and we told them that they would be in charge of it.

The 25 students were split in five groups and they had to do something they couldn't get out without doing, and that was pretty stimulating. It was stimulating also because they had to invent the creative campaign, the trailers, the posters, and the plan release packages. There were five tutors coming from those five schools I mentioned before and the tutor was like a coach telling them "Ok, let's watch the film and talk about the film and what we are going to do". So, basically, the students were trained and tutored, they were not left on their own. But they were very dynamic students who could go on the market and ask questions because not everybody knew about the Romanian market, for instance. Sometimes people know, but sometimes you just need to ask questions.

The basics of the training were economics, distribution techniques, marketing techniques and creative collaboration between producers, distributors, sales agents, festivals. So, it was really about thinking about one film and what you are going to do if you release it in Romania or in Spain. The five films that were chosen were films of the festival. And I'll list some of them, they are good films. "Farewell, my Queen" was released in Paris, France, a month ago or three weeks ago and it did very well in France. It has done 300 000 people in the box office. It is about Marie-Antoinette, her last days and how she confides to a reader. It is a very intimate film about what was going on in Versailles during the last couple of days in July 1789. And how did they interact. Marie-Antoinette was in love with another woman. And that was basically her main problem; the revolution was something she didn't realize. Great acting and great cast, very beautifully shot. I will show you the poster that was made for this film. The students could see the whole film as many times as they wanted. They also had images of the film. And they had to do the trailer which I don't have here to show. The distributors didn't want us to show the trailer as it was made for a pedagogical purpose. It wasn't made for any commercial release. And actually, they were very smart or lucky, or they had intuition, because that was the poster that was picked for the French poster in France. You can see those two women being very close. It is really about the intimacy between these two women, the reader and the Queen. The students did a trailer and they did a campaign release for Spain. Finally everybody told me it was fun to be together sharing things. And it leads to much more understanding compared to that when you read books or are on the Internet. There is something alive between people and students and the idea is to do it again next year, 2013. Thank you.

Barbara Evans & Margot Ricard: Living Here



Barbara Evans is an award-winning documentary filmmaker. Since 1990 she has taught in the Film Programme at York University in Toronto, Canada, specializing in documentary production, history and theory, activist filmmaking and picture editing.

Her administrative roles have included service as Department Chair, Graduate Programme Director and Production Area Coordinator. She has presented papers and chaired panels focusing on documentary film at various national and international conferences and is currently writing a book on early women documentary filmmakers.

My presentation is about a project that we had in Canada, entitled “Living Here”. And one of the delights of an international organization like CILECT is that if you are lucky, you get the opportunity to meet people from your own country that you might otherwise have not chance to meet. I am sure that some of you have had that experience but this was a case when several CILECT congresses ago members of the school in Toronto and Montreal met for the first time. Anyone familiar with Canadian culture will be aware of the many divides that exist between Francophone and Anglophone Canada. So, at the last CILECT congress held in Barcelona in 2010, a group from Quebec and Ontario made a determined effort to get together at a preliminary meeting to exchange information about our schools and to make arrangements to meet again back home in Canada to discuss our respective schools’ programs and to explore the possibilities of collaborative initiatives with the goal of creating greater understanding and awareness between our schools, ourselves and our students.

So, accordingly in May 2011, we arranged a meeting in Montreal to carry our discussions forward hosted by the Institute in Montreal and the University of Quebec at Montreal, which Margot Ricard represents, members of three CILECT schools from the Toronto area, Ryerson University, Sheridan College and York University travelled to Montreal for a three-day conference to share information about our various programs, determine a plan of action, an occasion that we found at the Montreal Summit. One of the results of our meeting in Montreal, in addition to the common ardor and excellent hospitality that we experienced, was that we made a decision to create a collaborative creative project among our schools. The aim of the project was to establish a forum in which student films based on a common theme can be shared with the goal of increasing cultural understanding among our students and to display the diversity that exists in our cultures.

At this stage only UQAM and York University were able to fit the project within their curriculum but we plan to continue next year with both Ryerson University and Sheridan, hopefully. So, here we are in Montreal, enjoying some of the excellent Canadian wine. I didn’t bring pictures of Toronto and Montreal, like other people who show the beauties of their cities, but I wanted to foreground our cuisine and our wine. We focus on the problems and the politics we have, you know, between French and English people. And I think we need more integration living here because in this way we can invite other cultures to speak and to make a film, and not only focus on what that meant for the English people and for the French people. It is not excluded, if we want to talk about it in the film, but there’s more

open space in the mind and in order to give some notes to a film maker to make a film, a kind of a team like that is always more inspiring than to make something too focused. Margot Ricard is here, Alex Andersen from Ryerson University in Toronto is here too, and Jean Desormeaux from Sheridan College. For the moment we have established a VIMEO channel link if you want to explore it. It is managed by York University but we plan to create a more developed and enhanced website in the future. We have an invitation from a radio station and they now work on the Internet as well, to broadcast all those student films. It is an opportunity and we can grab it so that everybody in the world can see the film and support the channel.

I want to show some short clips from the films we made in order to give you a sample of the diversity of approaches and subject matter. None of the students had done any documentary films before. They come from fiction and more experimental backgrounds. They also come from various part of the world – Chile, Mexico, Romania, Iran. And their personal lives are of diverse backgrounds, genders, male, female, lesbian, gay, transgendered. It is all in a very small class but, of course, reflecting the realities of the world around them. So, those were the kind of issues they were addressing. I wasn't really interested in high technical and production values; of course we want to make the best we can, but we focus rather on originality and creative expression. The only instruction I gave the students was they were to make a short five-minute piece, either individually, or as a group of any size, on the subject of **living here**. And I encouraged them to be exploratory of documentary forms which we had discussed as they wished to be generally but not exclusively using the lexicon of documentary modes, expository, observational, personal, performative, interactive, etc. And after having a look at the myriad of examples of documentary form of approaches, the students then decided on the subject matter and the approach that they would take. The first one I want to show you is just a brief clip from an Iranian student who is actually a Canadian citizen and this is a film reflecting on her experience of living in Canada.

(film)

I am going to stop here but I think you get the idea of what she is doing. She goes on for the next two or three minutes, filling in the map and talking about both the things that she loves about Canada but also the problems as well and compares them to her Iranian birthplace. So, I think Margot could discuss the approach she took with her students which is quite different. She worked with undergraduate students in their second year.

Margot Ricard: We give a reportage course and in it we have to make a portrait. It should be very simple, make an interview and shoot someone interesting. But they have to make a pitch before and we have to accept the person they are going to make a portrait to make sure it is going to be interesting. The first portrait is of an Italian guy who had just come to live in Canada during the Second World War. He is very charming. He is a citizen of Montreal and he is very, very French but maybe you'll spot a part of Italy.

(film)

This is just to give you an idea of the diversity of the project. The music you heard is not by a composer. He received a guy playing the accordion. We took the music and we put it on the film. Later in the film you can see the accordion player. He is a Serbian musician that we picked in a barber shop.

Barbara Evans: Interestingly but not surprisingly, all of my MFA students chose to work individually rather than in groups although I had given them the choice. I found that the projects of these graduate students made were in general more abstract and personal, which may be a reflection not only of where they live, but also of their age, past experience and level of study. For example, one student chose to illustrate his life on the occasion of the 7th billion person being born on Earth. So, this is where he lives in this world where there are now 7 billion people.

(film)

This is again an interesting interpretation of home, of where we live. So, the results until now, I think, have been both substantial and at the same time quite meager. Substantial in that we have begun the process but meager in terms of what we hope to accomplish in the future. We have no funding for this project, at all. We certainly need to further develop, to do translation, subtitles, etc.

Margot Ricard: The other thing is that you can make it from any country of the world. It can be interesting to have the view of a student of the world to make a short film by using his or her imagination. And when we put all those films together, it can be interesting. That's why this is more of an invitation than a presentation.

Barbara Evans: And where we were most concerned was with their ideas, liberating their imagination and exploring the world around them for sure. There is another example from UQAM of a film "*Uncle Fuffy*".

Margot Ricard: Uncle Fuffy is an American humorist in Montreal. Every week he makes a cus-cus comedy show and he invites all the humorists of the multicultural scene of Montreal to come and make a stand-up. And it is very funny to be there because you know that now Montreal is famous for the jazz festival and now all those people started their careers at this café, they are on the stage of the jazz festival. He provides a definition of the cus-cus show for his culture. I just wanted to specify that the cus-cus show is in the television section, not in the cinema section. Sometimes you need to make the difference because there's a difference.

(film)

Barbara Evans: So, the themes of the films are both personal and local, subjective, 3rd person approaches. But they illustrate the tremendous diversity of our students today who incorporate in themselves the reality of a globalized world. I wanted to just show you a film by a Mexican student who now lives in Canada but who's lived in several places in Canada, as it demonstrates how he understands the notion of living here where he lives.

(film)

I'll stop here. But interestingly enough, if I went to show you the way he talks further about how he also lives in the memories of his family. And he goes further and talks about living in the memories of the films he has made, and then ultimately concludes the notion that he also has a secret window into himself for he lives internally and where only he can see and where only he can enter. The whole concept is very interesting and very beautiful. The students' realities and situations change, however. And this year we've seen a tremendous student upheaval at protests in Quebec.

Margot Ricard: Ok, actually at Quebec we have 300 000 students who are on strike for 12 weeks now. Every night there are big protests in the city and one of our MA students sent us a film I want to show you. We know that we are in America and that we are a very privileged society but if all the young students and young people in Canada decide to go in the street like that, it is because they are fed up with the government. It began as a symbol and we have three students on the news every night. We are so proud of them. I'll show you an extract of the movie. One of our MA students filmed the protests, you'll see a policeman, they've done a very good job in Quebec too.

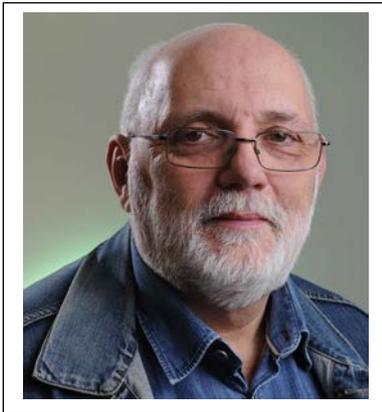
(film)

Barbara Evans: With this clip, once you've seen it, this will be the end of our presentation but I am sure that there's much more reality in the work that the students do next year than the world we live in.



Canadian CILECT Members meet in Montreal

Nenad Puhovski: Hives



Nenad Puhovski was born in Zagreb where he graduated sociology, philosophy and film directing. He has directed more than 250 productions in theater, film and television. His documentary films deal with social problems and fine arts. Many of them have been screened and awarded worldwide. His last documentary feature *Together* has toured festivals in Armenia, Bosnia & Herzegovina, Croatia, Kosovo, Mexico, Netherlands, Serbia, Turkey, etc.

In 1997, Puhovski founded FACTUM, which soon became the largest and most influential independent documentary film production company in Croatia. He produced over 60 documentary films which were screened and awarded all around the globe. He also received four awards for the best production at the Croatian national film festival.

In 2004, he founded ZagrebDox – the largest documentary festival in the region. Today he acts as its director. In 2009 he got the EDN (European Documentary Network) award for his “outstanding contribution to the development of the European documentary culture”. He was also decorated by the President of Croatia and the Mayor of Zagreb. Apart from the school in Zagreb where he recently started a new documentary MA program, Nenad has also been teaching in many film schools and development projects in Europe, Asia, North & South America, Middle East and Africa. Nenad Puhovski is a member of the European Film Academy and honorary member of CILECT.

This is a presentation of a project I was not directly involved in but which I am very proud of because it is one of the rare CILECT projects which resulted in a feature-length fiction film. And it is purely CILECT cooperation and I just want to take you through the process of the project and the movie called “Hives” and you will find very soon why. It is collaboration between five schools again, five is a magic number today, I guess. And my school, the Academy of Dramatic Arts in Zagreb, the Sam Spiegel Film and Television School in Israel, the International Film School in Cologne, Germany, the National Film and Television School, UK and FAMU in Prague, Czech Republic.

The “Hives” project is a kind of a feature-length film, 75 minutes, composed of 5 stories, all of which take place on the same morning. It is done by five film makers from Jerusalem, London, Cologne, Prague and Zagreb. And it took three years to finish this. It started in 2009, and it is going to premiere in a couple of months. The short synopsis of the film is very simple.

In the morning a London cleaner wakes up first and then, a Czech priest, an Israeli teacher and a German businessman, and then a Zagreb guy, who is jobless. All of them hear the news about an eco-catastrophe about dying bees. But besides that, each of the characters has its own catastrophe to worry about. The Prague story is the story of a priest who is ashamed that he has fallen asleep and he invents a story to justify himself in front of his assistants and his life becomes a mess. The Jerusalem story is a love story between a 40-year old school teacher and a young 15-year old rapper. And the lady had to admit her affair to herself and to her husband. The Zagreb story is a story about a guy who is jobless and has a problem to tell his family that he is jobless and pretends to go to work every day. The Cologne story is a story of a guy who meets a lady in everyday traffic and tries to start a relationship with her. Finally, the London story is the story of an illegal immigrant and the encounter he had with a person on a bus to find out that maybe this person just murdered his girlfriend. So, we have

five stories united by the idea of A) an ecological catastrophe of bees disappearing from the world, and B) each of the characters confronting their own problems is his or her story.

The whole project started with the idea of one person, as is always the case with good projects. And that was a student of producing, Ivan Kelovan, who took the project as his MA production course diploma work. That student had the idea to make a feature-length film. Of course, he didn't have money, he didn't have any means to do it, so he said "Why me and why not everybody else?" He decided to offer collaboration to other CILECT schools. He visited five CILECT schools, he pitched the project, and then he negotiated the participation of the students in the project. In the beginning there were 15 proposals and then 5 of them were chosen and everyone came to Zagreb.

What I guess is interesting for you is how the project was developed from September 2009 until today. First, the basic concept was put together as an MA diploma proposal. Then, this project was developed and it was submitted to the Croatian Audiovisual Center, which is our film institute, for the basic funding. Then the grant was approved by the Film Institute and the project was pitched to other schools. Then, they searched for co-producers in August 2010 - January 2011. So, we needed basically a year and a half to take the project off the ground. This is just to say that one shouldn't be discouraged if everything is not going very quickly in the beginning. The project was presented to the students in the other schools in November 2010-February 2011. Then we looked around for additional financing and it was important that in March 2011 there was a script developing workshop held in Groznjan, which is a beautiful village in Istria. Istria is in the north part of the Adriatic Sea, a beautiful peninsula, something like the Italian hills across the Adriatic's. Our academy has a house there and the participants in the project went there and there was a script developing workshop. They worked with a script doctor, Miguel Machalski. And they had some very good time but also worked very hard to put these five stories in a single film. Then the next phase was in 2011, developing the scripts, then from July to November 2011 there were shootings, and in January this year we had a work cut, there was another workshop of post-production editing in April this year, less than a month ago. And we are working now on a final cut and hopefully it is going to be released in June-July 2012. Approximately, we have calculated the preproduction at 13 000 euro, production for now 15 000 euro, and for postproduction about 12 000 euro.

Now, where is the money coming from? Some of the initial costs and some of the packaging costs, we can say, were coming from the Croatian Audiovisual Center. Most of the local financing was made by the five schools themselves. Each school had to produce a 15-minute long film which was achievable for most of the schools with local funding. We put together some additional funds from the local communities in Croatia, from the German Embassy, the British Council, from Groznjan, some private donors, and Media Desk Croatia also invested some of the money. Now, let's see the trailer.

Pool 2: Collaboration Activities between CILECT Members

CHAIR: Prof. Silvio Fischbein

Donald Taylor Black: ENGAGE



Donald Taylor Black is Head of the Department of Film & Media, Acting Head of the School of Creative Arts and Creative Director of the National Film School at the Institute of Art, Design & Technology, Dun Laoghaire, Ireland. He has been a member of the Executive Council of GECT since 2008.

Donald Taylor Black has been a documentary film-maker for more than twenty-five years and was a founding member of the MEDIA Project for the *Creative Documentary*, of which he was later Chairman. He was also a co-founder of the *European Documentary Network* and a member of its first board.

ENGAGE is a nine-month training program for writers, producers and directors, which has just begun its fifth year. It gives emerging film makers from all over Europe the chance to develop their skills and projects in a nurturing and stimulating environment. ENGAGE is an acronym for the *European Network to Grow a Generation of Audio-visual Entrepreneurs*. I think Robin McPherson from SAS can be blamed for that. One of the participants called this a creative nest for projects, which I think sums it up very well. ENGAGE brings together 24 film making students and recent graduates – writers, producers and directors – from different European countries during three residential workshops taking place in Ireland, Scotland, Estonia and Finland together. It is a collaboration between the Screen Academy of Scotland, the Baltic Film and Media School in Tallinn, the Department of Motion Picture, Television and Production Design, Aalto University Helsinki in Finland, and my institution, the National Film School (IADT), just outside Dublin.

ENGAGE offers a program of networking events, pitching sessions, project surgeries, and case studies of films made in individual countries to help participants gain a better understanding of international co-production processes and the nature of collaborative project development. Ultimately, it is all about encouraging our participants to work together, that is in groups of two or three, occasionally four. Participants can be involved in more than one project so in the final pitching session, particularly the producers are encouraged to be involved in more than one project. The objectives of ENGAGE are to develop an understanding of and expertise in transnational collaboration by writing, producing and directing students and staff of film and media schools in small European countries; to enhance the capacity of small European countries film and media schools and staff to stimulate, guide and supervise students in international exchanges and collaborations; and to promote the development of creatively and commercially viable European co-production projects by future media professionals in small countries. In pursuing these objectives, ENGAGE strives to improve the European dimension of audio-visual training activities by stimulating transnational mobility and engagement by students, staff and professional partners with non-national collaborators, shooters and

methodologies, thus enhancing institutional cooperation at the European level. It is oriented to the encouragement of exchanges and cooperation and the mobility of students and trainers and Europe, and particularly between the smaller nations and regions in newer accession states. These face potentially similar solutions to the challenge of providing students and those future audio-visual professionals with access to a transnational curriculum, experience and networking opportunities for the future. To strengthen the skills of European audio-visual professionals in order to improve the quality and potential of European audio-visual works by focusing on the core competencies required to develop creatively and commercially robust screen projects. ENGAGE in particular focuses on the writing, development and commercialization of screen projects in the context of lower budget productions and distribution, and the skills required by individuals and SMEs operating in the context of small country economies in Europe. Excuse me for some of those phrases; they are taken from the application, so it is lifted from the bureaucrats in Brussels.

So, I am now going to turn to more a bit more human language. ENGAGE, as Robin McPherson mentioned in the previous session, probably owes its existence to the inspiration and hard work of Marc Nicolas, director of La FEMIS and chair of GECT who used his contacts in Brussels to lobby within the European Commission to make funding available for film schools. My colleague and friend from Scotland, Robin, discussed putting a consortium together and at the CILECT congress in Madrid I introduced Robin to Jüri Sillart, the brilliant Estonian cinematographer and educator, and over a few drinks, naturally, Robin and I didn't need much persuasion, the three of us agreed to cooperate together and ENGAGE was born. The principal overarching ambition was to bring together film schools' staff and students from three of Europe's smaller nations and build continuing creative collaborations that would have a lasting impact on the participants and on the European dimension of film and television training in our countries.

Towards the end of 2007 ENGAGE received initial training funding from MEDIA and the 24 participants were selected equally from the three participating institutions with four or five so called "wild cards" who applied individually. Altogether we had 10 different nationalities. The participants from the three schools actually paid nothing but now they pay a nominal 100 Euro that we introduced. But the "wild cards", who were not connected to the three partner film schools, either had to get their own film schools to pay for them, or the film finance agencies in their countries.

The first workshop took place over two days in Ireland in April 2008 hosted by IADT. And the third day was at the Irish Film Institute. We introduced the participants to each other and their projects initially through break out groups and speed dating sessions. Smaller groups were later formed on the individual projects while master classes were held on the current landscape for the Irish film industry and a closer look at the successful low budget Irish feature production ones. Industry guests, including a business and legal executive from the Irish film Board and the Irish EUROIMAGE representative, leading Irish film director and his wife, were guests of honor at the closing dinner.

The second two-day workshop took place in Tallinn in late May 2008 at the Baltic Film and Media School, a relatively new institution which was established a couple of years earlier. This workshop enabled our participants to build on the creative relationships and develop

the projects that they started in Dublin. Collaborations were pursued through practical workshops and complemented by expert and tutor feedback. It was also an opportunity to gain unique insight into the audio-visual industries in the Baltic states and prepare for the third and final workshop. External speakers came from the Black Nights Film Festival, the Estonian Film Foundation and the Norwegian Film Institute. We ended with a wild group sauna party.

ENGAGE 2008 culmination in six-day workshop at Screen Academy Scotland Production Center at Edinburgh Napier University, a mix of master classes, presentations, discussions, case studies again and screenings, gave participants the opportunity to rub shoulders with and gain valuable insights from prominent industry figures. Key events, including a half-day pitching workshop, which has increasingly become a very important part of ENGAGE, with pitching bureau literary agent Julian Friedman, and there was also a session devoted to script edition, one-to-one project surgeries with a Danish documentary expert.

The ENGAGE producers took part in the film business summer school which comprises five modules focusing on the different aspects of the industry. Documentary, by the way, has always been part of ENGAGE but unfortunately for me and Robin, because we are both documentary makers, quite a small part of ENGAGE. There are usually two, three or four documentary projects within those 16 or 17 projects that we have in the end of the year period. On the last day the participants pitched their projects to an industry panel which included producers from Scotland, Ireland, and Belgium, and a representative from the Estonian Film Foundation. The skill of presenting projects to strangers economically, whether in public or in private, is an integral part of ENGAGE and helps participants home their projects and gain confidence in this hugely important method of persuading funders to part with their money in new films. We gave a bottle of champagne to the winning pitch in the first year, the pitch that most impressed the panel, before closing the workshop with food and Scottish dancing that we held at the Scottish story telling center on the Raw Mile.

The partners were very pleased with the success of the first year of ENGAGE in 2008, particularly the response from participants. However, we decided to do some changes later. The most important change was the introduction of a fourth film school partner because we felt the Estonian participants were at somewhat of a disadvantage as these Celts from Scotland and Ireland shared English as a common first language and also many of the common cultural references. So we decided to invite our colleagues from the University of Art and Design in Helsinki who had hosted the CILECT congress in 2004 and of course, who were neighbors of the Estonians. We moved the second workshop to Edinburgh as well in the year two and it has continued at that position in order to take advantage of the new dates of the Edinburgh International Film Festival which now takes place in June. This also allowed the third and final workshop to be shared between Tallinn and Helsinki. And the eating and drinking on the ferry between the two cities is now one of the social highlights of ENGAGE. Jüri suggested another extremely influential and important modification. He thought that the final pitching session should be the climax of the whole process. And that the best way to achieve this would be to replace the nominal prize of a bottle of champagne with a relatively modest development fund. We approached the film finance agencies therefore in our respective countries, the Irish Film Board, Scottish Screen which is now Creative Scotland, the Estonian Film Foundation, and last but not least, the Finnish Film

Foundation. They not only agreed to provide around 2 500 Euros each but also to supply a staff member to sit on the final pitching panel.

For ENGAGE 4 in 2011 thanks to the support of the EU Media Mundus Program, we introduced a new aspect to ENGAGE by bringing in film schools from outside Europe. Sheridan College in Ontario, Canada and Jean Desormeaux who is in the audience were the first ones. We had a retrospective of our films at the Worldwide Short Film Festival in Toronto. It is there where we met Jean and he introduced us to some other Canadian colleagues. And so, we thought it was a good opportunity for furthering the relationship. And also the second new partner was the Communications University in Beijing, China because they already had a relationship with the Baltic Film and Media School. The extra dimension of cooperating with five participants and three staff and industry experts from these two CILECT members injected a welcome global dimension which we call ENGAGE + and the already vibrant mix of European nationalities challenged all of us to explore how we can truly tell stories that can travel the world. The well proven mix of presentations, workshops, case studies, screenings, pitching and surgeries at the three workshops with online collaboration in between, was the solid base on which the new global context was added. This really took hold in Edinburgh following preparatory visits by ENGAGE staff to Ontario and Beijing. With an extended program involving advanced party of the EU participants, the enlarged group spent six days together in Edinburgh. We hope to integrate the EU and global aspects across all three workshops more into the future but unfortunately, probably not for ENGAGE 5 as MEDIA decided not to give Mundus funding for any initial training projects in 2012, although actually we have been talking to Jean at this Congress and there might be a way of making it happen sooner than we thought which is great news.

Notwithstanding the small setback we've secured a three-year framework agreement with MEDIA and so we can plan our activities more strategically and support emerging talent on a longer time scale knowing we can plan three years in advance. For the first four years of ENGAGE we had to reapply to MEDIA every year and we got the money when it finished. The strangest thing we ever had was at the opening workshop in 2008 we had a representative from the MEDIA program who came to look at how the event was going and whether we were doing it properly and we had never even done it before, so it was rather hard to spy on us before we had even begun. But anyway, one of the things we hope to do as well as doing the international "beyond Europe" aspect of ENGAGE is to assist our graduates, or at least some of them, after the workshops are over. At the moment we are discussing how we might do this. I'll probably include promotion for selected former projects and participants at a small event at the Berlinare in Berlin in February.

I'm just going to end now with saying that 2011, which was the fourth year of ENGAGE, was special in the international Mundus aspect of it, but it was also very sad. Although we welcomed new friends, we had to say good bye to our co-founder, colleague and dear friend Jüri Sillart. His memory will continue to be felt in countless ways in the years to come and we will never forget him. But of course life goes on and it all began again last month. Another group of 25 participants from 9 countries attended workshop 1 in Dublin. As the great Irish musician Van Morrison once said, it is too late to stop now. Thank you.

Manuela Černat: The Happy Neighbor



Manuela Černat is author of books and essays on film history, published in Romania and abroad, as well as of various translations from the world theater and literature. She also contributed to the development of the Romanian culture as journalist, script writer and director of TV documentaries. Presently she is Professor of Film History and PhD Coach at the Bucharest National Theater and Film Art University (UNATC), as well as Director of the Contemporary Art Department at the Institute for History of Art of the Romanian Academy.

Along her career Manuela Černat received many prestigious awards: already in 1979 she was awarded the Prize for Film Criticism of the Romanian Filmmakers Association. In 2003 her

contribution to the Romanian culture was recognized at a national level when she became Commander of the Romanian Cultural Merit Order. In 2004, the Italian State offered her the Star of the Italian Solidarity, in rank of Chevalier. Since 2008 she is Pro-Rector of UNATC. In 2009 she was elected Coordinator of SEECS (South Eastern European Cinema Schools). She is also the General Secretary of the Romanian Société Européenne de Culture Center. As member of the Romanian Writers Union and of the Romanian Filmmakers Union she is a distinguished representative of the civil society.

First of all since it is believed that bribery originated in South Eastern Europe, I am going to bribe our chairman, also because it is his birthday and give him a small present. And then I am going to present here one of the babies of our former CILECT Vice President and present Executive Director Stan Semerdjiev, and even if he is not here to thank him for this brilliant idea he had some years before now. I am going to speak about a beautiful project which was not financed by CILECT, I have to put a stress on this. The idea originated at the CILECT Congress in Beijing where we decided to form a sub group of schools from South Eastern Europe and then next year we met in Sofia where we ratified all the documents – there were representatives of ADU from Croatia, AFMM from Albania, IKU from Turkey, UNATC from Bucharest, NATFA from Bulgaria, and from FDU and the Academy of Arts in Belgrade, Serbia. We established a protocol, we signed an agreement, and we started to work. We met several times in Sofia, then at IKU. Stan and Bülent were wonderful hosts. By the way, I forgot to mention that I was elected coordinator of the group and Bülent was elected vice coordinator.

The SEE countries belong to a geographic area that is considered by many anthropologists to be the core of the European civilization. But due to history this core of the European civilization became marginal and was pushed to the borders. And if you open any book in European history, you will find that the history of those countries was compressed in half a page or three lines. So, we decided to tell to the world, through the work of our students, some truths about this region. There are two other facts that I would like to remind. In the Holy Bible in the *Book of Genesis*, one of the four evils that surround Eden, the Paradise, is called Fison. This was the name given by the ancient Finicians to the Danube River. So, it seems that in ancient times the Danube was one of the rivers surrounding Paradise. So, we should live in Paradise. Unfortunately, history wasn't very nice to that area. And coming down to film history, I just want to remind you three dates.

Cinema came to Romania only six months after the first screening in Paris. The first newsreel was shot in Bucharest, just one year after its invention. In Macedonia the Manaki brothers filmed their first newsreels in 1896. And television was invented in the City of Russe, in Bulgaria by a Bulgarian. I am sorry that Stan isn't here as he would be surprised because even he doesn't know it. I found this information in some archives. So in 1909 a crazy Bulgarian professor in physics started to make some experiments and with the help of a Russian scientist from Moscow he invented a device for transmitting images to a distance. In 1909 he managed to convince the Bulgarian authorities who put at his disposal the post office in Sofia and from there he transmitted images from the first floor to the third floor. This was the beginning of television. Unfortunately, after that there were some local wars, so nobody knows what happened to that invention. These are small examples of the cultural treasures that we have and nobody knows about them. And coming to the present times, we wanted to tell the world that that region of Europe, which was considered to be the powder barrel of Europe – we all know about the tragedy in Sarajevo that triggered the WW1, etc. – could be a normal region. And we wanted to explain to the world that that area is now a place for cooperation.

This is why Stan developed a project of a documentary called *"The Happy Neighbor"* in which our students had to find an immigrant from their country in a neighboring country who had happily adjusted to the realities of the new world he was living into. Students from IKU went to Sofia and students from Sofia went to Istanbul. Students from Zagreb went to Bucharest and our students went to Zagreb. And they were shooting quarter of an hour documentaries on this topic. Each school was providing housing and technical equipment and each school that sent the students paid for the trip and that was all. The cutting, the post production, etc. was supported by the sending school. So, practically, the project costs nothing to CILECT and the result is this DVD with four short documentaries. And this is a formula that is very cheap and achievable and maybe we have opened a way which can be followed.

This is not the only program we developed at SEECS. We have a common film archive with the most important films produced in our countries. So, each film school of our group has the same archive of our best films. We have also established a list of professors with good knowledge of English who can offer master classes on specific professions: film directing, photography directing, sound editing, special effects, etc. And I will end with this very interesting reaction of our students. Two months after the Croatian crew left Bucharest they were enthusiastic about the cooperation with our students and during one of my seminars a student, a girl, rose and said that she wanted to confess that she was helping the team of Croatians. And she was complaining all the time that her dream was to leave Romania and start studying abroad at a good film school. And the Croatians told her that she was nuts as she was at one of the best schools they have ever seen. So, maybe this kind of experiences can shape the mind of our students. Thank you.

Yuzuru Nakagawa: Screen Literacy



Yuzuru Nakagawa majored in information studies, specially focused on censorship, literacy and policy making process, with experience of Manga art and IT Engineering. He has an MA in Arts and Sciences and a Ph.D. degree from The University of Tokyo, Japan. He was a Research Assistant at the Graduate school of Film Producing (2006-2008) and Researcher at the New Institute for Social knowledge and Collaboration of Tama University since 2008. Yuzuru Nakagawa is associate professor at the Japan Institute of the Moving Images (JIMI).

I would like to talk about the screen literacy in Japan. First of all, let me introduce myself a little bit and my college as well. I am from the Japanese Institute of the Moving Image. Many famous directors and writers have graduated this school. But this college was upgraded from a 36-year old vocational school to a full grade college in 2011, i.e. last year. So, I joined this college in 2011 and I am an associate professor there. I am not a movie specialist; I majored in political things, especially censorship matters, regulatory matters. And also I started my career as a manga creator. So, I am not a movie specialist but I am a specialist of things related to information.

This is the building of our college. It is brand new. And here is the founder of the vocational school which was founded almost 38 years ago. This is a class of philosophy. In this picture freshmen are trying to shoot their first movie. And during this presentation I'd like to share my concerns or anxieties. I'd like to talk about the situation regarding the *Screen Literacy Project*.

There was a request by the Ministry of Education. They requested elementary, junior high or high schools to develop children's understanding of media and cultivate the creativity of information as of the late 2000. They revised the national formulation of teaching in 2011. So, they ordered all Japanese schools to teach screen literacy, but they didn't say how. So, the methodology is unknown and this is the current educational situation in Japan. Why film education? Many people point out the following two reasons – to enrich the cultural experience and to enhance the lower class people.

In a famous English report in 1988, it has been said that “by studying films you will enhance and enrich your cultural experience”. But those reasons are not persuasive in Japan. I'll tell you why they are not persuasive. Film education cannot be one of the reasonable choices for enculturation in Japan and it cannot be an aid for poor people in Japan either. Why? Because the statistics says that the minimum wage in Japan is about 20 000 US dollars per year, for an 8-hour working day. So, Japanese people are not poor at all. And I have to show you another figure: the literacy rate in Japan is 100%. I can confirm that every Japanese can read Japanese characters. I can assert that. According to the Ministry of Education, this figure has been confirmed. And the access to broadband Internet connection in Japan is also 100%. All mobile phones in Japan can shoot movies since the late 90s. So, Japanese people are not poor; everybody can read and write; everybody can connect to the Internet; and everybody has their own mobile phones. Many people know that Japan is a manga and anime country

and the manga market in Japan is about 5 billion US dollars per year. And the film market in Japan is about 2 billion US dollars per year. So, the manga market is much, much bigger. Manga has a bigger market share and lower production costs, if you compare them to the film production costs.

Let me summarize the situation. Education is required but methodology is unknown. The Japanese are saturated by cultural things, and the films are not a major choice. Everyone can shoot and broadcast their movies. This is the most famous Japanese Internet broadcasting site. Many of these broadcasters are teenagers and they have no techniques. But despite that fact they can shoot and broadcast movies. So, our answer is that film education may help children to comprehend what their activities mean. I hope that children will understand the power of making an accomplished movie. And I hope that they will understand, by being criticized, what expression is.

This is the picture of my project last year. There are elementary school children using a digital camera to shoot a 2 or 3- minute movies. We have three projects. One is a Film Festival which started in 1985 and we are doing junior high school students workshops. It has more than 10- year history, and a workshop for local elementary schools since 2008 and high schools since 2009. And we are trying to cooperate with local community, local government, and of course, the IT industries to make children understand what they are doing and the power of information is. This is what we are doing now. We are trying to cooperate with the big IT companies. We are cooperating with a company which has the biggest movie Internet site. We are trying to make a big project with them. But this is not easy to say "try movies". At least not in Japan. These are my concerns. I don't think we are still in the position to find the best answers. I hope you will give me some opinions or suggestions to sophisticate our project. Thank you very much.

Pool 3: Collaboration Activities between CILECT and NON-CILECT Members

CHAIR: Marc Nicolas

Graham Lea-Cox: Short Film and Music Scoring



Graham Lea-Cox was born in Rhodesia (Zimbabwe). He entered the Royal College of Music in London as an Exhibitioner, to study conducting (with Norman Del Mar, London), violoncello (Antonio Butler, RCM) and organ (Richard Popplewell, RCM and later André Marchal, France), before going on a scholarship to Oxford University. In opera he trained as a répétiteur at the RCM and at the English National Opera. In Europe he has conducted the WDR (West German Radio) Symphony Orchestra (Köln), the Hannover Band in the UK (five recordings on Universal Records), the Orchestra da Camara di Firenze in Italy, the Goteborg Opera in Sweden and in South Africa, the Cape Philharmonic Orchestra, with whom he has recorded for broadcast on the SABC.

Graham has over many years coached several major opera singers in preparation for their operatic and concert engagements at major international Opera Houses in Europe and North America. He has a nomination for the Classical Grammy Awards in the USA. As a scholar he has become noted for his pioneering editions of works by 18th century British composers and his research on the Gustavian manuscripts of the works of Gluck at the Royal Drottningholm Theatre in Stockholm. Graham has been a *British Council Artist* to Sweden, the Czech Republic and Zimbabwe and has lectured at the Universities of Monterrey and Saltillo and the Escuela Superior de Musica y Danza de Monterrey (Mexico) as well as at most major South African Universities.

Marc Nicolas: Today we are going to present different collaborations between CILECT and non-CILECT members. One of the ideas of this panel is to give the opportunity to the participants to hear about the collaboration that some film schools have with other schools which could be related to music, make-up, or theatre. We cooperate not only with us but with other art schools and sometimes non-art schools. And we thought it could be interesting to discuss that at this conference. So, in this session we will have four quite different presentations. And I suggest to the different speakers that we make it a little shorter than 30 minutes each to allow the room to react, ask questions or draw some of conclusions. And we will do it in the order that is presented in your documents. This means that we are going to start with Graham Lea-Cox from South Africa. He will speak to us about music in particular.

Graham Lea-Cox: Thank you very much, Mr. Chairman. Ladies and gentlemen, it's a great delight for me to be at CILECT and my comments to the conference are offered with great respect to the expertise both of all of you as individuals but also to your institutions. I am acutely aware of my lack of industry credentials but I speak as a professional musician, orchestral conductor and simply from personal experience loitering on the edge of the film industry for many years. The conference has very kindly printed some notes which I hope you've got in front of you which basically outline the thesis I gave to the CARA conference on Monday, outlining my concerns as a professional musician about where film music is going in particular in the industry and the problems and the challenges that we have in the music

industry both in education and in the film industry. So, let me provoke the debate. As an orchestral conductor, of course my focus is music when I look at film, and it seems to me that there are particular and urgent challenges facing the film industry. I believe we have a challenge both as musicians and as film makers and it concerns the nature and the quality of music being written for film. I sense we are maybe precipitating by default rather than by design but it is something we simply must address before it becomes a reality. But I sense that we are precipitating a crisis in achievement and aspiration in terms of music provision for film. It might seem intolerantly insolent for someone like me to say this to the film industry but I think this is a real issue and I think it faces film-makers, directors, sound-designers, and musicians/composers.

So, what am I talking about? Well, if the composer fails a film, then much of the problem, or at least a significant part of the problem, must lie in the door of the director. And in my view it is not only composers but also directors who need to understand the power and the nature of music and its role in film. Now, the traditional role of film music of course is conceived as an architectural and artistic hall which supports the visual narrative, propels the narrative, supports the director's vision, and gives it a subliminal message. You don't need me to tell you how powerful the visual image is but close your eyes, listen to a piece of music, and feel how powerful and how many messages you get from a piece of music. They are not all obvious; they are very, very subtle, very layered. Of course, in film, this supporting of a visual narrative is sometimes achieved obviously by sound, of course, the sound design, the music. Very often it is achieved very un-obviously, in a very subtle way. We only need to think how Stanley Kubrick used music in his film to support the power of his narrative and the genius he had in matching music to image. The American Film Institute listed in 2005 the 25 top films of the last 100 years. It is quite an interesting list. Number one: *Star Wars*. Let's not agree or disagree with them but I am just presenting their list. We quickly look down the list: *Star Wars* (1977), *Gone with the Wind* (1939), *Lawrence of Arabia* (1972), *Psycho* (1960), all the way down to *King Kong* (1933), another John William's, *ET*, a marvelous achievement of extraordinary proportions and ambition. All the way down to *On Golden Pond* (1982) which is a film I remember from my very youth and that wonderful phrase "suck face", if you remember that phrase came out of that film.

So, one of the more obvious musical problems I've sensed that I am hearing in film today feeds directly into the collaboration I am going to talk to you about today, the collaboration between AFDA and what I am hoping will develop as the music industry outside the film industry, or at least outside the film schools. We are putting together a project with the Johannesburg Philharmonic Orchestra, and after in Johannesburg, we hope to roll it out to Cape Town, and then to New York, etc. and it relates to the way the music and the architecture of the film support each other, or rather where the music does or does not support the architecture of the film. Film soundtracks for me, as I observe and go to film, are increasingly being conceived as episodic ideas. It is like stringing a bead, a necklace of beads. They are episodes of ideas strung together, sometimes developed, sometimes not developed. And this, of course where you have an episodic narrative, might be perfectly legitimate, but where you have a feature film, which requires a composer to understand the nature of the vast architecture of the feature film, if you can only string a bead, a necklace of related or unrelated ideas, that don't support the sweeping architecture, the overall arch of the director's vision, whatever size it is, then you as a composer are failing the film,

obviously. So, what do we have here? We have a situation where we have young people wishing to enter the profession who are able or unable in various measures to handle a form that is greater than short film, commercials, whatever it is. The larger structures of the feature film require extremely skilled instincts, but also a powerful skillset.

My Mexican colleague, who is also working with AFDA, he is AFDA's industry chair in media music, has a phrase I love when he talks to his film students. And he says that if you want to be a film composer, first you have to be a composer. Of course, it is indisputable that contemporary society functions predominantly visually. We have an inventory rich in visual environment. And young people are growing with this. As a result, when you have a director, or a script writer, a sound designer or even a musician who is presented with a narrative or wishes to develop a narrative, they have a pretty good instinct of visual and historical, by which I mean story-telling, store of information they can draw on from their limited experience as a young person. But when they are asked to construct or make a judgment about music and sound in pursuit of the same of the same narrative, their previous knowledge is generally quite deficient and simply this is where we have the problem. We have a growing generation of young people, and not so young people, who have grown up with an environment of music that is very specifically short-formed music. Think of pop music, think of rock music, think of independence, think of commercials. All their experience has to do with short forms, very few young people are being taught classical music now, and I say that as a person who loves rock music, but as a classical musician I know the value, the intellectual and formal need to understand the larger structure and the more complex skill of creating a large structure.

So, you and I will all know our daily occurrences in our teaching where we come across young people who have this problem, who are finding it increasingly painful to absorb and gather the skills they need in order to do what they want to do. So, fundamental training on understanding sound and its meaning, its dramatic possibilities, is essential for students, all students of film – musicians, directors, sound designers. It is not enough for them to learn how to operate the recording equipment, the editing, and the mixing, if they don't have knowledge of the psychological and discursive implications of all facets of sound. And I am not just talking about musicians here; I am talking about sound designers and directors. If they have no physical experience or intellectual understanding of the psychological power of music or sound, then we have a major problem in producing artists that can understand and do what they need to do. It is a reality that both composer and director will fail their film, if they do not understand these things. And the director has a particular problem because if he doesn't understand the power of sound and music in his own film, then his imagery, his narrative, his visual narrative, his whole conceptual process will be based entirely on non-audio inputs and that means that at the end of the process he suddenly thinks "Oh, my God! I need a soundtrack." And then the composer produces something and they find that they like that marvelous image in Rome, St. Peter's.

My composer colleague, Miguel identifies and addresses eloquently this whole problem in a process that we are putting into AFDA's curriculum together, as part of the collaboration we are doing between Mexico and South Africa and between AFDA and the music industry here and in Mexico. Miguel suggests that creative success in industry and the educational process is being compromised by the lack of an effective common language of communication

between composer and director. Let's put some visual and audio meat on what I am going to say. How do film musicians and composers and directors communicate when they are conceptualizing their material? Do they understand each other when they use the same words? We all know that you can say and hear the same words but you have an entirely different understanding of what the meaning might be. So, let's watch and listen for two examples, and I am being deliberately simplifying these examples. And you will recognize one if not both. In the first one I want you to concentrate on the music and how the music and the sound design support the visual narrative of the image. Of course, we can't see very much. We are going to see a few minutes. But this I believe gives us an idea of what I am trying to say, the extraordinary sweep of both the visual image, both in its dramatic impact on the screen, but also in its intellectual, its psychological ambition and how the composer matches that by growing the music in an organic way with the visual and the sound design. Can we have the first example?

What I was trying to illustrate was how a composer organically can support the narrative and the next composer can take almost the same visual structures and compose something that simply is like beads on a necklace, as I said, has no relevance to the structure and the narrative power of what he needs to be projecting for the director. Garth Holmes invited Miguel and me into AFDA to assist the school to develop this business of communication between director and composer with his students. So, we have been working with them to expand their idea and their understanding of what music does in film. It seemed to me that we had to address several issues. We had to address the issue of skill acquisition. We had to address the issue of experience of listening because most of these young people coming in have very little or very limited amount of experience of hearing music outside their own particular genre-specific listening envelopes. We all know that young people walk around with their iPods and they are plugged all the time, these young people are incredibly plugged and fast in the technology. The problem comes when they have to develop skills that take more time to develop, that need more intensive and difficult acquisition envelopes, if you like.

So, the project wanted to address both the composer and the director, and the sound designer so that the three of them would conceive together from the very basis of the project how and what music does to support the visual narrative, to expand the world of the visual and how the music can both serve the film but also the integral part of its direction and its artistic integrity. The project was devised to run for this whole year. It will work with the Johannesburg Philharmonic Orchestra, and actually we are going to be working with their Academy Training Orchestra which works very well because these are young people from the ages of 16 or 18 through to about 30. It is a training orchestra that has a four-year program to feed young, formerly disadvantaged and some others into the orchestra itself. These are young, black, colored, white players who have not had much of an opportunity to learn instruments but are being schooled by the orchestra to enter in the next 4, 5, 10 years to become fully functioning orchestral members. So, we thought this was a good educational model where peer age group and also a certain commonality of lack of experience, but on two different sides, would be part of a process. I've put together a project where the directors have a pack, they've had it since December, and what they intended to do was to choose a work which I've prescribed, a classical symphonic work. Both the composer and director need to go away over a series of months and to study it, to listen to it, to research it,

to write down form, to write down questions, to look at it from every angle. And at the end of that process to put it away, having absorbed and immersed themselves in this piece of classical music. This is the list I gave them.

There's a piece from the opera composer Benjamin Britton. This is an extraordinary piece of atmospheric music. If you ever want a soundtrack or a temp for a sea movie, this is one piece to listen to. The list also included a wonderful Mexican score written for a film in the 1930s about a fishing village of the coast of Mexico. And then another Mexican piece which is one of those Amero-Indian epic tape scores, also written for a film. Prokofiev's *Romeo and Juliet*, etc. And I chose all those deliberately because they are highly graphic in their imagery and in their imagination. They are extremely rhythmical, they, I hoped, would bridge the gap for any young person who is not that experienced in listening to classical music. But they would grab them by the rhythms, the colors, and the narrative. And the idea was that both the director and the composer would absorb themselves in it, then put it away, and think about one abstract or narrative, or color, or one hook from that whole experience which grabs them more than any other. And on that, taking that single element, I want them to go away and create an entirely new film, abstract, narrative, whatever that is. And the narrative should be born simply out of that one element. And then the process feeds straight into the AFDA normal course work. They will then develop it along with their tutors and it will go through as their fourth year narrative, final film. What does it give them?

Well, by the function of taking that one idea both of them, the composer and the director, I believe that they will begin to develop a language which they can talk to each other about. And then they will begin to talk about the sound and the music for their film, they will begin to use words that mean the same thing to each of them. So, if the composer hears the director say "I want this welling of sound and emotion, I want this dark, powerful, brown color in this part of the film", whatever the director says to the composer, the composer can actually understand or have a better understanding of what the director is saying. Now, I mentioned temp tracks, I was very interested to hear Nik Powell's lecture yesterday. It was wonderful; it had so many things in it. And one of the things he said and I entirely agree with him is the danger of temp tracks. You know, the story of *Space Odyssey: 2001* when Kubrick gave his composer the temp tracks, hated the score and ended using the temp tracks for the final film. Temp tracks are a double-edged sword. Of course, they give the director a shortcut to showing the composer what he is thinking about, what sound, what emotion, what color, what rhythm. But the problem is he then can't let go of that. The director then has that in his head and when the composer comes back with something that may be equally imaginative but entirely off the field, the director has a hard time, unless he is particularly skill-rich himself in the audio process in terms of imagination or the rest of it, that he can make that leap. So, this whole problem of communication between director and the musician, how you talk about music, it is a terribly difficult thing, even for musicians. So, the opportunity to work with an orchestral musician is one thing that will come out of the project for both director and musicians to experience and develop skills with orchestra. I am just presenting the final aims and outcomes. And finally, an opportunity to present a new score with a short film they have created as part of that process.

So, this is what I hope the directors and the composers will gain. They will gain an understanding of music's role in film, an increased understanding of the process and the

skills necessary to work with musicians. The director and the composer's role in the process, by that I mean in the process of conceiving the music and the sound design. And let me tell you, as a musician I don't think of sound and music as two individual things. Silence, sounds, music, they are all the same part of the same thing. They are all different facets of the same jewel, if you want. And of course, most effectively, how to communicate with each other, and then with their musicians. As far as the film schools module is concerned, we hope that this will increase the understanding and skill level of students involved in the process, both in terms of learning how to score, and when I say score I mean write down the music, orchestrate and actually translate the sound onto paper that could later be put in front of a musician and it can be played and made into the sound which then goes back into the film. But also to work in workshop with their musicians and in that way to develop a real understanding of how musicians work.

There's the rough schedule we are looking at, November to February this year, they will have the directors' pack, they will identify and nominate their composers, they will then research source material, collaborate with the composer to develop the screen, they have always been having this process, this initial process of finding the original hook for the whole film and the whole project through a piece of music. And in that way, all the way along through this process, I hope they will be developing a language which I will be helping and their course tutors will be helping them develop. February to March following the normal AFDA curriculum process of film development, script writing and review with access to both me and Miguel abroad through Skype and email, and with composers and directors visiting the orchestra for rehearsals and immersing, allowing them space to talk to the musicians, to learn from them. I am not sure we are going to make all of these dates but this is our general aim for this year. We have a detailed plan when we start engaging with the orchestra, May to September, and through to the process where we'll have a rehearsal, the final product and hopefully the recording, and then the final screening later on this year.

Well, I am sorry we haven't been able to watch the film I wanted to show you. I wanted to show you *"The Mission"* with the wonderful score of Ennio Morricone. The other piece I was going to show you was a Latin-American film about the El Salvador war against child soldiers which was brutal. This is a composer who does not understand what the visual narrative is. He has some good ideas but he simply hasn't the skill to see what the director's vision needs, also what the power of the visual narrative is and how to match what he produces to the power of the visual. This is towards the end of the movie. This is the emotional and dramatic climax. Listen to what the composer does not do now in response to the dramatic need of the visual. To me this is where it starts falling apart. So far, so good. He has not put any music here, he doesn't need it, silence is great. But maybe he should have learnt that silence has a bigger power. Silence has a hidden power. It is an appalling scene and it required response of extraordinary subtlety and power and genius from the composer. And I am afraid he didn't get it. That music was exactly the same music he used in the beginning of the film and half way through the film, and it was just stringing music on the beads. And I understand that things happen in editing that maybe the composer didn't want. I understand all that. But in the end, the director has the responsibility. That wasn't much the director's fault as the composer's. An extraordinary powerful movie, a brilliant movie, very upsetting, and well filmed, thought and shot. But the music was a disaster. This is why, in my view, we need to start as musicians and as film makers talking and developing collaboration,

and we as the music industry have a great deal to offer and you have a great deal to offer us. So, that's where our collaboration will go. Thank you very much.

Marc Nicolas: Thank you, Graham. We are a bit late but maybe we should take some minutes for comments or questions.

Participant: I think it was a wonderful elaboration of the relationship between the composer and the director. I have two comments. First, I am a bit of a musician myself and recently I started to do film music. What are the challenges we face? Most of the time directors these days don't really give us reference "Look, this is what we want." So, they have already created a kind of a framework what the response should be, how is originality going to be affected. Everything now could be found on the Internet, downloaded. How do you look at that? So, generally, the directors want to enforce what they want. As a musician and a composer how do you look at this situation and how should the composer educate the director and say, "Look, this is how it should be"?

Graham Lea-Cox: Well, this is the point. We have directors who have ideas but don't know to describe them except via concrete examples and that locks them into a particular sound and emotion in their heads and this is the point. They can't talk to the musician, the composer, in the language that the composer needs in order to get inside the director's head. So, it is this question of communication between director and composer. They have got to learn to speak the language, the same language.

Participant: You raised that issue of everything that is there and can be downloaded, iTunes, etc. What is the challenge and what is the future of a soundtrack to be made under these circumstances in the cinema of today?

Graham Lea-Cox: It is a very good question. In my view, however, you don't educate yourself fully for the least you are going to do, you educate yourself for the most you might want to do. It is difficult in composing terms, as you will know, to write a sonata for a piano or a small 30-second work. A miniature is as difficult as a huge structure. But you can't do either, if all you can do is some sort of generic middle way, you haven't got the skills to know the difference and to be able to work with both extreme ends of where you need to be going. Then we are failing as educators but we are also failing as artists.

Hilmar Oddsson: I've been involved with music for some time; I'm both a musician and a composer as well as a film maker. But I think it is always dangerous, you know, in that second part we saw. I mean he didn't trust his picture and it is always dangerous when music is trying to compete with other sounds. And in that connection it is interesting to study somebody like David Lynch where the borders between sound and music are not very clear. Where does the music start and where does the sound end? I think that is one interesting aspect.

Graham Lea-Cox: That is why I said that sound designers have to be part of that process as well because there's where music is part of the narrative.

Participant: You talked about the curse of the temp track and I agree with you. But you didn't mention why we as producers, directors use temp tracks. It's not just to give the composer the idea of the music in our head. It is to tell us how long to hold the shots. Without using a temp track I don't know how long that shot can work unless I can hear it with music and then the music holds the shot three times as long as I would do it silently, it is covering the shot. So, without that I can't edit the film properly.

Graham Lea-Cox: The problem is that you, by using a temp track which is not going to be your final track, are locking yourself. So, my suggestion is that we involve the composer earlier in the process that the director and the composer talk to each other months, years before they start getting into filming. As John Williams and Steven Spielberg do. They've built a relationship that they can hardly need to talk now. They so understand each other. But the problem comes when, particularly in student film, we all know the process of time-tabling and how difficult it is, they get two weeks before they are meant to put it altogether, and then they say "Oh, my God, I need a soundtrack." This happens in the industry as well. But I absolutely agree with you and if the composer can produce something that is not necessarily his finished product but contains some of his ideas for the director much earlier in the process which the director could use during the shooting, maybe that's something to think about. I don't know.

David Price: Just two things, Graham. I'm totally in sympathy and I totally agree with your sentiments and I think the project's worthwhile. As an old person, however, I would take objection to the fact that it is young people's problems. I've seen this for over 25 years now within film makers both undergraduate and postgraduate, and within the industry as well. And secondly, I'll also question your statement about us teaching less music. The Victoria College of the Arts and the conservatory there has more students there learning classical music than ever. And our secondary school system in Australia teaches more classics than it certainly did in my time some 35-40 years ago. So, I don't think it is a music issue, I don't think it is young persons' issue. But I think it is an issue that you attempted to address with this type of project.

Graham Lea-Cox: Well, I'm delighted to hear Australia is doing that but I am afraid that the trend in Europe and in most other parts of the world is in the other direction. I mean Britain has cut out all music out of its national education system.

David Price: But the problem between the musician and the director still exists. So, even if music is part of the education that gap of communication between the director and the composer is there. And it's not only in film schools, it is within the industry.

Graham Lea-Cox: Absolutely.

Nenad Puhovski: That is going to be very short. I understand the pedagogical value of being very suspicious about the temp tracks but my experience is completely different. When I am working with an experienced composer I often use it and very often it has some very good results. Some of the composers I've worked with won the awards for music that they have done completely based on the temp tracks.

Graham Lea-Cox: I appreciate that.

Marc Nicolas: Well, thank you. I think we are going to stop this discussion. I just want to make a personal comment to Graham and it's like a call for ideas for my colleagues. In our school we define our collaboration with the National Conservatory of Music, making our students collaborate. And we had a long discussion last week with the director of the school concerning what we should make them do together. And of course, there will be two weeks of listening together to music, looking at pictures together, having lectures about great composers, etc. Finally, I insisted that we should invent something on both sides that could initiate greater interest in the art of the others. Propose to the composers to make a film within a workshop of ten days. Make them understand what the film is made of. And we are having difficulties in finding what the directors should do to discover what making music is. So, if any of you have any ideas as to what we should have in this program, because maybe you have some practice, do share them. I would be interested to get those ideas to Paris. Thank you.

Francine Lévy: ENSLL Collaborations



Francine Lévy, architect, professor in the Arts and visual artist became Director of ENS Louis-Lumière in 2007. She has worked on visual and special effects in French films. Her doctoral thesis titled ‘The Dissolute Image’ deals with the relationship between painting and cinema.

Marc Nicolas: So, let’s go down to the second presentation. It is going to be delivered by Francine Levi from the “Louis Lumière” film school in France.

Francine Levy: Thank you, Marc. Hello everybody. My presentation will be very short for two reasons. First, my English is too bad to speak for a long time and I need to read my notes. So, I want to speak about an initiative between ENS Louis-Lumière and the Architecture School in Clermont-Ferrand. But before that I would like to say a few words about my school. It was found in 1926 and was inspired by figures such as Luis Lumiere. The school was a pioneer in film and photography education. Under the auspices of the Ministry of Higher Education and Research our school offers a mix of theoretical, practical, technical and artistic education and training to all those who wish to go to the various branches of the audio-visual industry. There are three departments – sound, film (cinematography), and photography. Successful applicants should pass a competitive entrance exam. Only 16 places are available per department. The courses run over 6 semesters and lead to a master’s degree. Students are taught in small groups by a majority of professionals, approximately 2/3s of the teaching staff. The school possesses a state-of-the-art technical platform. It also conducts applied research into film and video photography, and sound. In September 2012 our school will be moving to a purposefully built facility within the city, a city cinema complex, located near Paris. The school will occupy 7 700 square meters in this extraordinary complex which will host major professional studios, set design and construction companies, production films as well as image and sound post-production facilities. The initiative I have chosen to present reflects the kinds of activities we are involved in, the diversity of our partnerships and our concern with mastering state-of-the-art technology with continuing a healthy attachment to tradition.

Now, the workshop. It is a 3d workshop and our school was responsible for a workshop held at the annual International Short Film festival at Clermont-Ferrand since 2004. The project involves showing our three 3-D images upgraded on set in real time. Here you can see the School of Architecture where we are working. The workshop is designed in collaboration with the Architecture School and the Conservatory of Dramatic Arts amongst other partners, like a professional make-up school, or the school of visual effects, etc. During the workshop the students shoot remakes of key scenes from popular films in real time. Since 2009 they have been doing it in 3-D telescopic view. It is open to the public which lends considerable visibility to this joint initiative. The preparatory work for this project began long before the

workshop itself. In 2011 “The Beauty and the Beast” was chosen and in 2012 it was “The Fly”. These are the pictures of the remake of “Beauty and the Beast”. The students worked on shoots by analysis of chosen scenes. Then, every February, they meet in Clermont-Ferrand to begin the five-day shoots. The student, cinematography and optic professors supervise the 3-D shoots on location. The general public can attend each day of the shootings and witness the shooting in real time as well as having access to the 3-D footages. You can see on the picture the two projects and the public with special glasses. Accommodation for the students is provided by the architecture students. The presence of the students at the festival allows them to meet film directors from other places both nationally and internationally. It also allows them to see a number of short films when they are not working on a set. In conclusion, it is extremely beneficial in terms of using different shooting techniques, gaining experience in directing actors, and as a knowledge shooting activity both with fellow students and the general public. That’s it. Thank you.

Participant: Thank you for the presentation. The workshop looks really fascinating. I am wondering if you could elaborate on what you mean by “shot in real time”.

Francine Levy: The students work exactly in the same way as they were taught at the school to shoot a sequence but the public is at the corner in the studio. And the shooting is exactly as it is in the professional work but on the camera we have a return of the picture and at the same time we have the shoot in real time and the shoot on the screen in another place, in 3-D.

Garth Holmes: Two things. Who funds the project? And why does the public have to see it?

Francine Levy: The project is funded in big part by our school because we cover the students’ travel expenses and accommodation for one week and we bring with us everything that is needed for the shooting but in Clermont-Ferrand the School of Architecture provides the set and the School of Dramatic Art provides the actors. There’s no other funding. Why the public? The festival of Clermont-Ferrand is a big festival of short film with 100 000 tickets sold within one week which is a lot for a small city of 100 000 people and all the short films of France, of course, are there. Many of those films are international. Maybe, the public is interested in cinema at this workshop and they can discover how a film is made. And it is also for the school children from the schools.

Marc Nicolas: Are there any other comments or questions? Well, thank you.

Rafael Rosal: To Be a Human Being



Rafael Rosal (Guatemala, 1960) graduated as editor from The International Film and TV School (EICTV), Cuba in 1991. Editing Teacher at the CCC, México (1992-1993). Director and Editor of the weekly electronic newspaper "The Return of the Guatemalan Refugees", Mexico (1993-1995). Winner of the Rockefeller Foundation Scholarship for the investigation *Juntos Somos el Poder* about the mara gangs (2000). Founder and Director of Casa Comal, Arts and Culture Center and Director of the Central American Film and Video Icaro Festival (1998-2010). Member of the Latin American New Cinema Foundation since 2005. In 2005 directed his first long feature film *Las Cruces*. Executive

producer of *La Casa de En frente* (2003), *VIP... very important prisoners* (2007), *La Bodega (The Warehouse)*. Coproducer of "*El Premio Flaco*" (2008). Member of the commission to write the text of the Cinema Law in Guatemala (2009-2010).

Marc Nicolas: Our third presentation is by Rafael Rosal from Cuba.

Rafael Rosal: Thank you. Good afternoon. I cannot dare to improvise because my English is not so good. So, I will read my presentation. Back in 1986, now over 25 years ago, a unique film school was founded, the International School of Film and TV in San Antonio, Cuba, known to all of us as EICTV. The creation of the school was considered an important step in the history of 20th century Latin-American culture and a fundamental contribution to the development and strengthening of the national cultures of the countries of Latin America and other geographical regions. EICTV was one of the first regional institutions to respect diversity through culture, used multiculturalism and plurality as key factors for the sustainable development of communities, societies and nations. Defending anti-discrimination of race, sex, creed, social background, or sexual orientation, 25 years after its creation EICTV continues to be a unique project in the world of film and arts education. A cinematic Tower of Babylon located on a small island in the Western Caribbean. Every year, around 400 teachers in different fields pass through the film school. Talented and experienced working professionals from all over the world come to share their knowledge with students in theoretical workshops, practical exercises and also informally, outside the classroom. Meal times in the dinner rooms, late nights in the bar, or afternoons relaxing in the gardens or by the swimming pool, mean that participating in the everyday social life of the school is part of the experience for the students and the visitors. The Film School's teaching methods were honored at Cannes Film Festival in 1993 with a Roberto Rossellini Award. The School also received the first and best picture award at the Huesca Festival in 2009 and holds the order of Brazil's cultural merit for its contribution to the culture of Brazil in 2011.

Within this creative cultural and political context the successful completion of a project "To Be a Human Being" has been possible, a six-part documentary series that aim to create a collective portrait of humanity in this precarious first decade of the 21 century. In 2009 EICTV made a call for international inter-agency collaboration for young filmmakers from six film academies within the six continents to make a collective portrait of Man, reporting the meaning of *to be a human being* today in different communities, in an effort to look through

the eyes of others and in that way to look at ourselves. It was developed from April 2009 till September 2011. It included meetings of people assigned by each school to direct the project, on-line monitoring of the proposed themes, script development and a physical workshop for production managers from each participating academy during the pre-production stage. Each half hour episode is about one of the six human characteristics: Support, Love, Culture, Faith, Fear and Hope. They are defined by a Kenyan peasant woman in a dialogue with the documentary filmmaker and professor of EICTV Russell Porter, originator of the idea and the concept of the whole project *To Be a Human Being* as well as its general supervisor. The final product has been made by students from Colombia, Jordan, New Zealand, USA, India, Spain and Cuba. The success of the project was also possible thanks to the enthusiasm of the participating schools and the support of UNESCO and other international organizations. You can find an illustrated report of the project on www.humanobeign.com

EICTV is currently forging a new pass in terms of international growth. New innovative teaching programs have been introduced this academic year to disseminate the EICTV learning method and expand it worldwide. Besides the regular international workshops and advance studies which together constitute the EICTV continuing education program, the school has decided to open its internationally recognized full-time course to young people interested in receiving specific knowledge in some of the subject areas traditionally offered. Known as undergraduate workshops, these courses are open to students worldwide and initially include screenplay, editing, sound and fiction direction with plans to gradually expand to other career areas. Another innovative contribution is the international program "EICTV Outside the Walls". It offers the design and implementation of specific courses abroad according to training needs identified in the different territories by the local counterparts. The first experiments took part in Brazil, Spain and Dominican Republic with encouraging results so far. The school is also working under the sign and implementation of on-line distance learning program, including the live broadcast of lectures and master classes. We successfully broadcasted our first online master class last month, a lecture given at EICTV by the best foreign film Oscar Winner, the Iranian director Azhar Farhadi. This program will allow a greater number of students and countries to have access to EICTV in what could be considered a small step forward in the democratization of knowledge and audio-visual teaching. We have also added the script consultancy program with the aim of implementing international projects in the context of the opening of the TV and new media department this September.

In response to the rapid processes of change, technological upgrading and the emergence of new media formats in the audio-visual universe, as a regional institution of international scope, EICTV has worked with cooperation agencies, international organizations, governments, cultural institutions, funds that support film production and development, foundations, ministries and many other entities. The work carried out by students and graduates aims to visually portray the reality of Latin America and other continents at conferences, exhibitions, television, alternative media and the internet. Their work has achieved the recognition and respect of the international audio-visual community around the world. In a global context, where the crisis of ideological, social, political and economic paradigms increases, the existence of projects and organizations that promote integration is of vital importance. EICTV was originally conceived as a place to defend human rights

through image and sound - the “Utopia of the Eye and the Ear”, as it was defined by its founding director Fernando Birri. It is a model of cultural integration due to its systematic efforts to respect diversity and defend pluralism it is recognized as one of the most ambitious human efforts of Latin America. So, the place utopia, which by definition is nowhere, can exist somewhere. Thank you very much.

Marc Nicolas: Thank you, Rafael. I am a little frustrated by not knowing enough about this program you have built between several schools and I know that you have been producing a book on it. Maybe you could tell us more about the organization of this workshop so that we can understand how it worked, how it was launched and developed among the six schools.

Rafael Rosal: We communicated by means of our webpage and we had more than 100 schools that applied. And it was really hard to choose the ones that will be in the end working under the series. The main idea then was to have at least one school from each continent and we started to look which were the schools that really, really, would do everything and the big challenge was the money, as always. For us it was important that they write a vision of what they want to say in each of the six subjects and after a long process we chose the ones that you can see in the beginning of the trailer. Magdalena University in Venezuela, the Red Sea Institute of Cinematic Arts, the Oakland University of New Zealand, the City College of New York, the FTII in Pune, India, and the school in Madrid. These were the ones.

Marc Nicolas: So, there were actually two CILECT members involved in it. If you want to add something about this experience, you can, of course. Are there any questions?

Jean Perret: I don't want to ask a question about the experience but you made this introduction to the film school. It was always a mystical film school. Could you be more specific about the relationship of this school and the Ministry of Culture of Cuba, the political and cultural situation in the whole island, how are the roots of the school in Cuba today?

Rafael Rosal: I don't want to get into trouble talking about inner issues about Cuba. But that is one of the problems of our school. People can understand that we are an NGO and we are not precisely part of the Cuban system of education. And that's part of the miracle of the school's existence. It has been in the middle of the countryside like an island in an island. And the relation is good. Otherwise it wouldn't be possible for us to exist. But how the Cuban state manages their educational programs I think these are their internal problems and we don't get into them.

Participant: Did the schools physically get together, did they travel to Cuba? Did you travel to other countries?

Rafael Rosal: Yes, there were preparatory workshops to talk about what we wanted to do and all the participants from all schools came to San Antonio and were together and decided what they wanted to do together. The idea of what to shoot, what to express with every chapter, was collective work.

Participant: I seem to remember a call out invitation to participate. You know our school was very keen at the time. There were difficulties with some Southern and Northern hemisphere semesters and we couldn't ensure that students could participate in the following year. But I remember that part of the invitation was that the stories should be focused on something to do with indigenous culture. And I am just wondering if that concept carried through to the end and in the final project. And secondly, how we can see the full, completed project?

Rafael Rosal: Well, it depends on what you understand by indigenous culture. Because in the chapter that was shot in New York is about how New Yorkers live and taking them as indigenous of New York. And in Portugal it was a little town in the middle of nowhere, and the film is about traditions and how women sing, and how singing forms a part of their culture. It depends on the understanding you have of indigenous people, I think these are people who live in the country and who are part of that culture in some way are all indigenous. And in the end we had six chapters that reflect the six cultures and the six subjects that unite us as human beings. I can give you a copy of the six chapters. We have something like 20 copies and you can reproduce them if there are no commercial purposes. You just have to give us the credit.

Participant: I was wondering, since this was done initially as a documentary exercise, how you may imagine it working with fiction. I meant in the practical sense of preparing the material and the concept, I just wanted to know your opinion on that.

Rafael Rosal: It will be a really good exercise because there were so many schools that couldn't participate in these first six chapters; it could be great if we could find sponsors for the fiction series. Well, I suppose it will take more time to really work the scripts and to have a consensus about the whole story. That could be the hardest part and that could be done via email over a year. And then when you have the six chapters and when everybody agrees that these are the stories, you have to choose the six locations for the stories and that will be more expensive than the documentary. But it is not impossible.

Marc Nicolas: Maybe we should stop with this presentation and thank Rafael. We only have 15 minutes until the end of our session.

Jean Perret: The Big Journey



Born in Paris in 1952, Jean Perret was a student in Zurich and Geneva, Switzerland. His MA was dedicated to Swiss documentaries of the 30-ties. He has written many articles for newspapers, magazines, books. He taught semiotics and cinema, worked for the public radio, produced television broadcasts for independent documentaries. In charge of the documentary section at the Festival of Locarno, he became later the Director in 1995 of the International Film Festival of Nyon (Switzerland), "Visions du Réel". In 2010 he moved to the Geneva University of Art and Design, where he is in charge of the Film Department.

Marc Nicolas: I will now give the floor to Jean Perret. He will present an experiment that is called the "Big Journey".

Jean Perret: Hello, everybody. It is my first time here at the General Assembly. I'm quite nervous, of course. Please, stay here for about 15 minutes. I'll try to be as short as possible. I believe a film school should be a completely protected territory where it is possible to do everything. And, on the other hand, the film school should be a platform where our students begin to face the market where they will certainly step afterwards. So, on the one hand, creation, independence, liberty, freedom. And, on the other hand, the big pool of the professions of the audio-vision. In our school at Geneva we would like to encourage our students to practice the first gesture of film making, to frame it in time and space. And this first gesture should give our students in Geneva this sensation, a feeling of re-inventing something. I think our students at a certain point re-invent cinema for themselves. They live in good conditions, they have a daily program, it is going on in a culture where there's more or less everything. They have routes where they study cinema. As we know, to teach cinema is a big question and the answers are in two directions. On the one hand, we have to give the students all they need to be confident when they are making films. We want to reassure them, to help them, we want to give them confidence. And this is more difficult to do; the provision of confidence is a matter of generosity. We want to share with them all we know; we want to be as generous as possible. And, we have to root them, we have to shake them, we have to disturb them. In Geneva I had to face that sometimes students are kind of selfish and arrogant. *I'm a film maker, I'm an editor, I'm a sound engineer, I know what I am doing, I know why we are here, I know that TV, for instance, is nothing and doesn't interest me, We are artists, I'm an artist of cinema...* This is not of course acceptable for all of us. So, we have to make them sometimes insecure. How to do that? That's the main purpose of this short lecture.

Our answer is to take these students and to put them in another ground, language, culture, light, everything. And this is what we have been calling for the last 2 years the "Big Journey". We want to disturb the students by putting them in a completely different situation. For this Big Journey we have been in Northern Thailand, where 12 students have worked for 6 weeks. We have been for two weeks around Rome at different locations where fantastic French people live. These are populations we have had no idea about, fantastic. Our students worked there for two weeks. In two weeks we are going with 12 students in Beirut

for 3 weeks to work there. And we are thinking of other journeys, maybe in Canada or in Cuba, maybe in Poland. We have to focus on a geographical territory where we would like to step in and improve the discussion with the people, the film makers the professionals who live there. We are very happy in Europe because since the fall of the wall in Berlin in 1989 we live in a new Europe. And I think our film students need to understand Europe and Latin America, and so on. That's why we need to make a very precise, conscious decision where we want to go to be disturbed, we have to invent again a way to listen, to see, to smell, to record. The journeys make possible the re-impression of reinventing something and it is pretty difficult. On the website of our school you'll find a link to a specific website we made with what has been done in Northern Ireland. Students went there with one professor of our team. They went there with a small story they wanted to film, a kind of little fiction. And then a kind of a crisis began. It was impossible for them to make these little stories which they invented in Geneva because there was no link between the weather, the light, the language, the landscapes there, and the stories invented in Geneva.

For the first three weeks they had this kind of crisis, a lot of beer, songs, long evenings, long nights, and difficulties getting up in the morning. After three weeks the team decided to really shake the students again and they had to go by themselves, alone, to different villages around. They had a place to live with peasants they didn't know. They had to face loneliness and to make the first steps in making the frame, filming. And the interesting thing was a fantastic misunderstanding because like every year we had a jury in June and everybody introduced a film. And actually there were no films, there were just fragments of something, pieces of something. Because they were not able to make a film, to tell a story. They just came back with some elements, some sequences, some scenes of something. This was interesting because they were shaken in the intimate knowledge of cinema and then they had to do something even though what they had done was not always very convincing. So, that was very briefly what I wanted to tell you. I think that it is important for our students not to meet people who live in a comfortable situation. They have to meet persons on the street and not go straight to the film school because a lot of film schools are again places where life is well organized and easy to have. So, that was what I wanted to tell you in short period.

I'll give you tomorrow a DVD with more information and I want to encourage you to visit our website. It is quite interesting. And I have also been to Cambodia a couple of times. One of the main purposes for us in these circumstances is to make possible for the students to face this question of cinema and memory, recollections. This is very important in countries which have problems in terms of memory. Cambodia is one of these countries. This is a source of suffering for many people. And the last point, in our school we try to reinvent and establish a relationship among filming, aesthetics, semiotics and practice, theory and practice. Usually, you have on one side theory and on the other side practice. We want to rethink the way in which we articulate these two landscapes together. And in this more theoretical reflection, we go to another place to think of the basic question of how to think about the other. We are very interested in the anthropological dimension of filming. I just arrived and I saw in the lobby a big poster made by a school here, I guess. You have a big American car, you have a train, you have a 35 mm camera, you have everything that belongs to the cinema. But going to our countries, we don't want to make that film, making some kind of an invasion of the

way we do cinema here. We want to be very discrete and try to begin to find in ourselves the desire of cinema.

Sandra Levy: I come from Sydney and our students have a very similar problem to what you've described. They have summers, and a good life and parties. I am very interested in what you did and I wonder how you would describe the impact on the students, how they changed by this experience?

Jean Perret: We made a journey to Rome with the master students. It was a main event for the 15 students. I opened my mind for reorganizing our courses, as we had to get up in the morning for ten days at 4 am and to be on the ground at 5 am. Why? Just to see, to smell the first light of the day. And this experience was very important for all the films afterwards, no doubt.

Thomas Stenderup: I like the idea and I think it is very good when you do it in a sensitive way. We've done a lot of similar things. In such countries we normally work for two weeks and mix teams. And we have worked in a number of countries such as Iran, Israel, Vietnam and a lot of South American countries. I think for me the interesting movie out of this project will be the movie about the project. You said that there wasn't really an outcome for movies, and I think there is a danger for you to manifest the Eurocentric view.

Jean Perret: I think you are perfectly right and this is the question, how to root a new point of view which is not touristic and not carrying our European point of view. And this is a political and social issue which is very important.

Marc Nicolas: Something which could be interesting as well is the confrontation with the people making the film. In your project the dimension which doesn't exist today is the collaboration between film schools and this could be strength and could call some of us to join you.

Jean Perret: We could make a group of sharing reflections and experiences. In Thailand we had some fragments of something. From Rome we had films because their tutor Gianfranco Rosi was a "pain in the ass" for everybody, so they had to make a film. And his way to be there was exactly what I meant. On the one hand, he was shouting at students because of the things they didn't know. He was very violent in his words. And at the same time in the end he was praising them, he was hugging them. Everything was on a human level, sensitive level. At the end we know all students very well and we don't want to be that challenging. Not enough, I guess.

Graham Lea-Cox: Just a very quick question. Have you considered taking your composers with you because what strikes me is that part of the cultural challenge of going to a place you know nothing about is understanding the culture from every angle and the music, and story-telling, and all of those cultural colors that are not simply visual. Have you considered taking your musicians with you and composers, perhaps, who might document the musical cultures and then take them back and be part of the project?

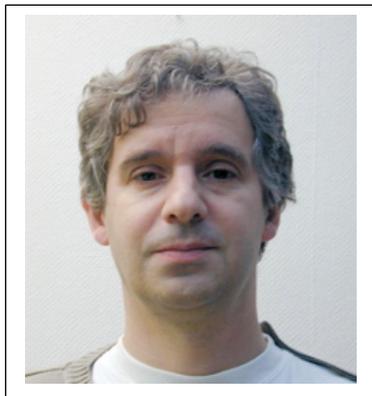
Jean Perret: It is an interesting question because it is related to the way in which we prepare the journeys. For instance, for Beirut, the two film makers didn't want the students to prepare too much in order to be on the spot. They just had to read one long article about the Orient. There they had an introduction about the music culture there, which is a mix of many influences, of course. And they will have an introduction about the music, culture, cinema, architecture, urbanism with the people who will show them around the city. But you are right, what people hear, songs, music, popular songs, complete the approach to the new situation.

Marc Nicolas: Well, we reached the end of this session and I think we should stop now because there's another session after this one. Thank you.

Pool 3: Collaboration Activities between CILECT and NON-CILECT Members

CHAIR: Maria Dora Mourão

Laurent Gross: Congo Documentaries



1979: Master Degree in Physical Sciences.

1979-1985: Research in Cosmology.

Since 1986: Teacher at «Institut National Supérieur des Arts du Spectacle et des techniques de diffusion» (INSAS), Brussels, Belgium

Since 2002: Director of INSAS

Since 3 years, INSAS and Suka production, a production company based in Kinshasa and set up by Djo Tunda wa Munga, organize cinema's training in Kinshasa. I have to say some words about Djo Munga. He studied directing in INSAS. After school, he worked in Belgium for three years. In 2002 he returned in Congo and created Suka production, the only one cinema production company in Kinshasa. He realized some short films produced by NGO and by different cooperation services. Since 2007 he began to write the screenplay of a long feature film, "*Viva Riva*". This movie is a thriller which takes place in Kinshasa, and for the first time, in Lingala, the local language. This film was shoot in 2010 - twenty five years after the previous long feature film filmed in Kinshasa.

So, what is the situation of the DR Congo now? After the civil war and the arrival of Kabila at the presidency of the state, the situation was chaotic. I went to Kinshasa for the first time in 2008. It was the first time that I saw a town so chaotic. There are huge "bidonvilles" without sewerage system and huge sanitary problems. The poverty is everywhere. Everyday there were long power cuts, water cuts. The state of the streets was terrible. The education system doesn't work. Nevertheless, there was a great effervescence, like a rebirth. Many artistic activities were organized. Only in Kinshasa, 38 TV channel were created, and also a lot of radio stations. But the people who work in the audio-visual sector have a lack of artistic, cultural and technical competences.

The idea of Djo Munga was to organize training courses for those people to allow them to be more competent and to have a practical experience of professional cinema by participation of the shooting of *Viva Riva*. With Belgian and French financial support we organized in 2008 the first session of training courses. It was 2 months long. The teachers came from INSAS. Suka assumed all the logistic: equipment, transport, accommodation and meals for the students.

A call for candidatures was sent all around the country. We received around 80 replies. We selected fifteen persons after an interview. At the end of the training, we selected seven

students who seemed to have the best potential. We asked them to realize a documentary during the next six months under the supervision of the tutors coming from INSAS. The financing for the production came from an UK program project called "Media and Democracy". The results: four documentaries called "Congo in 4 acts", four films about the reality of Congo through the eyes of four young Congolese. The editing, the photography, the sound were also assumed by the students.

You have to watch those films as student's films with all expected imperfections. But those films were selected in many festivals (Berlinale, Cinéma du Réel, Rotterdam, African film award in Nigeria) and won several awards. You will see now an extract of the *"Ladies in Waiting"*. It was directed by Dieudo Hamadi and Divita Wa Lusala.

Since that time, three other trainings were organized. Thirty students worked on the shooting of *Viva Riva*. Some of them work with foreign productions coming to shoot films in Congo. Others realize low budget fiction series, work for television, on advertising film, clips etc.

What is the future of the project? Due to the success of *"Congo in Four Acts"* and to the change in the concept of the cooperation politics, we have more supporting partners. After the disaster of Rwanda and the bad role of the "radio des milles collines" more and more people think that the cooperation action in cultural development is also necessary besides those in economy, health or education. So, this year the training will be more ambitious.

In fifteen days the fourth training session will begin. It will spread over eleven months. In the future, the aim is to make this training permanent, more ambitious and to create the conditions for the development of the Congolese cinema. As the Minister of Culture says: *"It's important that young Congolese make movies about Congo, even if they talk about critical subjects because it's a look from inside and society needs it."*

Frédéric Papon: Launching the Film



Frédéric Papon was born in Avignon in 1959. He studied classic literature (including Latin and Greek) at the University of Avignon. He graduated from the CLCF (Conservatory of French Cinema) in the directing department and from the University of Lille with a thesis on Alain Fleischer's literary works and films. He worked as a director of special effects from 1981 to 1990. From 1990 to 1999 he directed and edited trailers for feature length films. He wrote and directed short films such as essays, fiction, documentaries and portraits of artists. He was the educational coordinator in charge of film and visual arts at Le Fresnoy, the Studio for Contemporary Arts based in Tourcoing from 2000 to 2010. He has been the Director of Studies at La FÉMIS since July 2010.

Launching the Film is a cooperation between La Fémis and the ENSAD (Ecole nationale Supérieure des Arts Décoratifs). Students from the two schools studying in various departments (producers, distributors, exhibitors, directors, editors / graphic designers) work together on the posters and the credits of 6 third year directing students' short films.

This cooperation aims at enhancing the marketing abilities of the students in order to launch a film. Analysis of the different steps for the launching of a film is carried on: designing the poster, press relations, directing a trailer, partnerships. Classes with press agents, designers of posters, sponsoring companies, directors of trailers, marketing executives, etc. take place.

There are two exercises:

Poster exercise: brings together 16 students from the ENSAD and La FÉMIS directing and producing students. The distributing and exhibition students moderate the meetings. This one week exercise spans over 3 weeks.

Trailer exercise: for one week, the distributors and exhibitors from La FÉMIS work with the editing students on the trailers of a film that they have not seen before and that will be released in the future. The 6 trailers are screened and assessed by the staff.

Renen Schorr: The Jerusalem International Film Lab



Renen Schorr is a director-producer whose critically acclaimed full-length feature *Late Summer Blues* (1987) won the Israeli Academy award for Best Film. He was the executive producer of the award-winning films *Miss Entebbe* (Berlin Festival 2003), *James' Journey to Jerusalem* (Cannes, 2003) and the precedent-setting television series *Voices from the Heartland* (2001-2003). In 2007 he directed his second feature-length film *The Loners* (2010), which was nominated for 11 Israeli Academy awards, winning the Best Actor award. Renen Schorr served on numerous international and local juries such as Berlin Film Festival (2011) and The Israel Prize (2005). He is one of the three founders of the first Israeli public film fund - The Israel Film Fund (1979) and the initiator of Israel's leading Documentary Fund - The New Israel Foundation for Cinema & TV (1993).

In 2008 he initiated The Jerusalem Film and Television Fund, and served as its first chairman. Nearly two decades ago, Renen Schorr founded the now internationally acclaimed Sam Spiegel Film and Television School, Jerusalem. Under his leadership, the school has become a pivotal catalyst in the renaissance of the Israeli cinema, winning the world's "Best Film School" award 15 times, and boasting some 170 retrospectives in such international film festivals and museums as The MOMA (1996) and Berlin (2004). Schorr was also President of GEECT (2000-2004). During his tenure he initiated the conference series *School's Best Kept Secrets*.

The Sam Spiegel Film & Television School - Jerusalem had launched in December 2011 the *Jerusalem International Film Lab* to foster the writing of full-length feature films by the world's most promising talents. It is the fourth Film Lab of its kind in the world, along with the Sundance Institute (USA), the Binger Film Institute (Amsterdam), and the Turin Film Lab (Italy). With an annual budget of \$450,000, the Jerusalem Film Lab awards production prizes totalling \$100,000 to outstanding filmmakers from across the globe. Selection process is carried out by international scouts, along with a simultaneous call by the *Jerusalem International Film Lab* for additional referrals.

Each year, the *Jerusalem International Film Lab* brings to Jerusalem 12 talented young filmmakers (four from Israel, eight from the rest of the world) who are at the advanced stages of writing their first or second full-length feature film. All participants carry out their writing over seven months, and are invited for two periods of writing and discussion in Jerusalem under the mentorship of four of the world's top script editors. Finalized scripts are presented before the Film Lab's panel of international judges, within the framework of the International Jerusalem Film Festival.

Members of the Jerusalem Film Lab's International Advisory Committee include: Olivier Père (Locarno Film Festival), Georges Goldenstern (Cannes Film Festival), Sonja Heinen (Berlin Festival), Alesia Weston (Sundance Institute Film Lab), Joana Vicente (IFP, New York), Savina Neirotti (Torino Film Lab), producer Antony Bregman (NY) and Katriel Schory (Israel Film Fund).

www.filmlab.jsfs.co.il

Karla Berry: Film Education and Fordela's Technology



Karla Berry is an experienced professor, administrator, and media artist committed to realizing best practices for digital learning environments in the 21st century. She has served as President of UFVA and The International Digital Media and Art Association. Corporate/Academic collaborative sponsored projects include the South Carolina Film Production Fund, the AIDS PPSA Project, and the Global Rivers Project.

Berry's experimental, documentary, and interactive media projects have been exhibited on small personal screens such as smart phones and mobile devices, for conventional screens such as broadcast or cinema, and for large public screens in the US and abroad.

International collaboration disrupts traditional film school models and better prepares students for the "flat" world of the 21st century. As the education ecosystem shifts to a cloud-based paradigm, CILECT member schools will be at the forefront of media sharing and collaboration.

Fordela Corporation is hosting this pilot project by providing space on their 2D/3D cloud for pilot project participants. Fordela's robust media tool is one of the only solutions available that provides all-resolution support and variable permissions for both 2D and 3D delivery. Fordela's cloud hosting will allow collaborators to transcode to any format and deliver on any device. Each participant, selected from CILECT and UFVA members, will upload a short film or work-in-progress. All CILECT and UFVA members will be invited to view and comment on these films in the virtual screening room. Examining Fordela's analytics, project managers will track and report on a variety of usage data during this presentation.

The Fordela cloud-based technology may prove especially effective in emerging shared degree programs among film schools, colleges, and universities around the globe. Virtual galleries will be crucial to developing an international community of film and television producers and educators built on the Fordela platform. A cloud-based showcase or gallery can serve to recognize outstanding student work in their schools, region, and on the international stage. The platform could link to supporting communities such as film festivals.

The Fordela platform supports a number of monetization models, including VOD and subscriptions. It would be possible to generate revenue in the future by releasing CILECT funded projects to a networked international audience.

Pool 4: Teaching Practices – Collaboration Exercises

CHAIR: Silvio Fischbein

Bruce Sheridan: Pre-Production Story Beats Meeting



Bruce Sheridan has been Chair of the Film & Video Department at Columbia College Chicago since 2001 where he teaches directing, producing, and writing for the screen. He won the 1999 New Zealand Best Drama Award for the tele-feature *Lawless* and in 2006 *Kubuku Rides (This Is It)*, a short film he produced with Steppenwolf Films, was recognized as Best Narrative Short at Memphis IndieFest. In 2010 he directed *This Song Is Old*, a documentary about the Bnei Menashe people of North-eastern India, and he is currently producing *Head Games*, a feature documentary about brain trauma in sports. Bruce Sheridan's next screen project is *Hunting Daniel*, a story about early 20th century exploration for gold set in New Zealand and Peru. He is also working on a book about the death of his father in the Australian Outback called *The Infinity of Ghosts*.

Silvio Fischbein: Good afternoon, everybody. We will start with the last panel of the conference. It is a panel about teaching practice by collaboration exercises. As I don't speak good English I won't speak at all. We have two key speakers this afternoon. Prof. Bruce Sheridan, from Columbia College, Chicago and our host, Prof. Bata Paschier from AFDA.

Bruce Sheridan: Thanks everyone for coming. It is almost the gravest shift now in the afternoon on Thursday. If anyone has seen any of my presentations, I don't pay a lot of respect to what I have put on the screen but I think it is there to keep me moving along as much as anything. If the screen doesn't change for a little while, don't worry about it. I was first asked to do a workshop but when I got here I realized it was going to be more of a talk, so I slightly altered things a little bit.

The original title which was "Preproduction Story Bids Meeting", consider that as a punch line rather than the story itself, so what I'll get to by the end of my talk, I'm going to do some conceptual stuff first and then I want to tell you about the basics of our undergraduate program based on a complex pedagogy of learning that targets collaborative creativity; I want to touch on that we went through a realization and a reaction based on a discovery that we needed to have a pedagogy for the teaching of creativity and that it was a different thing, though related, to the pedagogy for learning collaborative creativity. And I will just touch right in the end on how we use the standard professional production meeting concept as a scaffold for practicing and mastering collaborative creativity, including the parallel and integrated teaching team aspect, that's a big thing that we focus on as a teaching team. But first of all, I have to acknowledge a huge debt to Nik Powell, I'm not sure if Nick's in the room...

One of the things I love about CILECT, this is my fifth time at CILECT, is that it is not like all have to have the same idea, that there's always different approaches to things, and I always hear something that makes me go away for a year and think "What was that about?" And Nik did that in Prague, and he did it in Barcelona and he started again in Cape Town by

effectively, to paraphrase, telling us that we shouldn't use the word "collaborate" or any of its derivatives. It's at best irrelevant and perhaps should be even forbidden in film education. So, I am going to challenge that briefly because otherwise why do I give a presentation, if we shouldn't be talking about collaboration. We need to get it on record that we should be talking about collaboration.

I think the basis for that kind of thinking is that particular context in which the term has been used which has a bad connotation. But to extend it to what we do in my view is fallacious, in fact it is a rhetorical gambit, it is about as good an example as a philosophy professor could come up with to illustrate the fallacy of generalizing from the specific, in other words, deriving a generic principle from specific evidence. My degrees are in philosophy, so I get to say that. I want to say that there's no sin in the concept of collaboration, that value judgments can only plausibly attach to intentions and consequences, and that to construe language any other way is to abdicate responsibility for our efforts and directions, it is a form of what I would call "lexical fascism". I would say that in the course of human history far more good has come of collaboration than bad and in fact, that's why bad collaboration is so abhorrent, it flies in the face of the inherently positive connotation of the term. So, we are guests in a country that in recent years has specialized in the reclaiming of many things, both concrete and abstract, and has at times used the power of witness and ritual for this purpose. I'll just want to do this exorcism right now, just exercise collaboration as a bad idea.

The next spirit I am going to invoke is a minor deity in the simple but powerful pantheon of Rock and Roll, a former Beatle and a symbol of enlightenment George Harrison, who actually had a film company for years, called "Handmade". Quoting George's partner, "Handmade was co-handmade because we were handmade, everything was made in house. It was like a giant band and George liked being in a band. He missed working with people, he was a great collaborator, and he wanted "Handmade" to be a wonderful collaborative playground." So, I now declare collaboration rehabilitated. We got it back, let's use it. We have its value and its meaning in our hands, which is a significant responsibility for educators, given our direct role in the future and empowerment of future leaders and creators.

I've always felt, having come from the industry, in the education environment that it is great that we do a good job in the present moment but as leaders and as strategists in the education our responsibility is always the future. And it cannot simply be re-trading the past. Most of the film school environments I have worked in, and certainly it was the same at Columbia College, are very good at doing the atomized things that go into making film, teaching directing, screen writing, producing, editing. But even if something is the historical or even the current practice, it can't circumscribe the future practice. So, just being good at how producers work traditionally or how directors work traditionally is not good enough. We need to do that, but we need to go further and the further for this generation that we are teaching now must be done around collaboration. And it is just for social reasons, if nothing else. And I think that everyone of us learns it at our schools every day. It is a funny thing because a lot of the kids I teach, they don't even think to use the word; it just is the way they are. And sometimes we have to drag them away from each other, rather than to bring them together. So, the practices that my generation inherited and evolved would not be designed *ex nihilo* by the future professionals our students would become. We need to find their learning processes and make it work that way. I am interested in our most

important results which I take to be the human mind, not the RED camera, or anything else, but the mind construed as a conscious mind but also as a notion and embodiment. A lot of my work, especially the research I've been doing is focused on investigating what we and many of us already do with the aim of deriving a deeper, more complex understanding of these practices.

I believe that everybody in this room is probably doing a fantastic job of whatever they have to be doing. The value of these conversations lies more in triggering other thoughts that go beyond what we are already confident about. I've been researching normal human development and how it involves interactions with the environment, and particularly with other human beings right from a very young age, from a little baby. And the most important vehicle for this is generally agreed to be play and it is very hard to define play, but let's just say play generically construed, and especially *collaborative play*. You are not supposed to do that with experimental babies but there are ways to derive this implicitly from cases, and it is that when you allow little children to play but on their own, and not with other children, they don't learn very well. They play on their own, they learn in a different way, they learn some things well, but they don't learn a lot of things very well. And the play usually involves a balance of risk and security, a variation and evaluation, usually evaluation is not conscious or analytical but it becomes conscious or analytical.

So, in this research I get to the point where I see imagination as a primary human mental function. And the human beings are, by definition, using imagination, normal human beings, and that underpins the fact that all human beings are creative. We live in a time that is still under the cloud of that romantic generalization that is some sort of a God-touched idea of creativity, and that some people have it and some people don't. Frankly, if that's the case, we may as well all give up now because there's not a way for all of those students that we represent, that those are all the ones that God touched. So, we have to believe, I think in that fact that all human beings are at least in a simplistic way creative, and stop seeing it as something to fetishize and turn into celebrity function. Imagination, which I define simply for that purpose as the inclination and ability to conceive and manipulate beyond what the senses perceive, is a key vehicle for human creativity. There's a lot of research being done in this area, especially in cognitive psychology.

Now, in my department, I am giving you a quick summary of 10 years of work, it was clear that the curriculum and the faculty presumed synthesis, presumed that when you had a really well-taught director, or a really well-taught cinematographer, and you had them practice production enough, that they would maximize the collaborative potential of that individual learning and work. But we did some analysis in our own program and we also looked at a few others as well when we could, and we couldn't see it getting anywhere near where we should get, if this theory was correct. We thought, well, they pay us for learning; they don't pay us for the cameras. They pay us for the learning, that's what our professional job is, teaching and learning. So, how do we go about that? And there's something I've talked about before "Can you teach creativity?" and this is a long discussion. I am sure we will have it in a little while but we decided that we would focus on creativity as a dynamic process with no hard definition, and that we would teach it indirectly. We wouldn't just say this was a class on creativity, we would figure out this pedagogy on two levels – the teaching level and the learning level and then we could synthesize those. It basically contains an

emphasis on iteration and reiteration with variation and adjustment derived from self-affliction and external critique, all things we do all the time, but what we had to do was strip away the sense of proprietary control that the individual has normally in the learning process, especially in film education. We did that. We looked at it and we said that most aspects of film making require individual craft and creativity. We don't want to wash that away, we don't want to say that the individual craft process and process of learning isn't important but it happens in a context that demands the individual contribution to be modified, compromised and even dissolved into the greater whole of the project, which is hard enough for an experienced film maker to do and at 18 or 19-years of age it is really hard to do. So, learning slowly over a relatively long period of time within the environment of professional film making is one way to acquire this facility. We are educators, as I said, and we are responsible, I believe very strongly, for putting anything that needs to be learned into the active mode in our pedagogy and in our teaching practice.

Most screen education includes a foundational component. And that generally is to establish broad support and to begin the process of connecting individual creative inclinations. Students in a lot of our programs seek or are streamed into the areas of specialization, nothing controversial there, I don't think. So, while production brings these specializations together mostly, the actual practical facts of making a film just get in the way of stopping and figuring out how to do the best version of collaboration you could do. Each individual makes contributions but the active integration that might thread these together into something more than a sum of the parts is not there. We have not yet generated a philosophy of how film students learn. We are experts at what they learn, and actually how long it takes, and how quickly they forget, and so on and so forth. But the actual deeper knowledge of how they learn is very hard to find and I have been looking for it for a long time. So, what did we do?

Well, the program that we did has now moved way beyond this undergraduate program. But in the undergraduate program, when I went to Columbia in 2001 *Producing* was really production management, mainly line production, if you are being generous. And so, the KODAK film stock and the equipment from Panavision and all this sort of staff was going to a senior camera class, who were shooting without a screenplay. There was no way I was going to let that continue. I think some of you know we have several graduates in our program who have won the cinematography Oscar. We could see that we were being so successful with cinematographers in part because they had been allowed to be so individual in what they did that that was getting in the way of the bigger thing that we were trying to do. We have always had a program that was aimed at modeling professional practice but in a laboratory way, so that you can stop and investigate, you don't have to just do what the professional does or the way that they do it. So, we wanted to point at collaborative creativity as a distinct, integrated phenomenon rather than a sum of the discrete parts, as I said before we didn't think that that was working at all. For that purpose, first of all we had to create the producing program which is what I presented in Edinburgh in March 2012. Some of you might have seen it and if you want the paper, you are welcome to get it from me. But in this practicum we do not allow the director to work from their own screenplay.

We have 2000 students in my department and 409 of them in undergraduate declared directing. And that's crazy, isn't it? So, I know they are saying *director* because they mean

film maker but only 30 of them can really be directors. One of the reasons that we did that, not the only reason, was that we wanted to emphasize the process of translation, translating from the page to the screen, whatever that you might construe it is. But it was also because translation is inevitably collaborative, even if it is only conceptionally collaborative, and even if you have never met the writer. If you take someone's material and translate it to the screen, you are in a sense collaborating with them because you cannot simply start from scratch yourself; you are starting with somebody else's work. So, we wanted to draw our students' attention, whenever we went into the classroom and said "Hey, hold the bus, we know you want to be a cinematographer but we are going to teach you how to be a great collaborator", they all ran for the hills probably. The first thing for us was to show them that they were already collaborating. They just didn't know and weren't analyzing it; they didn't have a language for it. Then we developed a process that I have actually been using to select directors for many years, but we selected directors into this program. It is very competitive. You can imagine about 409 people in the department who want to be directors and one taking 5 to 8 in any one semester, so it is incredibly competitive.

As to the selection process, we look at the classes they have already taken, and all that, but they have to do a visual narrative board with no text or dialogue, images only, typically 8-12 images, they can draw them, they can photograph them, they can cut them out of newspapers or magazines, but they can't say a word. And they have to present them to us and we have to figure out what this visual narrative is, and then we ask them questions. And what this exercise really does is that it simply points to the sense that the director in a lot of ways in film making is a brain in a vat, or a queen bee in a beehive. The young kids who have been playing with digital cameras since they were this high and who really think they can do everything and tell everybody how to do everything, need to bear in mind that at the high level of directing their work will be stronger, if they collaborate with other people, which is what we are teaching them to do. This is just a way, we don't really care about these visual narratives, we just want them pulled back from the idea that they have to know and that they can know how everything has to be done.

The other thing that we do which is very controversial and that works brilliantly, and you all will think it is crazy, I am sure of it, because everybody thought it was crazy until we pulled it off, we have about 12-20 students to work with before we select the final ones. And they are the ones that present the visual narrative boards. And then what we do, we bring in actors and a piece of script, usually a theatre piece but sometimes a feature film script, we take a scene from that, usually there are two characters, we split the group in half and we tell them to collectively, together, direct each of the actors in the same scene. They go away with the separate actors, they start from scratch and they think about it. Then they come back and they run the scene, and then we swap them over and they take the other actor and they may make changes based on that. Now, of course you can never direct a piece of theatre or a piece of film by doing that, this is not the point. The point is that it becomes a team play for working with the other, maybe less powerful, directors they need to collaborate with - the cinematographer, the screenwriter, the designer and ultimately, and we were really heated on this, was the director-producer relationships. So, we want the directors early on to drop the idea of privilege and a sort of an universal "I've seen everything that needs to be seen", and get the idea that the people they are going to collaborate with are strong creative people in their own right that they need to figure out the language to work with. I put a

teaching team together, we built this over several years and there is actually one missing of these. These teachers, these classes from all these areas, the one that is missing because I didn't want it to be unbalanced, are the script supervising classes. You can't teach in this program just cold, you can't come in and just be given a class on your own, you have to, like me I am teaching directors again this fall and I have a teacher who did it with me last fall and who will do it with me this fall and he will pick it up next year.

It takes generally a year to get into the process. So, the teacher coming in has to collaborate with an established teacher in the field that they are teaching in, they can't just walk in on their own and be the teacher. By the time they have done that for a cycle, and the cycle is a year long, I will explain in a minute, the teacher has already stopped seeing it as "I just have to do a good job with the casting directors and my job's done" or "I have to do a good job with post production". I'll talk about the teaching team in a minute. In fact, maybe right now. So, we actually figured out a pedagogy and a methodology for the teaching team that's connected to the student learning pedagogy and methodology but distinct from it, and we basically trained the teachers. And it is an on-going training process. It is not like I train them to do this. We have a working group that does it together. We taught the teachers to teach creative convergence, the convergence of creative intuition and creative decisions. And we took away the language, I mean not in the sense "I shall not speak", but there's just no value in people arguing about whether something is good or bad, or even right or wrong in this context. We focused it on what are the consequences of their decisions. If we did this or that what would the consequences be? And over time the cinematographer realized that somebody else who is not a cinematographer articulated best of all a probable consequence of a cinematography decision. And that really starts to put the students in a different mindset. And puts the faculty in a very different mindset because a lot of faculty members got tenured in a single area and that's all they care about and all they want to know about. And so, our aim is that the creative result has to exceed the sum of the parts. But the main truth about this is that we really failed if we have wonderful, discrete pieces, and a film that is just a logical sum of those discrete pieces. We want to see something that is an emergent phenomenon where the film looks more than the director could do, looks more than the cinematographer could do. Of course, you have to take a lot of risks and sometimes you fail.

The cycle is a year round but we have two intakes. So, I just selected the directors for the fall, actually in the end of spring we selected both lots, a week before I came here. We have a script development class that enrolls screen writers and producers. One group does it in the summer, the other one does it in the fall. The one that does it in the summer, those screen plays, I am the executive producer of those films, and they go to the pool for the fall production. The ones developed in the fall go to the pool for the spring production. And there are three other departments directly involved, so the production photography is done by the photography department, art design, story boards, and the music department. In each year cycle approximately 300 students are involved and 20 faculty and staff. Each film will be between 10 and 15 minutes long and initially will be allocated 4 shooting days and I think that many of you know that we built a very nice studio a couple of years ago, specifically designed for this with nothing else but production in the studio, nothing else of the film program in the studio. I don't want anything else anywhere near it. Normally we are looking for a two days studio, two days location max. But we will allow one-three or three-one depending on the script. Five to eight directors are selected for each cycle each

semester, and that's how many films we make. If we select five, we have five, if we select eight we make eight. They have seven formal class hours per week for fifteen weeks but we respect the class hours in the early part of the semester once we get into production, then some people are in the class, some people are doing preproduction stuff.

The class time is Tuesday afternoon for four hours and Wednesday afternoon for two hours. And on a Tuesday morning the faculty and staff meet. Every Tuesday morning before we start that week's class, I took this from teaching surgeons, mortality and morbidity conference, we basically meet and say who died, who didn't die and how can we stop people dying tomorrow. And that's the discussion that we have, sometimes we call a producer from a student team to answer questions or tell us something that we need to know and then we go with the students into a big room where all the head of department schools and faculty meet, and where the teaching team does active critique of everything. Students get up and do the location report, they do the casting report, everything that we would normally do. And it is the team that does the feedback. So, even I and the directing teacher, when the director is speaking about what they are doing, everybody else in the teaching team is part of that. And that is part of the feedback process. We don't do that thing in this environment where the directing teacher is the only person giving feedback to the directors, and the cinematography teacher is not the only person giving feedback to cinematographers.

My main challenge has been to get the faculty to collaborate conceptually in this way. The students - the easiest thing in the world, they love it. In fact, I had a deal with my faculty that if the students didn't like it after the first time they did it, I wouldn't persist. And it was so overwhelmingly voted for by the students that the faculty said, yes, we can do this. We have five to twelve producers we take in, so for some projects we have a team of two. One of the reasons for that is because we have been voting a cinema visual effects program for the last eighteen months and some of these films we do have a high level visual effect on, so if we are shooting a live action and doing a CGI, then we really need two producers to pull the whole thing together. Of course we have line producers and ADs, etc. We take three to eight cinematographers. Generally, I would like the cinematographers to shoot more than one of these films for a whole semester. And production design is a similar thing. We have regular meetings throughout preproduction. And we do table reads and we have dedicated meetings with just about cinematography, or design, or location. Some people go to some of these meetings, other people go to others. Ten days before principal photography starts we have an AD lead production meeting and everybody's there where they walk through the production schedule and the AD reads the script without dialogue. And then the final week before principal photography we do what we call the "convergence meeting" and this is really the punch line.

The standard production meeting has already taken place and what we've done which might be interesting to some of you, especially those who work in an environment where the industry is looking at "are we using professional practice to scaffold what we are doing but we know that we need to go deeper than the professionals would ever dream of?" We seconded that concept and created this other process which happens and I'll just describe it to you and I'll be done. I should state the obvious that whatever transpires would require a vision and is very close to principal photography. Some huge amount of pressure and a lot of

communication should come up from it and a context in which only the most valuable creative concepts survive. What I think of it is *managed evolution*.

And what's interesting is that by this stage what is working and works in about 90% of the projects, mostly works very well. By this stage nobody is defending anything that is indefensible anymore. You just don't have it anymore the director saying "It is my film, go away!" basically they know, at that stage they know each other so well and they know the principles and the process so well and they believe in it so much, that they are actually volunteering to use someone else's idea because it seems like a better idea and I always go back to where I first started making films and realizing that all those clever people were doing wonderful things and I was going to get the critic for it and there was no problem with it. But if you are 18 or 19 years old and you are going to film school, you can seem like you have to prove you have all the good ideas, otherwise why do you get to be a director. So, what do we do at this meeting? It's kind of a round table scenario. We set up an area in the middle and the heads of department and the students are all around the table. And all the documentation has been sent to us before as digital files and in the physical version, the story boards, etc. everything is laid their on the table and they talk through what they are going to do. The whole production is there - from the first call, first day, through everything that's on the schedule. And, at every step of the way, they converge, everything they thought was already decided and finalized and we ask them the questions they are not asking, or we stop them and say that question you passed over, that needs to be answered. You need to stop and answer that. And what happens as this goes on and it's generally three hours for each film, and maybe four sometimes. As it goes on, the line between the faculty and the students just dissolves and we are all a production team working together. And it is no longer people from the outside who know how to make films and people in the inside who still don't quite know, but it's a group of film makers with different levels of experience working together. And it is an amazing feeling, a totally collaborative feeling.

They have to bring a folder of the casting material and that's the front page. They have to do all this looks stuff, they have to pitch the format, so, there's no guaranteed format. They have to come in one class and they have to argue why this will be the right format to shoot. They have to come to all these meetings but they can't just bring the story, they have to bring the location shots and over hits. This is early in the film, so they haven't actually broken down what was going to happen later because there were three different locations that we were looking at. And we would be talking to everyone of these, every arrow, what that means, what is the camera, how does it move, everything. There's nothing that's not covered and there's a group of these here. They have to do the characters, bridge for castings and so on. This is our studio which is pretty large. They have to do a fore plot for the stage, conceptual drawings for that. When I usually get this talk I go to the other meetings, notes for the visual strategy meeting. This is a few days before they shoot, this would be what we would be working from in that convergence meeting. You can tell by the yellowing up, the yellow line up here with a note that says "Could be the same shot as Q2". What that means was that this was actually annotated probably by the line producer after that meeting. I just ask them to give me stuff.

My idea when I am doing these presentations is if you are interested, I'll just write it up in a pdf. format, the things that seem to be important, and I'll share it with anyone who wants it.

No secrets, we are not trying to guard anything. I am going to give you anything you are interested in and people are free to contact me any time. And we are hosting the UFVA conference in Chicago this August, so CILECT members can come to that conference. If you want to come and really see this up-close, I can show it to you in Chicago. So, hopefully that was interesting. Thank you.

Participant: I have a question. I just wanted to say I enjoyed you defending collaboration. If we look at the corporate world of management where we need human resources, people, disciplined experts who have to collaborate, the world of corporate management talks about a relationship of task and relationship as the soft skills and behaviors that we form synthesizing ideas in that world, with profit and target markets as outcomes. Now, if you are proposing collaboration and the output is creativity, in the management world task and relationship is measured against situation and effectiveness, so with that measure how do you use behaviors related to how we achieve a task to creativity. We have to define creativity more clearly. Obviously it could be partly target market by reaching your target audience, and profit. But also there are other things like innovation. So, I am curious to know how you define creativity as an output because that seems to be the problem with that word. I am interested in the language you use to define creativity.

Bruce Sheridan: There's a huge body of research on how we define creativity and it's a field that in the last five years has been taken by a Scottish philosopher but there are so many shades of it and philosophically, like in the research, I can give you a 150 pages on it but most people are focusing on one aspect. Originality might be important to some people, or novelty, but the formal definitions tend to go along the lines of "Does it produce something that didn't exist before?" Well, that's a hard test to pass in human affairs. Stating how much difference there should be between the new thing and the things that existed previously, that's another test that has to be passed. And then you get into utility, there's a question too. Something could be novel but nonsensical.

Frankly, that's my philosophy; I can do that all day long. I don't bring that particularly, directly into the process I was talking about today. I've given talks about that at other environments but I didn't want to put everybody to sleep, especially with a party coming after me. But I think what we do, the first thing is that we are very careful to have multiple ways, to never let the students feel that one way might be comfortable and that one way of doing it will seal the deal. That's why we don't have a single process and there are different ways to finish everything. We try to construe it in relation to intention and effect. What are the intentions that we have – writers have intentions, directors have intentions, actors have intentions, characters have intentions. But also where's the effect. Is the effect simply for the artist, or is there an effect to be calculated for the audience? That becomes part of the debate and what we usually try to do is pick screenplays that would push that conceptual discussion in different directions. I never pick the best screenplays. I pick the ones that will give us a group of films that will put that group of students through the widest range of processes, including the considering of what they mean by creativity. Because this is a word that has been banned so much in our culture that in a way we want them to fall into the trap of using it without investigating it. And we have to say, oh well, we have to talk about this.

Participant: I've got just a couple of pragmatic, practical questions. You said that was a fifteen week program. You gave a figure of 300 students and the preproduction meeting ten days before shooting, I think. How many students work on each production and within your fifteen-week structure at what point does the shooting take place and at what point is the creative convergence meeting and why does post production fit into that?

Bruce Sheridan: I mess with that every year and it is never quite right because when you put it too early in the semester than you handicap the projects in one way, if you put it too late, the same thing. So, just to get the data right, the statistics, the 300 students work on a year-round cycle. The 15 week fall semester is one of the preproduction and production windows and the 15 week spring semester is one of the preproduction and production windows. Anything preproduced and produced in the fall is cut into the spring. But we generally don't do the finishing until the summer and then they all finish in the summer and the following fall of it films are screened. I have played with it in a lot different ways. Sometimes we shoot more than one film at once, and we have double crews going, and sometimes we don't. All the teams have to come to the other teams' daily screening and critique. Everybody's got to learn from all the other teams, so they can't just do their own film. So, generally speaking, that's how this works. I think this fall I think I am shooting weeks 8, 9, 10, and 11 and I think we are shooting two films per week. And we allocate the big studio stage and the small stage and the prep stage, and the motion capture stage. They are allocated Thursday, Friday, Saturday, Sunday and load there on Monday and then they have to put a swing crew together, to get a set one night and then a set the next morning. So, half of the lighting crew in one film may stay for the lighting of the other film. There's a whole crewing and management process they have to learn and we guide them through as well. Generally speaking, the crews will be between 30 and 50 people on most films.

Participant: I am especially interested in sound. And in my opinion sound comes much too late in the play in your conception. It is useful in the director selection process where you have the visual narrative and all this stuff. I think in this moment it is very important to have an idea of the classical environment background and an idea of the acoustic dimension of the movie. The narrative and the performance are the main things and the sound comes later. For me, you have to integrate sound into it.

Bruce Sheridan: Just very quickly, you know when I said that in the visual narrative selection process the most common response from us to them it relates to what the sound will do in dramatic terms. I started as recording engineer in the music industry. So, you can take 30 seconds out of the pictures and most people will still understand the film. But if you take 30 seconds out of the sound and you will probably be lost in those short narratives. I don't have the time to go into that today but what we want to do though, is that we want them to understand first of all the narrative that they are trying to communicate and that they will have to communicate it visually. Then we want them to list what they are planning to do more with the audio. One of the reasons we make the films all finish late and long, we don't finish those four films straight away, is because of the time we spend in mixing. We stop them and slow them and the audio post process. We send them in the background to record more location sound. We do all sorts of things like that.

I want to be clear because some of you must have misunderstood me. We do script analysis done from every craft perspective, including audio, always. I was focusing today on taking the directors in because in film schools directors have been tyrannical with respect to the collaborative process, historically, for many reasons, many of which social. So, please, don't think that we are not paying attention to sound. I could do this whole thing around any one of those craft practices.

Bata Passchier: Creativity in Film Making: Assessment through Conceptual and Perceptual Alignment



As the co-founder and Chief Executive Officer of the South African School of Motion Picture Medium and Live Performance (AFDA), Bata Passchier has been involved in education for 15 years, and in the film industry for almost 30 years. He has been extensively involved in the design of the undergraduate and postgraduate curriculum for AFDA, which has been fully accredited by all the relevant authorities including SAQA and the CHE. Bata Passchier has also developed a system to assess entertainment products' potential value, the EVAM (Entertainment Value Assessment Matrix) System. This system has been implemented by the South African Broadcasting Commission to assess and commission production pitches.

Bata Passchier: In this presentation I will attempt to examine how we might consider the usefulness or effectiveness of educational programs within the domain of filmmaking, with a particular focus around how a student might learn to be creative within this domain. I am an educator who became a filmmaker and then became an educator once again. So, I have come to accept that my passion ultimately rests in trying to understand how we think as creative individuals and how we might come to learn to be more creative. As I stated earlier when I presented at the school, that in developing the AFDA curriculum I was given the rare opportunity to design a program for film making from scratch, from *tabula rasa*. Now, I know that when one starts to consider the design of an educational program for an artistic subject like filmmaking there's a part of us, as filmmakers and artists, that says "Yah, right, you're going to teach someone the art of filmmaking, you can't really teach that, you've either got it or you haven't". However, I would like to propose today that although there might be some substance to this position, addressing this is not as difficult as we might at first suspect.

To begin, I would like to put forward a couple of distinctions with regards to the development of artistry within a domain. Firstly I would like to present the idea of "discipline development" as proposed by Feldman (in his theory of non-universal development, which builds on Piaget's phases of universal development). This deals with the necessary development that an individual would need to acquire in order have a comprehensive grasp of a particular discipline. For our purposes this would encompass the domain of filmmaking as we know it, and how a student might come to learn the extant knowledge of this domain. The second idea I would like to bring to your attention is "unique development", (which is the final phase in Feldman's continuum of non-universal development). Now, developing this capacity is the tricky part, the part that makes us skeptical about the effectiveness of educational programs that attempt to address artistry. Unique development is the conceptual level that allows the individual to extend the boundaries of a domain, or to put it in more simple terms, to encourage creative practice within a given discipline of study. These two forms of development can provide us with a useful explanation of the disparate educational needs that arise when we seek to teach creative practice within a domain such as filmmaking. These disparate needs are clearly evident when we say "you have to learn the rules before you can break them, (and break them you must, if you wish to be exceptional)". Contained in this statement is the central dichotomy that confronts us when we attempt to

teach the creative arts. To relate this to the two ideas I have briefly sketched, what we are in fact saying is that a student must first acquire "discipline development" before they can attain "unique development". Now we know intuitively that this statement is true, but what is difficult to understand is why it is true and how we are to go about propagating this form of learning. What the underlying question here is: "how do we meaningfully go about teaching creativity within the domain of film and is this really possible"? In order to begin to grappling with this question, I would like to define the term "creativity" as the ability to generate novelty within a domain, and in order to understand how this might be addressed from an educational perspective, I would like to propose two types of novelty generation namely, adaptive novelty or creativity, and transformational creativity.

Let's first consider the former. A particular form of adaptive creativity can be developed within a student through providing them with a comprehensive understanding of their discipline. This knowledge would offer the conceptual resources to generate novel adaptations of existing cinematic ideas, in other words the capacity to generate novelty by applying existing knowledge in different variations or contexts, for example, by taking the way action scenes are shot in two or three existing films and then adapting these to serve the dramatic purposes of an action scene in a new work, or alternatively by adapting these to serve a different context like a love scene and so on. The more comprehensive the knowledge of the domain, the more resources for variations are made available for generating adaptive creativity. In this light we can consider learning the "rules" as a necessity to generate this form of creativity. So here we could see how "discipline development" within a domain can lead to or propagate a particular form of "unique development" within that domain. Those who are in possession of such a comprehensive knowledge of a domain are thus equipped to provide the necessary teaching that will enable a student to generate this form of creativity. Structuring learning programs that could foster this type of creative practice is therefore fairly straightforward and would contribute to extending the boundaries of a domain in novel ways, through adaptive creativity.

Now I would like to turn our attention to the question of transformational creativity. Transformational creativity by definition is a form of creativity that is not derived from knowledge within a domain but is rather derived through a particular form of knowledge transference from a different domain and introduced or integrated into the domain of practice. So when transformational creativity occurs within a domain it transforms the domain itself. In other words, unlike adaptive creativity, which extends the boundaries of a domain through the generation of adaptive variations, transformational creativity redefines the domain itself. This is the type of creativity that makes us say things like "Wow! I am stunned; I couldn't have imagined that a film could go there". So, how are we to consider generating or teaching this type of creativity? Let me begin to address this by returning to the earlier idea of "discipline development" and "unique development". Here the idea is fairly evident, namely that as we develop a more comprehensive knowledge of a domain, we gradually become equipped to generate novelty through adapting various concepts and practices to meet new needs. So here we are practicing a kind of "mix and match", using existing conceptual resources of a domain to fit a new purpose within the domain. As such, although this practice might extend the boundaries of a domain, the "shape" of domain remains intact. Thus, if we were to limit our creativity to this mode of novelty generation we would never be able to transform the domain itself. What we need to do in order to practice

transformational creativity is to transcend the boundaries of the domain and seek an adaptation from a different domain. Creativity theorists such as Weisburg and Boden refer to this form of novelty generation as "analogical transfer", in other words we transfer "conceptual fits" from one domain into another. An example of this can be found in the creation of Velcro, which involved the analogical transfer of a burr fastening to the socks of its creator while walking in the country, to a fastener that could be used for garments and utility equipment. This creative process involved the transference of the fastening structures used in seed migration to the fastening structures for garment use. This analogical transfer could be seen as transforming the domain of fasteners and not simply extending the boundaries of the domain through adaptation of existing devices. We have seen the occurrence of this type of creativity in the development of filmmaking when dramatic narrative structure used in theatre was transferred into the fledgling domain of motion picture photography and the cinematic transformation that occurred when the domain of sound was introduced into silent pictures or in the transference of dramatic genres of opera into the domain of film narration. In more recent times we have seen the occurrence of transformational creativity with the introduction of 3D and 4D screen perspective or through highly realistic visual effects, transferred from the domain of animation into the domain of live action, or graphic novel narration techniques transferred into film narration techniques and so on. We can also consider transformational creativity occurring through transference between sub-domains like musical rhythm being transferred into editing structure or camera angles transforming acting performance and so on.

I hope that I have been able to make a clear distinction between these two forms of creativity and how each of these might be understood to occur. Now, bearing these distinctions in mind I would like to bring into question how we might go about teaching transformational creativity as opposed to adaptive creativity that I discussed earlier. To start off, we know that adaptive creativity is generated through the development of a comprehensive understanding of a domain which then facilitates novelty through variations. As such the process involved in this form of creativity is fairly evident. However when we turn our attention to understanding the developmental process involved in transformational creativity it is not that evident. However if we look more closely at the "mix and match" process that facilitates adaptive creativity we can identify the genesis of the analogical mechanism that leads to the development of transformational creativity. This is the conceptual mechanism that allows us to identify "symmetries of purpose". For example it is this mechanism that allows us to relate the fastening mechanism of a burr to a sock to a mechanism that could be used in garment fastening, and it is this same mechanism that is at work when we identify useful symmetries within in a domain to generate adaptive novelty within that domain. So we can see how this underlying mechanism allows us to move from adaptive creativity to transformational creativity. Now, it is fair to say that we can readily understand how adaptive creativity can be learned and taught through discipline development and it is also fairly evident how the underlying developmental mechanism that facilitates adaptive creativity might also allow the shift to transformational creativity, but what is not yet clear is how we might go about teaching or propagating transformational creativity in the domain of film making. In order for me to address this I would like you to keep in mind the underlying principal of domain transference where symmetries of purpose are identified and transferred from one domain to another. In other words transformational creativity is produced when different domains of knowledge intersect in the search for a

novel solution to a shared problem and in so doing induce useful analogical transference between these domains.

So now, bearing in mind the concept of novelty production through domain interaction, I will move on to discuss how we might go about facilitating transformational creativity in the context of film education. In doing this I will first provide a brief explanation of this processes, and thereafter I will discuss how we at AFDA have introduced these forms of novelty production into the ecology of our curriculum. Finally I will also point out the problems that this form of creative practice might introduce into the conceptual and perceptual unity of a work and how we have gone about managing this through our assessment practice.

In examining the process involved in transformational creativity it is important to note that this does not necessarily require a comprehensive knowledge of the domains that might intersect to produce this form of novelty. What is needed however is that the individuals involved must have a comprehensive knowledge of the domains that they bring to the process? Next I will also suggest that the intersecting domains do not necessarily need to be vastly disparate. As a matter of fact the closer the domains are to each other the easier it becomes to identify symmetries of purpose and to make analogical transferences. In the context of film making we could consider intersecting domains such as music production, graphic art, acting, staging, creative writing, fashion design, media technology or business entrepreneurship. We could also include sub domains such as editing, cinematography, production design, visual effects, directing, producing and so on. When these various domains and sub domains intersect around the need to generate novel solutions to a shared problem it becomes evident how transformational creativity might be propagated in the context of film education.

Now I will turn to the final discussion around how AFDA has gone about introducing transformational creativity into its curriculum. As a side point it should also be borne in mind that, of necessity, adaptive creativity is included in the process of transformational creativity, as the former is a necessary step towards the latter.

In order to establish a framework in which the various domains and sub-domains could usefully intersect their ideas, we went about establishing 5 key components that a cinematic work would encompass and through which novelty might be introduced into the process of developing creative concepts for such works. These 5 components are: narrative, performance, medium, aesthetics and control. We then went about devising a set of skills blocks that interrogated each of these components and through this established 25 key questions that would present a common set of problems for each domain or sub-domain to address. These provide the impetus for the students' creative exchange, with regards to the origination of a shared work. Each domain would be required to address these questions from their perspective, and then get together with the other domains and sub-domains in the group and compare and integrate their different answers to create a group (conceptual) document that then proposes their creative ideas to originate a cinematic work. We call this document the "Group Document", and this document then provides the foundation for each of the participating disciplines to develop their respective treatments to realize the concepts contained in the document. In other words, disciplines such as producing, scriptwriting,

editing, sound design and so on, would use the Group Document as the guiding instrument for them to originate a novel way in which they proposed to treat the concept of the production within the sub-domain of the document over all domains of filmmaking. These discipline treatments that have been developed to treat the concept, we call perceptual creative inputs. These intersecting documents then provide the basis from which research focuses are agreed upon and through which adaptive and transformational creativity can be practiced through the intersection of each participating discipline.

The key concepts of the Group Document are then presented in a final preproduction pitch, together with the perceptual treatments of this concept from all the various participating disciplines. The fit between the group concept and the individual discipline contribution to realize this concept, are carefully examined during this process. Here I would like to pause to consider the problems that often present themselves when creative concept, developed by multiple disciplines is planned and executed. It is at this point, namely the planning or perceptual stage that a creative divergence often occurs between the concept and the plan of execution, which is caused through the various interpretations of the concept at hand. It is through the unified addressing of the 25 questions of the conceptual group document that we are able to detect discipline divergence and point this out to the group. This process is aimed at attempting to guide the production team towards realizing their initial creative concept. It is through this circular and integrated process that the practice of adaptive and transformational creativity is encouraged, and ultimately learned by the student body. Once the various divergences have been corrected and aligned with the creative concept of the work, the group is then green-lighted to enter the concrete phase of production. This concretizing of the perceptual interpretation of the creative concept is the final part of the process. Here all the various challenges that present themselves during the production phase need to be managed in a way that does not interfere with the execution of the original concept of the work. As it so often turns out, some of the problems that present themselves during the concrete phase are insurmountable, in which case the group meets to re-align concept and execution in order to accommodate these unforeseen hitches, in order to maintain the integrity of the concept. This creative process of filmmaking is concluded when the groups present their finished work and discuss the gap between concept and execution, and the questions around the forces that caused the original concept to change, and whether these added or subtracted from the original concept. Discipline execution is carefully examined and aspects of divergence within these sub-domains are scrutinized. Creative ways to transform these divergences into convergences with the concept are examined and implemented in order to shape the work to be more aligned with the concept. The final cut is then presented and an objective mark is given, this mark is based on the percentage of divergence between the evolution of the concept and the final execution. Establishing this percentage is done through examining the finished work in relation to the 25 answers given in the Group Document on which the original concept was founded. We do not at this point have sufficient time to expand on the 25 conceptual questions in more detail, and I look forward to sharing these with you in some future presentation. Thank you.

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Pool 4: Teaching Practices – Collaboration Exercises

CHAIR: Chap Freeman

Maggie Stogner: Documentary Storytelling – Creative Collaboration from Concept to Script



Maggie Burnette Stogner has an MA graduate degree from Stanford University and is a tenure-track professor of Film and Media Arts at American University, Washington D.C, USA. She is also founder and president of Blue Bear Films, a global media design and production company of documentaries and immersive media. Her creative work includes the award-winning, world-touring exhibitions: *Tutankhamun and the Golden Pharaohs*; *Real Pirates*; *Afghanistan: Hidden Treasures*; and *Indiana Jones and the Adventure of Archaeology with Harrison Ford*. From 1995 to 2005, Maggie was a producer and then Senior Producer of National Geographic's weekly documentary program *Explorer*.

The workshop explores how creative collaboration can enhance documentary storytelling, and includes exercises that the presenter uses in her Advanced Writing for Documentary course. The goal of the workshop is to introduce participants to a process that models a professional and meaningful creative collaboration during the conceptualizing, outlining and scriptwriting of documentary films. The focus is on constructive group brainstorming and teamwork to define key storytelling elements throughout the creative process. The presenter will share a case study, a short film called *Hawks in the City* that was conceptualized and scripted in her writing class for The Franklin Institute in Philadelphia. This project ultimately involved over 35 students at American University and recently won a DC Peer Gold Award. The Franklin Institute distributes the film on its website and in its visitor lobby.

Participants in this workshop first engaged in several warm-up and brainstorming exercises. Then they broke into teams for a longer collaborative exercise in which each team was challenged to determine a documentary film concept for an assigned topic. The presenter provided the participants with a brief overview of key story elements, such as filmic aesthetic, mode and approach; central conflict; characters; point of view; narrator; resolution; and audience take-away. Each team brainstormed and determined a documentary concept by defining the key storytelling elements together. The presenter also provided several strategies for productive brainstorming within the framework of creative collaboration. At the end of the workshop, each team presented its documentary concept and key storytelling elements to the rest of the group.

Michael O'Neill: ADOBE in the Classroom



Michael O'Neill is an Adobe Certified Expert & Master Trainer who now works with film schools across EMEA as an Editorial and Digital Post Production Evangelist. He started at MTV in the nineties and at the turn of the millennium he took up a UK post with Adobe Europe as the Photoshop, After Effects, Premiere Pro guru. He works with Warner Borthers, Formula 1, BBC, Moving Picture Company, Cartoon Networks, SKY, WPP and Aardman to create and to end workflows for multiplatform commissioning, production and delivery to traditional TV, Broadband, iPhone, Android, Film, Print, Interactive, Social Networking, Advertisement and Integrated Marketing. Topics that he covers at film schools across EMEA (NFTS, SADA, AUB, Gobelins, PWSFTViT, etc) include: Photoshop Tips & Tricks for Retouching, Video & TV; Production Premium NDA sneak peak at the New BBC Fabric TV workflow; Hollywood Visual Effects & Colour Grading; and others.