

CILECT NEWS

July 2002

Issue No 37



Congress at the Victorian College of the Arts Melbourne

HOW TO TEACH SCREENWRITING?

Dick Ross answers here

PORTRAIT

NEW MEMBER SCHOOL

Sheridan College, Canada

Congress 2002	1
New Technologies Update	13
The Narrative Tradition.....	16
Producing Producers	21
Festivals	23
Self Portrait	27
News from the Schools	29

2002 Congress & General Assembly VCA, Melbourne 6 — 13 April 2002



Jennifer Sabine, Dean VCA, host of the 2002 Congress

MORE THAN MEETS THE EYE: EVOLVING STRATEGIES FOR FILM AND TELEVISION EDUCATION

While film and television schools are best known by the work of their students and graduates, in festivals, on television, and on the screens of the world, the teaching of film and television making is much more than meets the eye. The focus of the 2002 CILECT congress was on the inner workings of the schools, and on the evolving strategies, debates and concerns of contemporary film and television education.

The congress consisted of four major panels, each of which addressed the ways in which schools deal with important aspects of film and television education, so that Congress participants might share ideas, experiences, failures and successes. In addition there were small group discussions and informal opportunities for interaction with colleagues.



MORE THAN MEETS THE EYE: EVOLVING STRATEGIES FOR FILM AND TELEVISION EDUCATION**The Four Panels****Documentary in the teaching of fiction****Chair: Michael Rabiger**

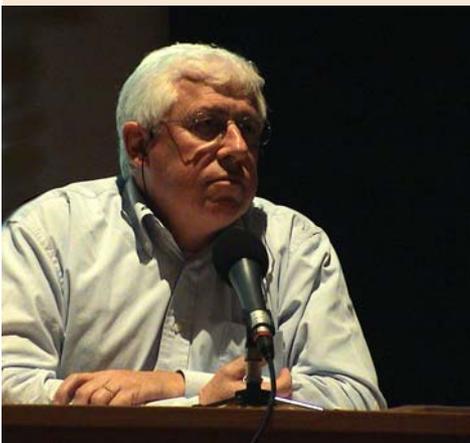
We often tend to think of documentary and fiction as two distinct genres, and the “docu-drama” as a special exception. If, as Aristotle wrote, “art is the imitation of life,” is there an argument for using the documentary, which is about the people, objects and events of real life, as a way into the art of fiction film and television?

Triangle, Six Years Later
Chair: Lauri Törhönen, UIAH

In 1996, CILECT began to address the issue of communication and collaboration among the creative triangle of writers, directors, and producers. Some viewed the Triangle project as a necessary corrective to the 1960’s *auteur* ideology that dominated many film schools. Others saw it as diminishing the role of the individual film artist in an increasingly market-oriented system. How has *Triangle* affected the film and television school curriculum, and what lessons can be learned from the process as well as the outcomes?

**School and Student: The conflicts between harmony and invention****Chair: Annabelle Sheehan, AFTRS**

Student priorities and school philosophies often disagree. Students want the utmost freedom, schools want artistic and organizational structure and discipline. Students live in the present, while schools honor the past and work for the future. Film and Television school is inevitably a balance between the classroom world of ideas and the studio world of action. Negotiating a balance that meets the needs of the students and the goals of the school is a continuing theme in film and television education. Read Panelist Doe Meyer’s Presentation on page 11.

**Curriculum Change and Technological Evolution****Chair: Alain Auclair, La Fémis**

Evolving technology gives us new creative means, and this has been reflected in the curriculum of many schools. Have new sound and image technologies made older technologies obsolete, or is an understanding of traditional ways of film making necessary in order to master the art of the cinema? How have sound, camera, editing, animation, and other curricula changes as a result of evolving technology? What is the potential for distance education to radically alter the ways in which we think about teaching and learning?

Observations of an Observer

Alison Wotherspoon, Corresponding Member, Flinders University, Adelaide, Australia

I discovered the CILECT Congress was being held in Melbourne by happy accident. Michael Rabiger and Alan Rosenthal were in Australia and giving workshops at the VCA and AFTRS. As a lecturer in Screen Production at Flinders University, I was interested in hearing them speak – a geographical and funding challenge, since I was in Adelaide and the workshops were in Sydney and Melbourne. Further investigation revealed that they were in Australia to attend the CILECT congress, held in Melbourne at the VCA. My next task was to persuade the Professor of Screen Studies that it was absolutely essential for the university to send me – in the interest of research – to this international congress that had last been held in Australia in 1982, it would be much more expensive for me to attend in Helsinki in 2004 and would allow me to meet and hear Michael and Alan in one place.

Flinders University's Department of Screen Studies is not a film school but (I successfully argued for the airfare) the congress was an excellent opportunity to observe how our teaching philosophy compares and fits into an international context, to observe where our screen production curriculum sits currently (I think this paid for the hotel

room) and whether CILECT is an organization that we may want to aspire to in the future – it also seemed like the ideal place for a lecturer who was feeling somewhat flat and uninspired to steal great ideas, as well as spend a few days in the fabulous city of Melbourne. This year Flinders University introduced a new degree – a Bachelor of Creative Arts in Screen – which has a greater production component than is currently offered in the existing Bachelor of Arts Screen major. As one of the people in the process of developing the curriculum and working out the resources required to support this new degree, the themes of the Melbourne congress were directly relevant to this. The Congress also offered an Australian from Adelaide a rare, and afford-

the congress was an excellent opportunity to observe how our teaching philosophy compares and fits into an international context

able, opportunity to network with representatives from the best film and television schools in the world. (I think the last two points paid for my registration.) But enough about how I ended up as an observer at the CILECT congress and on with

what actually took place in Melbourne!

What became quickly apparent in Melbourne was that the similarities and issues facing teachers of production in film, television and



Alison Wotherspoon

multimedia are often greater than the differences we face – whether they be economic or cultural. It was to be a thought provoking and informative experience.

The Congress kicked off on Saturday with Keynote Speaker Andrew Lesnie who recently won

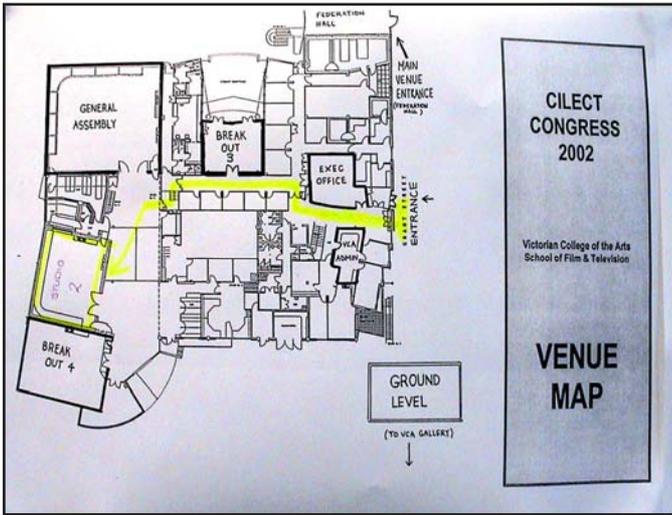
the Academy Award for Best Cinematography for Lord of the Rings and a welcome by Aboriginal Elder Joy Murphy, from the Wurundjeri People who were the traditional owners of the land on which the Victorian College of The Arts sits.

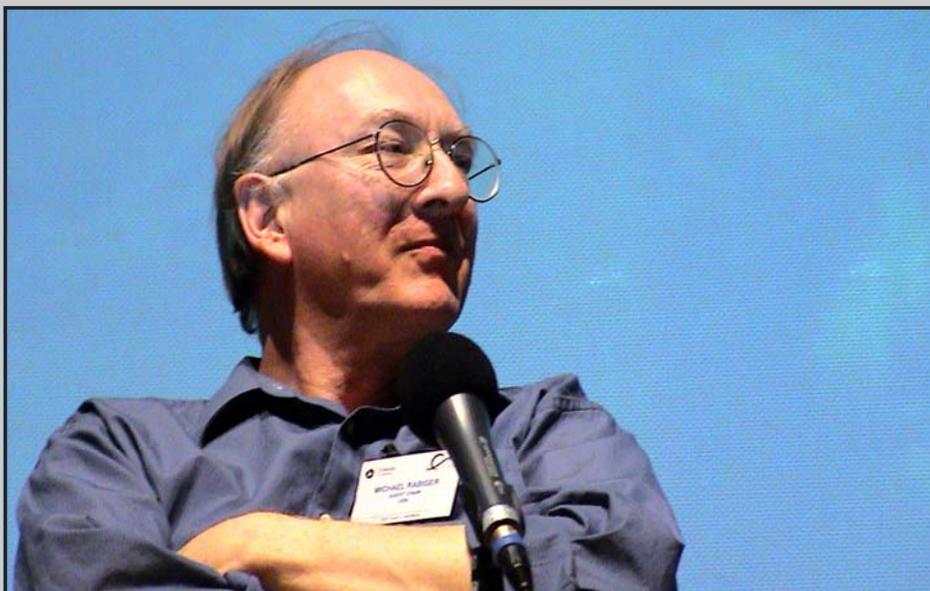
On Sunday Caterina d'Amico gave us a taste of what to expect in the following days and VCA welcomed us to their school with a presentation of student work and a brief overview of the philosophy and shape of the programs they offer.

The first theme of the Congress was **School and Student – The conflict between Harmony and Invention** with Annabelle Sheehan, AFTRS, Doe Mayer, USC, Dr Victor Valbuena, Ngee Ann Polytechnic, Marieke Schoenmakers, Netherlands Film and Television Academy, and Dr Richard James, University of Melbourne on the panel.

(Continued on page 7)







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Annabelle opened the session by describing the path travelled by students selected for film school – on arrival they feel special and confident, after the first month they are convinced that it was due to an ad-



ministrative error that they got in, 3 months later it was obviously an administrative error that their peers got in, and after 6 months they are convinced that the staff were there as a result of major administrative errors. Judging by the laughter in the room her joke found resonance with many of the delegates. As an old AFTRS graduate I recall experiencing the stages quite distinctly!

Victor discussed the creative challenges teachers and students face when a school's funding is linked to training outcomes that are required by the local industry. This led to an interesting discussion of how to support students in their creative endeavours within specific cultural and economic contexts. Marieke questioned the notion that students are clients and whether a school is expected to be a shopping mall, a playground or a place with a set curriculum. She asserted that teachers need to take responsibility for what they do, and while acknowledging students have the right to criticise the program, had found that the most profitable discussions are with graduates who have enough distance to give useful feedback on what worked and what did not in the program.

Turning to invention Doe considered how students can be encouraged to be more creative through

structured introspection. Her approach allows them to articulate a personal and creative vision from the inside out, and to discover their own unique voice rather than a stereotypical one. To prevent this introspection resulting in the therapy film Doe devised an embedded values questionnaire that helps student to have a greater sense of the notions they hold about themselves and their world. Doe generously shared the questionnaire – which is which is part of her current research and included in

her upcoming book – with the delegates in the session, and I have happily shared it with my honours students. Richard concluded the session by considering the issue of student expectations as consumers in higher education, which for an Australian working within a university was familiar territory.

After an engaging first panel came the real meat of the congress – the networking and discussions that

as Mexico City, Zagreb, Helsinki, Beijing, Ljubljana, Accra, Dilliman, Turku, and Winston-Salem. It was only lunch time, day one, I was having a great time and was totally enthralled by the world of CILECT! It was a bit like being at a grown up version of the It's a Small, Small World Ride at Disneyland.

After lunch Alain Auclair, La Fémis, Kris Samuelson, Stanford, Tatiana Storchak, VGIK, Hugo Rodriguez, Centro de Capacitación Cinematográfica Mexico, Louise Spickler, INIS, Quebec, Aimée Boulos, IESAV Beirut examined the second theme **Curriculum Change and Technologies**. The range of opinion about use of film versus digital in the training of emerging filmmakers – when, where, how soon, how much – was immense and reflected the way curriculum develops to match the resources and traditions of each school and the cultural role they play in their community. Louise observed that the challenge we face is more about convergence rather than which is best. Hugo argued that schools should be research centres, since art stems from research and art reflects the society that produces it. He also acknowledged that research is not something students usually do as students are often very conservative. Tatiana shared with us two memo-



happen over lunch and coffee in the foyer. As a CILECT first timer it was fantastic to find myself in talking to delegates from places as distant and exotic (for an Australian)

orable quotes. Eisenstein's statement that "everyone can become a film director – some will take 200 years, others 3 or 4" and the brilliant ob-

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servation by Tarkovsky's teacher "that the most important thing for a director is his health".

The discussions begun in the panels continued into the coffee break, and onto dinner that night. My circle of acquaintances grew with each beverage consumed and by the end of Sunday I was feeling quite at home.

Theme three was **Triangle** presented by Lauri Törhönen, UIAH, Pavel Jech, FAMU, Renen Schorr, Sam Spiegel Film and Television School, and Malte Wadman, Den Norske Filmskolen.

For me, as a first timer to CILECT, this session was very significant. For the last five years, in reasonable isolation from the theoreticians in my department, I had been developing a curriculum that encouraged creative collaboration, and broke with the auteur model of filmmaking that had been taught before my arrival at Flinders. As a producer, who had ended up teaching production, the producing of producers is dear to my heart and in this panel I found my research spiritual home! The question of how to create and manage this collaboration within a film school is pedagogically challenging. Malte stated for the implementation of Triangle to work all teaching staff in every department have to agree to support the concept and system.

More lunch, more debate and onto theme four where Michael Rabiger, Columbia College, Jim Awindor, NAFTI, Silvio Fischbein, University of Buenos Aires, Malte Wadman, Den Norske Filmskolen, and film makers Michael Rubbo and Juan

Paco Urrusti presented – **Documentary in the Teaching of Fiction**. As a documentary producer and lecturer Monday, just got better and better! The logic of teaching documentary to inform drama was well established and I was proud to note that the order in which I delivered my topics was in keeping with the best film schools in the world (and I

got to hear Michael Rabiger speak without going to Sydney and had a chat with Alan Rosenthal over coffee at the foyer). My only gripe about Monday was the complete lack of women on stage. It was quite strange having only male speakers in both sessions given the number of women working in film schools and as documentary filmmakers – it was a bit like going back in time. It was, however, at the end of the day extremely interesting to reflect on the differences between schools, the range of funding available to them, as well as the different training agendas and requirements school throughout the world are responding to.

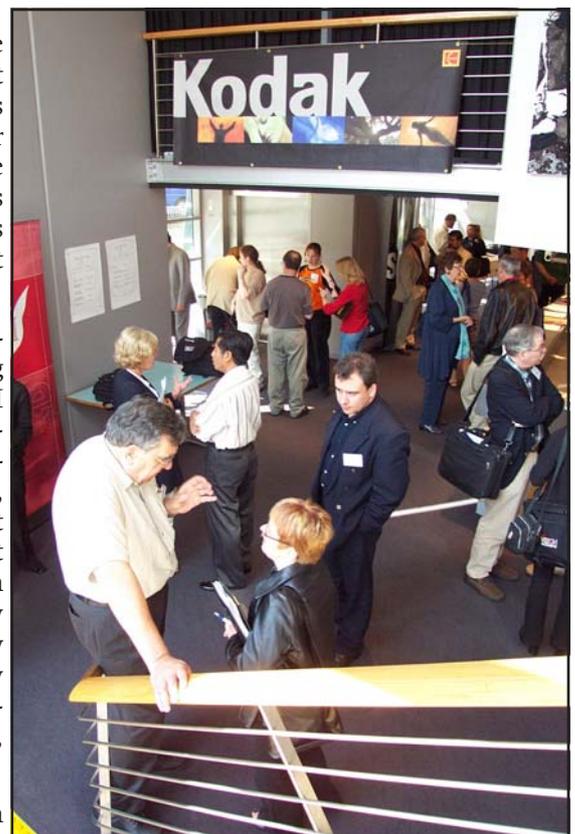
By the congress dinner on the Monday night (where we got to dress up, drink generous quantities of wine, smoke far too many cigarettes, and dance energetically to scary 70's disco hits – or not if one was sensible) I was feeling like part of the family.

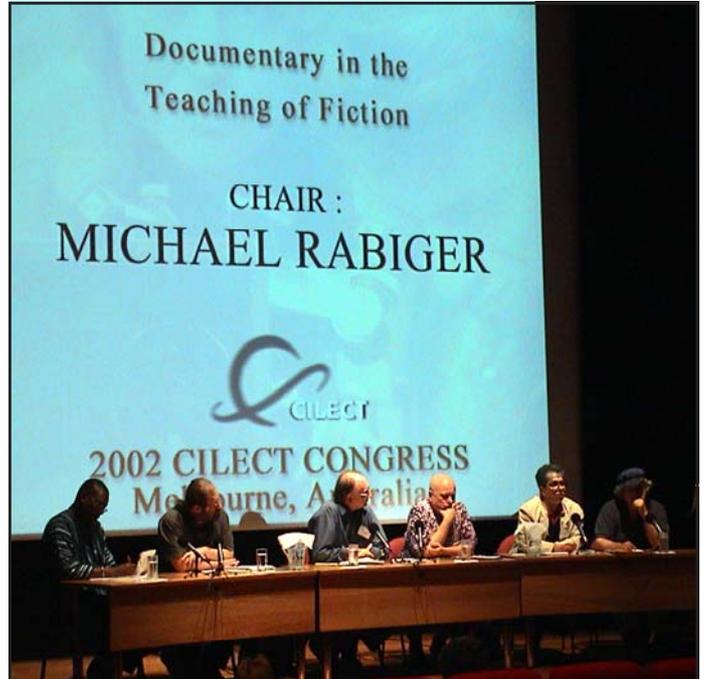
After the **Digital Cinema** presentation on Tuesday morning I knew that in the future I could contact Nenad Puhovski, Chair Standing Committee on New Technologies, for advice on what is the best mix of production and post production equipment within the budget limitations of my university. The rest of the day passed quickly with plenary discussions, TDC, and Regional Association Meetings, and it was time to fly home.

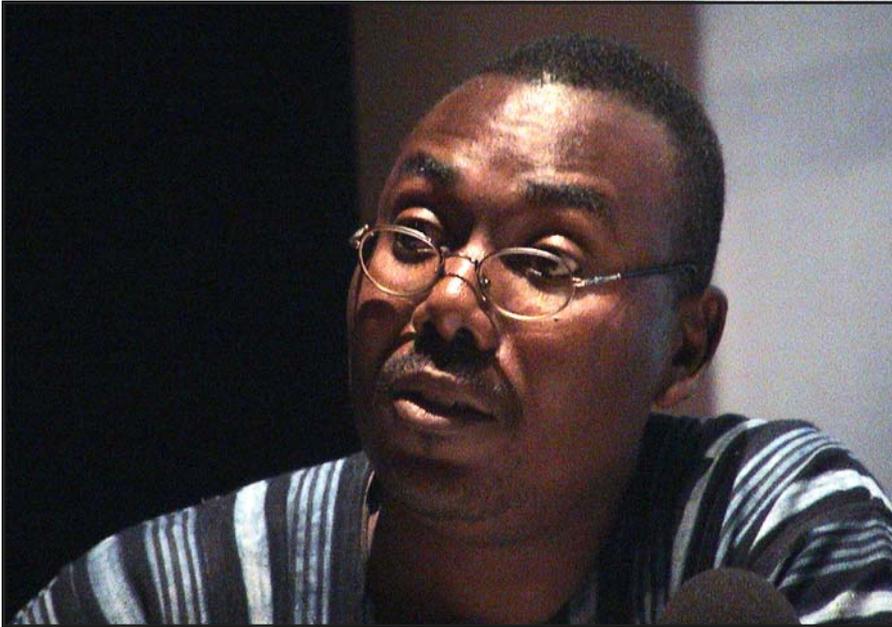
Attending CILECT was an

extraordinary opportunity to meet a wide range of people teaching screen production under very diverse conditions through out the world. It had a significant impact on me in a number of unexpected ways. It made me reassess what we do at Flinders and see it in a global context that was interesting to consider – we may not be a film school but we teach and struggle with pedagogical issues that are common to film schools everywhere. Funding is difficult and problematic world wide. The paradoxical question of how you teach creativity while training people for an industry that is about commerce and business is constant and ongoing. It allowed me to make people aware of Flinders University in Adelaide, which to them may seem as exotic and wonderful as FAMU in Prague does to me.

I came back from the congress inspired – I applied for corresponding membership of CILECT which I am very pleased to say was approved, re-enrolled in my PHD, was energized about teaching and was much nicer to students for most of April and May, have been in email contact with CILECT delegates all over the world and am saving for Helsinki 2004.







ENCOURAGING CREATIVITY IN FILM PRODUCTION STUDENTS

Doe Mayer, USC, USA

Paper presented at the Melbourne Congress

I am most interested in how students grapple with finding their creative and collaborative skills within the constraints of education, art and industry. My premise is that we can encourage more authentic creative film making that is less cliché ridden, stereotypical and trite, if we can help students know more about themselves and what draws them to specific visual and aural forms.

Introspection is the difficult, elusive but critical component of creativity that has to do with helping students know who they are, why they are in film school and what they can do there. A specific objective is to help them articulate a personal vision, but students and teachers often wonder how to do that.

I am writing a book about this with two of my colleagues from the USC School of Cinema Television called "Creative Filmmaking from the Inside Out" and we've been fortunate enough to interview filmmakers from all over the world.

I talked to screen writer Hanif Kureishi, who said "Your point of view which is your voice, your person, isn't something you have to get. It's something you uncover."

I think a primary goal of all of us who teach in film school is to encourage students to uncover or discover their voice. This is very difficult. First, it involves providing a safe place for them to discover themselves. Most of them come to film school wanting to discover themselves, but once they get there and begin to get asked difficult questions it becomes very scary for them. Either they don't have tools to deal with the introspective part or they just want to play it safe, and

they'll say "I'm just here to learn the technology," or the tools of the trade, or, at least in the case of USC, "the secrets of Hollywood Filmmaking" – whatever they are.

I don't think the culture encourages them to look into themselves as the beginning of the source of their own creativity and of course we are all products of our own culture.

And it's not just the students for whom this is difficult. It's also difficult for us as teachers. We too can feel threatened and frightened in dealing with these issues, particularly when students attempt to look into deeply personal or difficult areas of their own past.

Certainly faculty say to me all the time, with reason, "I'm not a therapist, I'm here to teach digital technology or F-stops or whatever but I'm not here to deal with these kind of tough personal subjects."

I would argue that these are issues that are worth looking at and grappling with, and I'm going to discuss three ways that I think we can help students be more creative in that act of self investigation.

The first is to encourage them to discover their own creative field by looking more deeply at their backgrounds.

The second is to ask them to think more consciously about the kind of stories they want to tell.

And the third is to help them to draw from personal experience to strengthen their own voice.

I think its important to stress that creative filmmaking isn't synonymous with autobiographical filmmaking and I'm not really promoting autobiographical filmmaking as the purpose. I do think that if you come from feelings and ideas that are deeply personal, you can still

work on material that's quite distant from you and bring something very special and specific to it. Also, I'm not talking only about writers and directors and producers. I'm really interested in encouraging introspection in students who are studying production design or editing or sound design or cinematography or any of a number of other areas to do with film and video production.

DISCOVER YOUR OWN CREATIVE BACKGROUND

So the first part here is to discover your own creative background. Sometimes there's a clear journey from a childhood predilection to an adult career.

One of the people we interviewed for the book was Walter Murch, who is a film editor and sound designer of films such as *The Conversation*, *Apocalypse Now* and *The English Patient*. He told us that as a child he was called "Gerald McBoing Boing" a 1950's cartoon character who spoke in sound effect. It's interesting that this man, so identified with the creative use of sound, had that quality and curiosity in him as a small boy.

I think you can encourage students to look more deeply at their backgrounds, their early interests and passions. You can help them become aware of their personal journeys and get them to anchor their work in their own interests. Often teachers can help students get in touch with what made them creative as a child, which is often a real clue as to how to be creative as an adult.

It is useful to get them to look at their attraction to other art forms, other intellectual pursuits which they had an enthusiasm for earlier in life. This helps them expand their

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ideas about what they want to make movies about.

THINK ABOUT THE KIND OF STORIES YOU WANT TO TELL

The second component is to help them think more consciously about the kind of stories they want to tell. I know this is something we all struggle with, not only the issue of what characters, or situations or themes or values and structures speak to them, but also to help them to understand that all films are about values and that values are expressed in very embedded and unconscious ways in all the work that they do.

When we started working on our book we started from the point of trying to encourage social responsibility, working with students to get them to think about what they were putting up on the screen and how responsible they were for that. We found that was a very hard sell. Students didn't want to be told about social responsibility or their obligations in terms of the images they produced.

We realized, however, that if we looked at this from the perspective of their creativity, they became very interested. If we could explain to students that all those unconscious values that we see on the screen all the time are things they could think about and they could use to express their own personal feelings, then all of a sudden they got very interested and it became a whole lot easier to discuss these issues.

We developed a list of what we think of as embedded, unconscious values that are in films, as a way to help these students to think about some of these issues. There are some 15 or 20 sets of values. Let me just to give you two examples from the list:

UNCONSCIOUS VALUES

The first one is class and wealth. In a story, is money a problem or source of problems, is it taken for granted, is it a worthy goal, is it a sign of decadence? Are working class characters absent or portrayed only as side characters, do middle class characters live a luxurious life-

style, are wealthy characters all despicable, clueless, appealing? Does the size of a character's car exceed their earnings?

The second embedded value is authority and power. How are people in authority, such as business executives, politicians, military personnel, police, religious figures portrayed? With reverence, scorn? Are institutions portrayed as trustworthy, or corrupt?

Some of the other values we ask them to look at are their family relationships, sexual expression, gender, racial diversity. We really want them to look at all the issues that are embedded in film, whether they are conscious or not. Our assumption is that the more that students understand this, the more they can become aware of how they can use this knowledge to strengthen what they do.

And third, we ask them to look at their personal memories, and encourage them to use those experiences and feelings in their work. Jane Campion says she likes to place images in her films that are based on her own personal childhood memories. "I remember me standing there, or I remember the light. I remember the feel of grass on my legs. I always feel terribly secure if I have an image as basic or as fundamental to myself as that in a movie so that I don't feel that what I am making up I saw in another movie somewhere."

I don't think this is an issue for just directors or writers. We interviewed Jeanine Oppewall, who is a production designer. She did *LA Confidential* and *Ironweed* and *Pleasantville*. Jeanine puts butterflies in all her work. She says she does it because her mother collected butterflies as a child and she has strong connections with images of her mother and her childhood. As she says "I use the butterflies as a way of remembering my mother, my family, who I am, what I'm bringing to the film—it's the only way I know how to work." Of course this is an unusual example, but I think the idea that we bring ourselves to our work, even if nobody understands the symbols but us and our family, can be an important piece of learning.

There's an obvious paradox here, in that by creating from the inside out, from this more introspective place, and working from our own voice and deeply personal connections to material, we make films that are much more universal.

Kimberly Peirce the writer director of *Boys Don't Cry*, says "finding the personal meaning creates the impulse to do what you were going to do, but then the discipline of the craft says, 'OK, good, now tell a story that everyone can understand, its not just my story, it's *the* story.'"

There are many different ways to deal with these issues and I think everyone who teaches production struggles with them. Most of us realize that we don't have all the answers, but that we have to provide a safe place for students to explore these issues.

The filmmaking process is filled with leaps and serendipitous surprises. We don't want to detract from that. It's not a simple formula and there are few rules and no easy answers. The gift of the form is that we are constantly surprised in the process of what we do. But there are specific ways to facilitate uncovering one's creative voice and developing one's creativity, that can be both personally satisfying and a practical means to professional success. I think that is an important link to make here.

In our experience, even the most mainstream part of the entertainment industry is hungry for people who are genuinely creative. Its true that once they are hired they are often pressured to be formulaic and clichéd, and we all have horror stories about students we thought were incredibly creative who went into the industries and their work became very disappointing.

But we think that the more students learn to work from their own distinctive taste and point of view, the better able they are to hold on to those qualities and values throughout the production process and when fresh innovative filmmaking does reach the theatrical or TV screen, it can make the responsible film makers very much in demand.

Doe Meyer, USC, USA

NEW TECHNOLOGIES UPDATE

This edition of the Update deals primarily with the technology that was showed at the NAB Exhibition in Las Vegas. Since this is a major world event, this update is also a bit bigger than regularly. Hope you will still enjoy it.

Nenad Puhovski

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Chair Standing Committee for New Technologies

Camcorders



PANASONIC showed **AG-DVX100**, the world's first 3-chip mini-DV camcorder to record 24 and 30 fps. In plain English it means that it records 24 full, "non-interlaced" frames per second and thus is ideal tool for affordable DV based production later to be transferred to film. It also features minimum illumination of less than 3 lux, Leica Dicomar lens with manual zoom, focus & iris, 2-channel XLR inputs and phantom power supply (48V).



SONY presented a successor of the DSR 100 - **DSR-PDX10** and its consumer sibling DCR-TRV 950. The camcorders feature 1/4.7-inch type MEGA-pixel 3-CCDs with Advanced HAD™ CCD technology and 14-bit processing. The VTR section is capable of recording and playback in both DV and DVCam formats, recording in MPEG format and even convert the data in motion JPEG and stream it via USB port.



Famous **SONY'S** DVcam camcorder DSR 300 finally got a successor - **DSR 370**. The basic difference is the fact that the new camcorder has a connector for the use in the studio multicamera environment when camera can also be equipped with Intercom Adaptor and the Studio VF Mounting Kit. The camcorder also features fully operational i.LINK port that enables it to connect directly to NLE systems. There is also a successor to the widescreen version, DSR 500 - **DSR 570**.

DV based VTRs



SONY'S DSR-25 is capable of recording and playback of both, DV and DVcam footage in both PAL and NTSC standards, using both small and big cassettes. It is equipped with a 2-inch, colour LCD monitor that can be used to display working images, audio level and system status while editing. Its bigger brother **DSR-45** adds 4 audio channels, analogue and component I/Os, RS-422A & RS-232C interfaces and external sync capability



PANASONIC AG-DV1DC is an ultra-compact, highly-versatile Mini-DV VTR, ideal for field production, monitoring, etc. It has built-in 3.5" colour LCD monitor and it is powered by battery or AC mains. Power consumption is 6.5 watts, device features IEEE-1394 (Firewire) interface and weights is some 700 grams.



SONY DSR-DU1 is a compact videodisk unit that is set to bring a new level of operational versatility to DVCAM and DV production. Primarily introduced for use with Sony DVCAM and DV camcorders, it provides up to three hours of DV format recording on a 2.5-inch, 40 GB hard drive. Through an i.LINK connection, video & audio signals are simultaneously recorded to both the DSR-DU1 and the camcorder's VTR. Detached from the camcorder, DSR-DU1 it can be used for field off-line logging or EDL creation, as a player for making dubs, or as a source feeder machine for Firewire non-linear editors.



SONY DSR-DR1000 is a DVCAM format stream-based, hard-disk recorder that uses a large capacity hard-disk drive to provide more than six hours of DVCAM stream recording. Primarily designed for recording and edit feeding applications, the DSR-DR1000 takes full advantage of the benefits of disk-based recording while maintaining the same operational feel as a VTR. The DSR-DR1000 can simultaneously record and playback, allowing a recording to be available immediately for play out and other feeding purposes without interruption.

DV based Non Linear Systems



Pinnacle Systems has launched a new and very interesting, software only product - **Edition** that is in fact just a newest version of FAST DV Studio. It is based on a very good "Studio" software developed by Fast, which can be found in *Blue*, *Purple* and *Sony ES-3* editing systems. The complete bundle, including Firewire card, software, Hollywood effects, title and DVD authoring software sells for €600.



Avid Express DV3 is the newest version of the popular software "only" solution but the first one that really lives up to its name. Not only that the GUI looks very similar to the "real" Avid but also it also features powerful video and audio editing toolsets, great titling and graphics, extensive import and export capabilities, more than 100 real-time effects, up to 4 simultaneous streams and it is fully compatible with the big brothers.



Lightworks is back! The famous non-linear editing system, loved from editors for its "film like" console is presenting its new system. "Touch" is a third-generation editing system that incorporates the ergonomic flexibility of the classic Lightworks and Heavyworks products within a state-of-the-art computing environment. The result is faster response, better picture quality, more effects and next-generation networking capabilities.



Canopus, well known Japanese manufacturer of low and mid-end editing solutions based on Premiere software has introduced called **CWS-100** high-performance workstation that features **Rextor**, a professional streamlined editing tool that allows linear editors to reap the benefits of non-linear editing without changing the workflow they've already mastered. Integrated support of professional edit controllers allows for precise, frame-accurate playback from professional decks directly onto the timeline.



After some time, **MEDIA 100** came with a completely new product called, very poetically, 844/X. It's power emanates from a new content design platform - a PCI standard subsystem compatible with personal computers - called the Genesis Engine which is in fact a media supercomputer that delivers more than 420 megabytes per second sustained throughput, enabling it to process in real time, with high precision, numerous concurrent media functions across multiple video and key streams

DV Accessories



Canopus JD-1 Jog Shuttle Controller is the newest product that enables much easier and more user-friendly editing with the Canopus editing products and Premiere software. It will surely be welcomed by all editors who find the mouse based editing process complicated and frustrated.



Western Digital FireWire External Hard disk of 120GB is one of the most cost effective solutions for the resource-hungry DV editing. Its capacity of 120 GB is big enough for some 9 (!) hours of storage. Price is €400.

MPEG Based Camcorders



PANASONIC SV-AV10 is a lightweight, pocket-sized unit that packs a digital video recorder, digital still camera, digital audio player and digital voice recorder. It uses *SD Memory Cards*, the super-light storage medium developed for audio, video and computer applications. MPEG4 videos and JPEG photos are saved on the same memory card.



Sony DCR-IP55 is another of the camcorders based on Micro-MV technology using variable date-rate MPEG2 of up to 12 Mbps recording up to 60 minutes of information on the cassette 70% smaller than Mini DV. The camera itself has a 1,07 Mega-Pixel CCD-Chip and 4-bit Analog/Digital converter. It is equipped with the Carl Zeiss Vario Sonnar lens and features resolution of some 520 lines.



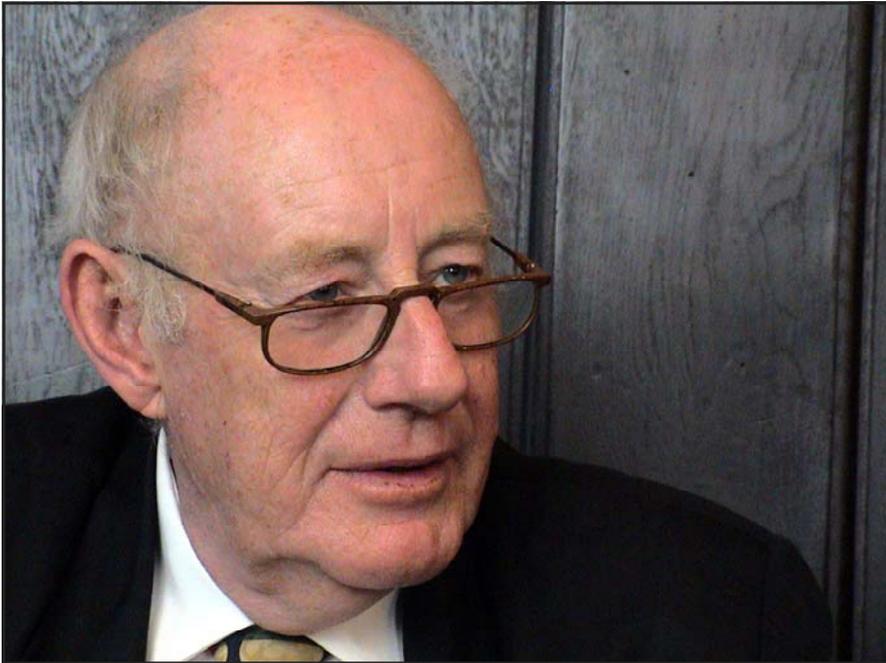
In addition to two DVD camcorders described here earlier, **Hitachi** showed two professional products using the same technology. One of them is docking recorder CD 1X and also the full-featured DVD camcorder. Both are using the 8 cm DVD-RAM discs to record MPEG coded video and audio.



Sony's MSW-900 Camcorder is the acquisition system for the MPEG IMX format, recording 50 Mbs. MPEG 4:2:2P@ML. The camcorder offers state of the art features such as Interlace/ Progressive switchable recording; Telefile shot recording systems and 4 channels of 20 bit audio recording. The MSW-900 also offers several optional features such as Video Cache Recording, SDI output, "Pool Feed" composite input, etc.

THE NARRATIVE TRADITION

Dick Ross



This course outline emerged from ten years' experience as head of the film and television department at the Royal College of Art in London. The department had a very low budget, yet we consistently produced award-winning films. Our production strategy was simple. What we lacked in material resources we concealed by making sure we told compelling human stories which seduced juries and audiences. Looking back now, I realise that our course structure was almost non-existent, with workshops organised on an ad-hoc basis, but we told stories every day. The process just needed rationalising.

I wrote the first draft of this syllabus and chose the title "Narrative Tradition" shortly before I went to the United States to become co-Chair of the graduate film department at Columbia University in New York. I knew that Americans were often impressed by what they imagined were British traditions, like Gordon's Gin, Burberry raincoats, Frank Cooper's Oxford marmalade and the House of Windsor. And they certainly respond to a good story, well told.

When I arrived in New York, I discovered that I was expected to teach the damn thing. And because it had already been approved by various academic committees, and had been circulated to students, I had to stick to the proposed 12-part programme.

It turned out to be one of the most stimulating experiences of my twenty years in film education. The students threw themselves into each class with energy and enthusiasm. They produced a constant stream of original work, examples of which I included in the second volume of my Short Film project for CILECT. They took the course very seriously, never missing a class. As their confidence grew, so did my respect for their talent and commitment.

"The Narrative Tradition", which began life as a sort of private reflection, became the basis of all the courses and workshops I have taught ever since. I have only one regret. My students in Europe have English as their second language, and therefore cannot produce much in the way of written exercises in the ten days I am usually assigned for my workshops. For the course to be effective, it needs to be adapted for local consumption, spread over a longer period, and taught by a local

teacher who can encourage a flood of written material from the students.

Perhaps the publication of this course outline will encourage a new generation of teachers to try it.

COURSE DESCRIPTION

An introduction to the art of story telling and an examination of the ways people communicate experiences to each other. This class is designed to complement courses in both screen writing and film production.

COURSE OBJECTIVES

To enable students to recognise the significance of memory, observation and inter-personal relationships from their own experience, in the construction of narrative form, regardless of medium -- writing as literature, theatre or screenplay. To encourage an understanding of the difference between constructed reality and subjective "truth". To examine ways in which an audience can be engaged and manipulated through the use of language, particularly the spoken word. To illustrate "universal" or shared themes with stories drawn from their own experience.

BACKGROUND

This course had its origins in a tutorial system evolved since 1980 at the School of Film and Television at the Royal College of Art in London.

For many years it has been accepted that students can be taught theories and processes of story structure and narrative form. Generally, subject matter is left to the writer's "imagination". Little attention is paid to source material, emotional content, or shared experience.

It has been my experience that when students are encouraged to create "assemblies" of people, places and events, most are able to create a narrative order comparatively quickly. Once this ability is

recognised, and exercised, students learn to adapt such skills to broad themes, which can be focussed gradually to profound themes for short fiction or short screenplays.

The most frequent criticism of short-film making by students is that the form serves little purpose other than demonstrating potential for "proper" full-length fiction film making. Little attention is paid to theme as the driving force of the narrative content. The infamous "twist at the end" is considered sufficient. Yet this approach belies the fact that the short film should be a form in its own right, in line with the sonnet or short story. The latter are both forms requiring great discipline and control of subject matter.

The central issue is content. Many students appear able to comprehend form, layout and length, but their product fails because their scripts have little to say. Surface qualities transcend considerations of content. Technical competence replaces accurate observation and shared experience.

Narrative Tradition seeks to overcome this problem. The American lecturer Robert McKee tells his audience of would-be screenplay writers: "You must be the God of the universe you create. How else can you resolve the problems you create?"

Narrative Tradition seeks to convince students that the only possible universe fledgling writers can create is that drawn from their own experience -- real characters, a known landscape, emotions felt personally, and all expressed with courage.

SYLLABUS

Note: This syllabus is divided into 12 sessions -- based on the assumption of working across a full semester. In order to cover the whole course in seven sessions, some sections would have to be compressed.

Session 1

This takes the form of a "formal" lecture. It provides an introduction to my own perspectives of the creative process, particularly as it relates to the short story/film. This lecture is supported by extracts from the

work of established writers, past and present.

The extracts are chosen to emphasize the role of personal experience, memory, and observation of "real" people and events in the construction of compelling narrative forms.

Extracts are culled from Scott Fitzgerald, Virginia Woolf, Flannery O'Connor, Eugene O'Neill, Thomas Mann, J.J. Rousseau, Jean Giono, W.H. Auden.

Other extracts to be used throughout the course include an essay by Raymond Carver, and autobiographies by Buñuel, and Marcel Pagnol.

Note: The students usually expect to be given an introduction to the formal characteristics of the short film form. And a step-by-step guide to the writing of short films. This is *not* the function of this course, and is inappropriate within a conservatoire system at graduate level.

Only three structural / craft components need to be explained. Character, dramatic action, and the potential of foreground, middle ground and background within the narrative.

There should be some discussion of action, plot and dialogue in this context.

The only other formal element relevant to this course is that of *scale*. A short film does not need to have any relation in form to a feature film structure. Nor must it necessarily resemble the structure of a one act play.

Assignments

If appropriate, students, working in pairs, should be asked to prepare a short scene based on a "Neolithic" plot outline -- to explore the relationship between minimal dialogue and action.

Students should be encouraged to collect -- and share -- other writings and extracts of novels, plays, articles, essays etc which deal with the role of memory or experience in the creative process.

There should also be discussion of the importance of personal journals, diaries and notebooks.

Session 2

Why do we need to communicate? What is the role of fiction?

What is the "colour" element in language? What is the significance of gesture? How do we gather and use detail.... and why is *detail* an essential ingredient? The juxtaposition of images in narrative. The creation of a simple story with universal appeal.

The origins of story-telling. The preservation of tribal and family history. Moral and ethical messages. Constructed reality vs. stereotypes.

Class activity: Describe earliest memories. Describe a grandparent. Enact "neolithic" scenes.

Assignment: Write for presentation to class, a short piece based on fact which begins: "My grandmother/grandfather once told me..." The importance of this assignment is to begin the process of using memory as source material with particular reference to a relationship binding two generations... A primary experience of inter-personal relationships. An experience of guilt, innocence, wisdom, betrayal, dependence etc.

Session 3

The long march of memory. How do we call up people and incidents from our own past? How do we connect apparently random images and snatches of events? What are the catalysts in this process? Why do we "suddenly remember"? Can we force memory to make connections? Can we compose memories and fiction around a single emotion e.g. grief, betrayal, innocence.

Class activity (1)

Enactment of assigned neolithic scenes to be concluded. To be followed by consideration of the way in which we enact emotions without spoken language. Accurate "stored" information about human behaviour comes largely from observation. Gesture, the spaces between people, a repertoire of observed moments. Use your eyes.

This session concentrates on the way in which we build up constructed reality from observation as well as inherited information.

Class activity (2)

Presentation of assignment. "My grandmother/father told me...." These pieces usually take two sessions for full class participation. To be assessed on the ability to recreate around a single key family figure a moment of childhood that encapsulates a universal theme through simple narrative. The reaction of the class is the measure of the success of each exercise...

Note: The use of pauses, of silence in creating tension in spoken narrative. The ability to offer insights into old age, by a younger generation.

The construction of this assignment is intended to reinforce earlier discussion of character (old person) involved in action .

Possible literary extracts: Buñuel and Pagnol.

Class assignment

Introduce "mini-sagas". The art of writing a story with a beginning, middle and end in exactly fifty words. Read examples.

Session 4

This session begins with the presentation of the fifty-word mini-sagas. This highly disciplined exercise demonstrates the possibilities of creating a credible series of inter-meshed images in a few words. Experience shows that students approach this exercise in two ways: a) a "clever" literary approach... a collection of clipped phrases with fragments of dialogue akin to blank verse b) a simple direct narrative.

The presentation is followed by an analysis of the effective use of images within the examples offered.

Students then explain the origin of their individual stories, relating them to their own experience.

In this exercise, as with all work submitted during the class, events and characters should be drawn from life.

Note: throughout the course, the exercises seek to demystify the process of creating stories or narrative forms. Recognition should always be granted to ideas of substance which contain the so-called universal appeal.

Class assignment

Students to select five photographs from their personal collections.

Session 5

This session focuses on the need to create a detailed world in which characters move and interact.

This requires a consideration of location and landscape within a story. Again, this component of the "essential" story structure depends on creating a world in which the audience can move as comfortably as the narrator. Landscape, carefully observed and defined, is, after all, the "stage" for the action. Its components provide the props as well as the mood for any story. All characters are conditioned by the landscape in which the move.

Class Participation

Photographs brought by students are shuffled together and spread face downwards on a table.

Working in small, equal groups, the teams select five photographs each. The groups are then given half an hour to organise the selected photographs into a sequence and to create a continuous narrative which should be recounted to the class. Attention should be paid to creating a mood, an internal logic, and a relationship between the disparate characters portrayed in the pictures.

Students should also note the need to create a reasonable linkage in the gaps between the photographs. Smooth transitions should be encouraged. Completed stories should last approximately ten minutes. Points should be given for style and language as much as for the narrative itself. All characters should be rounded personalities, details not in evidence within the photographs should be appropriate.

Note: most finished stories are humorous, with considerable leaps of logic. Special grading should be given to groups creating a "serious" narrative.

If there is time, the class should repeat the exercise, but with a preparation time of only ten minutes.

It is worth pointing out that a good

starting point is the question: "What if..."

At the conclusion, students should have learned to create, in the gaps between the photographic images, time/space links which allow a smooth transition between one pictorial "location" and event and the next.

In this way, students learn that a continuous narrative is, in effect, composed of a series of mini events each with a relevant dramatic action, linked by both time and character.

There should be some discussion of "missing" pictures which would have helped or given better continuity to the narrative.

This exercise is also a good test of the students' comprehension of both character and dramatic action.

By this midway point in the course, it is expected that students will have begun to bring their own stories to share with the class. They should be capable of reacting to any catalyst in the discussion to draw from their memory a similar or conflicting experience. Class time must be available for this crucial component.

Class assignment

Students are asked to prepare a celestial dinner party with twelve guests drawn from the great (or not so great) figures from the past. They must be prepared to explain why each guest was chosen and what the seating plan at the table would be.

This exercise is designed to encourage students to consider the role of personality and relationships within narrative. Thus the seating plan becomes all-important.

Session 6

The presentation of the dinner party exercise. This involves the use of a blackboard. Two issues are important -- the clarity and conviction of the presentation, and the nature of the dialogue of the student "audience."

It is also interesting to note the interpretation of the character of well known figures, particularly in relation to the seating plan of the table. What would Malcolm X say to the

Virgin Mary? Or, how would Eleanor Roosevelt react to John Lennon?

Class assignment

Students are asked to practice describing a room in detail, in which the entire environment is described only by visible evidence. No back story for any item is allowed. Is it possible to do so, and still make the description engrossing? This is not to be a written exercise.

Session 7

This class is given over to a single exercise based on the above assignment.

One student, using the experience of describing a room, provides the class with the first "setting" for the evolving story. Information must be limited to the physical characteristics.

A second student describes in detail a character who enters the room.

The third student describes the actions of that character within the room.

The fourth student describes a second character entering the same space.

The fifth student describes an action which occurs between the two characters. This action can be affectionate, aggressive, menacing and so on.

Up to this point, no dialogue or background information is allowed. At this point the exercise pauses.

We consider the success or limitation of the story as *voyeurs*. We should examine the presence and effectiveness of *dramatic action*.

The exercise then continues with the addition of dialogue. This exercise is, of course an extension of an old party game. However, based on the experience of other classes, students have to work hard to share and manipulate a world they have created jointly.

The aim of the exercise is to focus attention on the need to create a visual as well as time-based narrative even in verbal story telling. MOVEMENT and PLACE are added to CHARACTER and PERSONALITY as components of story

telling. How do people move? What are their little, singular characteristics that make them both unique, and credible?

This session should end (as do the next two) with students continuing to present their celestial guest lists. This provides students with a continuing opportunity to append real or imagined characteristics to great personalities.

Class Assignment

Students should prepare a short piece of writing which begins with one of the following:

- 1) It wasn't until I saw James Dean in..... that ...
- 2) It started on that corner, just over there...
- 3) My mother always embarrassed me when she...

Session 8

This session deals with the often heard phrase: "I'd like to write, but I just can't get started." It also addresses the problem of "I just can't think of anything to write about."

The class begins with the students reading their assignments. Almost without exception, the students report that it is remarkably simple to write a story given the constraint/encouragement of a few opening words. Past experience shows that although students are required to write only a paragraph or two, most students produce three or four pages.

During the presentations, other students are asked to comment on the story, its credibility, to identify those passages which appear to be drawn from reality, to react to the passages created merely to keep the narrative flowing and so on.

Built into this class is a discussion of the "blank page/writer's block" problem.

By now, students should be freely discussing such fundamental questions as:

Whose story am I telling? What is the point of this story? How can I engage the attention of my audience? How can I hold the attention of my audience?

There should also be an opportunity to share and list the students' personal methods of postponing the assault on the blank page. For instance: I will phone home first. I'll put all my socks into pairs.... etc.

Class Assignment

To prepare a personal list of 12 alternative openings.... 12 assaults on the blank page...

Session 9

Presentation of the class assignment.

Then this session moves to a new exercise to test the students' ability to respond quickly to certain suggested triggers for memory.

A baseline date is chosen, usually one which places the youngest student in the class at the age of five years.

One by one, random dates are chosen, and each student tells a story that places him or her in relation to that date in a narrative context, based on his or her own experience.

This provides the student with another controlled source of story. CHARACTER, PLACE and TIME now become the three triggers of memory.

As the class progresses, the value of COLOUR, TASTE, PERFUME and TOUCH are added for consideration.

Following upon the catalyst of TIME, the exercise can be repeated using a series of objects -- apricot, boot, tent etc...

Class Assignment

Students to consider, without making notes, personal stories relating to one or all of the three topics: Embarrassment; Skeletons in the Cupboard; Ghosts.

Session 10

This session is built around the quotation by W.H.Auden: "We writers have no secrets.."

The class presents their assignments. By now, the class should be crowded with characters discovered, reported or created by students.

The mood in the room should

change easily from exuberant, amusing or tender to intimate, tough or uncompromising. Students now discover they can all respond to an audience, and can adapt their story telling to capture and hold attention.

Discussion, for the first time, should move to evaluate each story for its potential as a short film script, or as a short story.

Attention is given to detail.

Students are encouraged to mould their accounts with the addition of imagined, as well as actual "facts".

Class assignment

To prepare a short piece which begins:

"When I got up this morning, I looked in the mirror and said: 'Dear me. This won't do. Today, I'd rather be.....'"

Describe who, why, and how your day would be changed.

Session 11

The first half of the class is devoted to presentation

The number of students who opt to be John Lennon always surprising.

The second half of the class is devoted to a personal style in story telling.

Each student contributes an analysis of style, interests and obsessions. In each case the student must refer back to stories or recollections already related in class as well as to introduce new or more significant components of creative concern

These discussions are a measure of the confidence achieved by each student during the course.

Class assignment

Each student to write two short stories -- one which is completely true; the other to be completely false. All work to be typed and unnamed.

Session 12

The line between reported truth and constructed reality.

The assignments are handed in, shuffled and re-distributed face down to the students. Then each

student in turn reads them aloud. At the conclusion of each reading, the audience must first guess the identity of the author. Then there should be a group discussion to examine which of the two stories is true, and which is false.

Each story is taken apart, examined line by line, word by word. Moments of apparent indecision, fabrication, insincerity are considered.

Votes are taken.

The stories, whether true or false, are generally finely wrought.

The student has learned to be creative by moving from stereotypical characters and plot structures to a different approach -- drawn from inner resources and observation of the stuff of life.

With luck, the "twist at the end" has receded. Everyone has found something worth saying, and a way of saying it.

Dick Ross



GEECT WORKSHOP

Producing Producers, 19 - 24 March 02

UIAH Helsinki; DDF Copenhagen; DI Stockholm; Turku Polytechnic



The “Producing Producers” workshop explored one of the most controversial and multi-faceted disciplines in film schools. How do you train producers? While it is not too difficult to reproduce the conditions of a real shoot in a school, putting the producing student in a real world environment is quite another matter.

The workshop examined the various approaches to the training of producers in GEECT schools, invited experts from the industry and graduates. The workshop started in the Dramatiska Institutet (DI) in Stockholm, Sweden, continued in Turku Polytechnic, Finland and concluded at the UIAH Helsinki, Finland

Schools were asked a number of questions on how they train producers. The workshop organizers drafted this summary based on the answers given by sixteen schools.

<p>Status of your institution</p> <ul style="list-style-type: none"> • Public 14 • Private 1 • Unknown 1 <p>Teaching producing as a discipline</p> <ul style="list-style-type: none"> • in all but one establishment producing is a discipline <p>Years to graduation</p> <ul style="list-style-type: none"> • Lower degree 2 – 4 years • Higher degree 2 – 7 years <p>Level of degree</p> <ul style="list-style-type: none"> • BA • MA, Diploma, Master's degree or equivalent • Doctor of Arts <p>Total budget of school: • €250 000 – €10 000 000</p> <p>Cost per student per year</p> <ul style="list-style-type: none"> • Average €13 409 	<ul style="list-style-type: none"> • Range €2 000 – €34 000 <p>Financing of student films as percentage of budget</p> <ul style="list-style-type: none"> • Average 22,19 % • Range 10 – 43% <p>Students</p> <ul style="list-style-type: none"> • Number of students ranges between 50 – 900 • Number of production students 6 – 135 <p>Films produced per year</p> <ul style="list-style-type: none"> • Average 60 • Number of films 12 – 250 <p>Films per student per year (directors or producers)</p> <ul style="list-style-type: none"> • Average 2 – 3 • Range 1 – 5 <p>Films per student throughout studies</p> <ul style="list-style-type: none"> • Range 2–14
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- Average 7,1

PRODUCTION STAGE OF STUDENT FILMS

Who controls the budget?

- school
- executive producer who is a staff member
- staff and students together

Who has the right of final cut?

Most commonly it is the director.

'The director under the supervision of the department.'

'A staff member.'

'The pedagogical committee.'

'The Project co-ordinator.'

'The producer.'

Are there contracts with non-students involved in production?

- Usually the staff is in charge of signing these contracts.
- In some schools students make these agreements alone.

'Sometimes students are responsible for making these contracts with advice from staff supervisor.'

Are there contracts between students and the school?

- yes 9
- no 2

What is the production reserve % of the total budget of the film?

- Most commonly it is 10 %.

'Contingencies are not provided'; '5%'.

Are projects ever brought to halt in mid-production?

- Yes 3
- No 2

'Hardly ever'.

'Only when the situation is really destructive'.

'Once, but then the student was thrown out of school'.

'Would like to do it but haven't.'

Shooting ratio

- ranges between 1:2 – 1:15

'Fiction 1:8, documentaries 1:20'.

Graduation film – Anything in particular?

'Students organise themselves into a production company'.

'These films are technically and financially more extensive. Normally a 35 mm blow-up is guaranteed. Sometimes they are co-productions with professional funding sources'.

Co-productions

- 90 % of schools are involved in co-productions

Sponsoring

- majority of schools approves sponsoring

'That is up to the students to decide. The School does not support product placement.'

'Product placement is prohibited because the film would be then turned down by the national television.'

'In regard to the graduation films and only if the sponsor has no demands at all.'

FESTIVALS, SALES AND DISTRIBUTION

Is there a film festival office in your school?

- yes 10
- no 3

Selling of films and distribution of revenues

- Staff is usually in charge of distribution

- Examples of the distribution of revenues:

-35 % to the student and 65 % to the school

-35 % to the student and 65 % to the school
once the expenses are covered

'Revenues are shared between the school and the authors.'

'In principle the films are not sold, but if they were the revenue would return to the school.'

Use of sales agents

- Most schools do not use sales agents.
- Some do and a few others would like to.

Prizes

- The student usually gets at least the cash prize

'Production-related awards go to the school.'

'Certificates, plaques, statuettes belong to the school.'

'The school gets all the prizes but gives them out as grants to students'.

'The school takes it all'.

'Only personal prizes go to students.'

'According to the festival rules- personal prizes go to the director.'

'The regulations of the festival are decisive.'

Film Festivals

Poitiers, March 02



GRAND PRIZE OF JURY

A Man Thing

Slawomir Fabicki; PWSFTIT,
Lodz, Poland

STUDENT JURY PRIZE

Gottlieb

Niels Norlov Hansen; Den Danske
Filmskole, Denmark

AUDIENCE PRIZE

Treitum

Javier Ruiz; ESCAC, Spain

SPECIAL PRIZE OF JURY

Berlin is in Germany

Hannes Stöhr; DFFB,
Berlin, Germany

DISCOVERY PRIZE OF THE
FRENCH CRITICS

BEST DIRECTION

Treitum

Javier Ruiz; ESCAC,
Barcelona, Spain

BEST SCREENPLAY

**Mr William, Traces of a
Possible Life**

Denis Gaubert ; Ecole
Louis Lumière, France



INTERNATIONAL PRIZE VIDEO

Novelty

Leigh Hodgkinson; National Film
and Television School, U.K.

DIRECTOR PRIZE

Woyzeck's Last Symphony

Nikolaj Arcel; Den Danske Film-
skole, Denmark



Film Festivals

The 9th International Student Film Festival Tel Aviv



250 short student films representing 70 film schools from around the world were screened from 1 to 8 June in the International Competition and the Israeli Competition.

A special Open Reel for Independent Productions screened productions made by amateurs, independent artists, and all those working outside and beyond the industry.

A special exhibition, workshops and panels presented Video Activism: the use of video technology by social activists in their fight for social change.

The Jaffa Project screened personal films made especially for the festival by students, young pupils and older residents, Arab and Jewish, from Tel-Aviv's Jaffa District.

The festival arena transformed into a big celebration of young Israeli art representing art schools from around the country.

And of course, there were professional workshops and special guests, such as French film director Leos Carax.



The Jaffa Project

In November 2001, eight film students from the Tel-Aviv University met with thirteen high school students from Jaffa.

The students and the kids worked together for seven months to produce eight short documentaries. Their films reflect the unique relationships that were formed between them and deal with subjects

close to their hearts.

Jaffa—with a recorded history dating back over 4,000 years—is possibly the most diverse urban centre in the country. Representatives from all of Israel's major religions, nationalities and cultures reside in close proximity, often generating intense drama and conflict.

The Festival has initiated a special project in Jaffa in which film students and Jaffa residents, young and old, Arab and Jewish, produced documentaries about various issues and personal stories in Jaffa.

The 'Jaffa Project' was presented in a special screening at the festival, accompanied by an exhibition of portraits that showcase the people behind the films.



Leos Carax

Awards

Outstanding School Programme

The National Polish Film, Television and Theatre School, Lodz, PWSFTViT, Poland

Most Promising Director

Nikolaj Arcel for *"Woyczek's Last Symphony"*, DDF, Denmark

Best Fiction

"A man Thing", Slawomir Fabicki PWSFTViT, Poland

Best Animation or Experimental

"The Light", David Sukup; FAMU, Czech Republic

Best Cinematography

"Dust", Cinematographer: Jakob Ihre; NFTS, UK

Best Documentary

"Zapata's Path", Luciano Larobina, CCC, Mexico

Special Jury Mention

"Day after Day", Kornel Mundruczo, Budapest - SZFE

Film Festivals

The 22nd International Festival of Film Schools Munich



(excerpt from Wolfgang Längsfeld's – Festival director – preface to the Catalogue)

Regrettably, we live at a time in which we're seeing the steady spread of right-wing thought in many parts of Europe. Almost without exception, these go hand-in-hand with a nationalistic exclusion of others, as well as an aggressive stance towards foreigners and "strangers" per se. In numerous societies today, a decline in tolerance and a gradual waning in the typical values of life and living-together can be observed.

If we remind ourselves that, at film and television schools around the world, young people are being raised as the opinion-makers of the future who will fundamentally influence the social development of their countries and beyond in this age of mass media, the inherent responsibilities of these institutes of higher learning become quickly apparent.

That reminds me of the early 1980's and the beginnings of this festival, when the world had its cold war and countless prejudices, with which young people on both sides of the iron curtain were raised. At

the time, it was not only important to show and discuss films from different worlds and contexts of interpretations. Primarily, it was vital to bring together students and teachers from as many countries as possible on a human level, so that they might recognize themselves as neighbours and help dismantle any prejudices.

Looking back, I can say that it wasn't always easy but that it has been worth-while. Munich's own unique way of life and openness were great contributing factors. Now, we are suddenly faced again – at least preventatively – with having to supply a normal framework for personal contact, understanding, appreciation and exchange. In short, to ensure an atmosphere of tolerant togetherness, thereby preventing future films and television programmes from becoming the vehicle for ideologically misguided ways of thinking.

As our special guest, we are happy this year to welcome the Film Department of the Victorian College of the Arts from Melbourne, Australia.

With the legendary Professor Dick Ross, world-wide renowned as great storyteller and screenplay-guru, who has enriched the Festival and the Munich School of Television and Film for over 20 years, we were able to convince one of the great personalities in film education to come to Munich as our guest of honour and once again hold one of his famous "master classes".

The Winners are ...

On Tuesday, July 2nd, 2002, the international programme of the 22nd International Festival of Film Schools came to a close. Some 160 productions from 37 schools from 26 countries competed for substantial cash awards and in kind prizes. The winners:

VFF Young Talent Award

(€ 17.500, donated by the German Royalty Collecting Company of Film and TV Producers, VFF)

1st Prize (€10,000), "**Viktor and his Brothers (Viktor och hans bröder)**", Director: Marten Klingberg, (Dramatiska Institutet, Stockholm)

2nd Prize (€5,000), "**K-G for Better or for Worse (K-G i nöd och lust)**", Director: Jens Jonsson (Dramatiska Institutet, Stockholm)

3rd Prize (€2,500), "**Little Morning Story (Mala jutarnja prica)**" Director: Stefan Arsenijevic, (Fakultet Dramskih Umetnosti, Belgrad)

Festival-Jury-Prizes

(Jury-President: Andreas Gruber)

1. "**Viktor and his Brothers (Viktor och hans bröder)**", Director: Marten Klingberg, Dramatiska Institutet, Stockholm

2. "**K-G for Better or for Worse (K-G i nöd och lust)**", Director: Jens Jonsson, Dramatiska Institutet, Stockholm

3. "**Rocks (Das Rad)**", Director: Chris Stenner/Heidi Wittlinger/Arvid Uibel, Filmakademie Baden-Württemberg, Ludwigsburg



Film Festivals



4. **“Hormones and Other Demons (Hormoner og andre demoner)”**, Director: Sara Johnsen, Den Norske Filmskolen, Lillehammer
5. **“The Canal (Canal)”**, Director: Maciej Górski, Uniwersytet slaski, Wydział radia i telewizji Krzysztof Kieslowski, Katowitz

The director's cases were donated by Arte Germany, Bavarian Television (BR, Film und Teleclub), ARRI and DAS WERK; the raw stock material was donated by Kodak.

Special Prize of the Jury President « **Tribu** », Director: Joachim Lafosse, Institut des Arts de Diffusion, Louvain-la-Neuve

Award for the Most Interesting School Programme
Den Norske Filmskolen, Norway

FFF Bavarian Film Fund Cash Prize
(€ 1.500)

“Little Morning Story (Mala jutarnja prica)” Director: Stefan Arsenijevic, Fakultet Dramskih Umetnosti, Belgrade

Production Design Award – Peter Lamont 2002

(€ 500, donated by the support association M.A.D. (Medienarchitektur und Mediendesign Beirat) of the Film & Television Production Design course at the HFF Munich)

“K-G for Better or for Worse (K-G nöd och lust)”, Production Design: Catharina Nyquist, Director: Jens Jonsson, Dramatiska Institutet Högskola för Film, Radio, Television & Theater, Stockholm

CILECT Director's Prize
(Invitation to the Angers Film Festival)

“SAP”, Director: Hyun-Joo Kim, National Film and Television School, Beaconsfield

Script Prize
(€500, donated by the Drehbuchwerkstatt München / Munich Script Workshop)

“K-G for Better or for Worse (K-G nöd och lust)” Screenplay: Jens Jonsson/Antonia Pyk, Director: Jens Jonsson, Dramatiska Institutet, Stockholm



Andreas Gruber



...All those awards for my school?
(Dramatiska Institutet)



Students from the Lillehammer school,
“Most Interesting School Programme”

New Member

Self Portrait

Sheridan, Oakville, Canada

Sheridan College was founded in 1967, and with a full-time complement of close to 12,000 students, is one of Canada's largest colleges schools. In the past thirty-five years, it has developed a wide-ranging reputation for excellence in media arts, crafts & design, illustration, animation, music theatre, graphic design and art history. Collectively, these programs are delivered through the School of Animation, Arts & Design, which has a full-time enrolment of approximately 2,650.

The Advanced Television & Film (ATVF) post-graduate Program, introduced in September 2000, builds on a long tradition of media arts education at Sheridan. Thirty years ago, the college introduced a three-year, postsecondary Media Arts Program which provides students with a solid foundation in writing, producing, cinematography, picture and sound editing, as well as theoretical foundations for understanding and creating original work.

The Advanced Television and Film Post-Graduate Program builds on the achievements of the Media Arts Program, but is a totally separate entity.

"When we started, our goal was clearly defined," says Vladimir Kabelik, the ATVF Program Coordinator. "We wanted to close the gap between what educational institutions were traditionally capable of delivering, and what the film and television industry truly needs in terms of advanced technology skills and direct production experience."



The Program is housed in the Sheridan Centre for Animation & Emerging Technologies (SCAET), a new facility (opened September, 2000) located only 30 minutes from downtown Toronto, Canada's media capital. SCAET was designed as a centre of excellence in visual effects, interactive multimedia, broadcast, computer graphics, animation and telecommunications. SCAET's technological infrastructure is state-of-the-art, due in large part to a series of creative partnerships with technology leaders such as Cisco Systems, Sony, Panavision, Fuji, and Alias|Wavefront. Its capacity includes broadband digital communications tied to local, national and international partners in industry and related institutions.

Within SCAET, the Advanced Television & Film Program is admirably well-equipped. Features include three fully digital classrooms, a virtual production

studio, a traditional studio, a 35mm/16mm screening theatre, a fully digital post-production facility and a comprehensive audio recording and post-production centre.

This one-year program combines comprehensive academic training and direct production experience in a variety of distinct, yet inter-related disciplines, including R&D activities and industry-oriented internships (job-shadowing). Many years ago, Sheridan became the first Avid training institution in Canada. Today, it continues its pioneering tradition as an HDTV and 35mm motion picture camera teaching centre as well as a training ground for I.A.T.S.E (International Alliance of Theatrical Stage Employees), Quantel and Sonic Solutions modules and courses.

The curriculum provides a core foundation in production techniques for film, television and

DVD, including aspects of interactive television. Students have the opportunity to focus their studies in one of three specializations: producing, directing and writing; editing and visual effects; and audio production and post-production.

While access to the best technology is a distinct advantage, equally important to the success of the program is its human capital – namely, the faculty.

Vladimir Kabelik, Program Coordinator and himself an accomplished documentary filmmaker and artist, drew on his industry connections to seek out and attract some of the leading lights of the Canadian film and television industry. These include Richard Leiterman, acclaimed cinematographer whose credits include *Goin' Down the Road* and *Wedding in White*; David Barlow, award-winning producer/writer; and Dennis Berardi, visual effects specialist – to name a few of the twenty or so working professionals who devote some of their time to teaching in the program.

The Advanced TV & Film Program enrolls approximately 40 full-time and 15-20 part-time students per academic year, with a significant number of these coming from outside Canada, including China, India and Korea, as well as the United States and United Kingdom. “Having a mix of students from different cultures and background enriches the educational experience,” says Kabelik. “It’s especially exciting to see these diverse individuals pulling together as teams to produce their student projects.”

Despite its youth, the program is already seeing impressive results. For example, two students from the first graduating class (2001) entered their student work at Worldfest 2002 in Houston,



Texas. Sarah Zammit won the Gold Star Award for her documentary, “Corporate Lock-down”, while Ron Toufar achieved a Platinum Star for his screenplay entitled “Twilight Claire”.

With its CILECT membership, Sheridan looks forward to forging new ties and partnerships with like institutions around the world. “We anticipate significant benefits and exciting opportunities for our students as a result,” says Kabelik. “We look forward to actively participating as a member of CILECT in the months and years ahead.”



NEWS FROM THE SCHOOLS

Centro de Capacitación Cinematográfica, Mexico City

"Los Zapatos de Zapata" (Zapata's Shoes) by Luciano Larobina, 27 Min., 35 mm, colour, was awarded the second of the two principal prizes of the Oberhausen festival.



Film and Television Department, Tel Aviv University

Festival Prizes won in 2002

"Gershon" (Oren Yaniv, Shunit Aharoni)

1st Prize for Short Film - The Haifa International Film Festival

The Jury Selection - Up and Coming Film Festival Hanover

"Three" (Esther Kling):

Special mention of the jury and Special mention for the screenplay at the 22nd international festival of film schools Munich.

"Academy" (Hila Manor): 2nd prize at the pilots competition in "Next Screen" (Television Festival).

"Questions of a dead worker" (Aya Somech) 3rd prize at Cinefondation - Cannes



GEORGIAN STATE INSTITUTE OF THEATRE AND FILM

INVITATION TO PARTICIPATE IN STUDENT FILM FESTIVAL

"TV Report from the Caucasian Range"

On September 14-20, 2002 we are organizing an international student festival "TV Report from Caucasian Range" devoted to the 90 year jubilee of the documentary film "Akaki Tsereteli's journey over Racha-Lechkhumi in 1912", made by Vasil Amashukeli (1886-1977), the very first native professional cameraman not only in Georgia, but all over the Caucasus.

Both V. Amashukeli's film and the journey of Ak. Tsereteli, one of the greatest Georgian poets, are unique events in the world history since nowhere and never, even in the country of Cinema - France was there ever made any important and full-length (1200 m.) documentary on well-known poet or public man, just as we have not heard about anybody's 12 day jubilee turned into real national holiday for the whole country.

That's why we'd like to celebrate this jubilee not as it is usually done in the modern Cinema House or the Philharmonic Society, but to try to reconstruct the whole ceremony of this historic journey along the Caucasian range with the same route, costumes, transport (phaetons and cabs) and regulations. The only exception is the reduction of duration in a half - 7 days instead of 12.

The competition will be held in tours. In the first three tours, after each day the jury will judge reports shot just in this day and declare the amount of points of each school for the next tour. Accordingly the winner of the tour is announced and awarded. In the fourth tour participants must present the project of the final report on the whole event. 4 projects will be selected and given 2-3 days to cut the reports.

The Festival will be closed on September 20 in historical movies, where in 1909 V. Amashukeli assembled himself the very first projector and 3 years later, just 90 years ago (20.IX.1912) premiere of his film was organized.

We cover all expenses in Georgia.

Will you join us?

Yours

Head of the Georgian Film School
Vice Rector of the Institute
Prof. George Dolidze



AMPAS

29th Annual Student Academy Awards

Honorary Foreign Film Award

Winning Film

Feeding Desire, The National Film School of Denmark, Copenhagen

Finalists (in alphabetical order by title)

Inferno, National Film and Television School, Beaconsfield, UK

Rocks, Filmakademie Baden-Württemberg, Ludwigsburg, Germany

Shadow, Deutsche Film und Fernsehakademie Berlin

Viktor and his Brothers, Dramatiska Institutet, Stockholm, Sweden



CILECT MEMBER INSTITUTIONS AND PARTNERS

ARGENTINA

Universidad de Buenos Aires, Buenos Aires
Escuela Nacional de Experimentación y Realización Cinematográfica,
Buenos Aires
Universidad del Cine, Buenos Aires

AUSTRALIA

Australian Film Television and Radio School, North Ryde
Victorian College of the Arts, Melbourne

AUSTRIA

Universität für Musik und darstellende Kunst Wien

BELGIUM

Erasmus Hogeschool Brussel
Hogeschool St. Lukas, Brussel
Institut des Arts de Diffusion, Louvain-la-Neuve
Institut National Supérieur des Arts du Spectacle, Bruxelles

BRAZIL

Instituto de Artes – UNICAMP, Campinas
Universidade de São Paulo, São Paulo

BULGARIA

Nacionalna Academia za Teatralno i Filmovo Izkoustvo, Sofia
New Bulgarian University, Sofia

BURKINA FASO

PROFIS, Ouagadougou

CANADA

Institut National de l'Image et du Son, Montréal
Ryerson Polytechnic University, Toronto
Sheridan College of Applied Arts and Technologies, Oakville
Université du Québec à Montréal, Montréal
York University, North York

CHINA

Beijing Broadcasting Institute, Beijing
Beijing Film Academy, Beijing
Hong Kong Baptist University, Hong Kong Kowloon
The Hong Kong Academy for Performing Arts, Hong Kong Wanchai
Zhejiang Radio and Television College, Hangzhou

CROATIA

Akademija Dramske Umjetnosti, Zagreb

CUBA

Escuela Internacional de Cine y TV, San Antonio de los Baños

CZECH REPUBLIC

Akademie Múzických Umení, Prague

DENMARK

Den Danske Filmskole, Copenhagen
European Film College, Ebeltoft

EGYPT

Academy of Arts, Giza

FINLAND

Arcada Nylands Svenska Yrkeshögskola, Esbo
Lahti Polytechnic, Lahti
Turku Polytechnic, Turku
University of Art and Design Helsinki UIAH, Helsinki

FRANCE

Ecole Nationale Supérieure Louis Lumière, Noisy-le-Grand
Ecole Supérieure d'Audiovisuel, Toulouse
Institut International de l'Image et du Son, Trappes
La FEMIS, Paris
VARAN, Paris

GERMANY

Deutsche Film-und Fernsehakademie Berlin, Berlin
Filmakademie Baden-Württemberg, Ludwigsburg
Filmstudium Universität Hamburg, Hamburg
Hochschule für Fernsehen und Film, München
Hochschule für Film und Fernsehen, Potsdam-Babelsberg
Kunsthochschule für Medien, Köln

GHANA

National Film and Television Institute, Accra

GREECE

Hellenic Cinema and Television School Stavrakos, Athens

HUNGARY

Színház - Es Filmművészeti Egyetem, Budapest

INDIA

Film and Television Institute of India, Pune

IRELAND

Dun Laoghaire Institute of Art, Design & Technology, DunLaoghaire,

ISRAEL

Camera Obscura, Tel Aviv
Ma'ale School of Television, Film and the Arts, Jerusalem
Sam Spiegel Film and Television School, Jerusalem
Tel Aviv University, Tel Aviv

ITALY

Nuova Università del Cinema e della Televisione, Rome
Scuola del Cinema e di Televisione, Milano
Scuola Nazionale di Cinema, Rome
ZELIG, Bolzano

JAPAN

Japan Academy of Moving Images, Kanagawa
Nihon University, Nerima-Ku Tokyo

KENYA

Kenya Institute of Mass Communication, Nairobi

LEBANON

Institut d'Etudes Scéniques et Audiovisuelles, Beirut

MEXICO

Centro de Capacitación Cinematográfica, México

Centro Universitario de Estudios Cinematográficos, México

NETHERLANDS

Nederlandse Film en Televisie Academie, Amsterdam

NIGERIA

The National Film Institute, Jos

NORWAY

Den Norske Filmskolen, Lillehammer

PHILIPPINES

University of the Philippines, Quezon City

POLAND

Panstwowa Wyższa Szkoła Filmowa Telewizyjna i Teatralna, Łódź

PORTUGAL

Escola Superior de Teatro e Cinema, Amadora

Universidade Católica Portuguesa, Porto

ROMANIA

Universitatea de Arta Teatrală și Cinematografică, Bucharest

RUSSIA

Russian State Institute of Cinematography, Moscow

SINGAPORE

Ngee Ann Polytechnic, Singapore

SLOVAKIA

Vysoká škola múzických umení, Bratislava

SLOVENIA

Akademija za gledališče, radio film in televizijo, Ljubljana

SPAIN

ECAM, Pozuelo de Alarcón

Escola Superior de Cinema i Audiovisuals de Catalunya, Barcelona

Escuela de Artes Visuales, Madrid

Escuela de Cine y vídeo, Andoain

SWEDEN

Dramatiska Institutet, Stockholm

Göteborg University, Göteborg

SWITZERLAND

Ecole cantonale d'art de Lausanne, Bussigny

Ecole Supérieure des Beaux Arts, Genève

Hochschule für Gestaltung und Kunst Zürich, Zürich

TAIPEI

National Taiwan University of Arts, Taipei

UNITED KINGDOM

London Film School, London

NAHEMI, London

National Film and Television School, Beaconsfield

The Leeds School of Art, Architecture and Design

University of Westminster

USA

California Institute of the Arts, Valencia

Chapman University, Orange

Columbia College Chicago, Chicago

Columbia University, New York

Eastman Kodak, Rochester

Loyola Marymount University, Los Angeles

New York University, New York

North Carolina School of the Arts, Winston

Stanford University, Stanford

The American Film Institute, Los Angeles

The Florida State University, Tallahassee

University Film and Video Association, Orange

University of California Los Angeles, Los Angeles

University of Southern California, Los Angeles

VIET NAM

The Hanoi Academy of Theatre and Cinema, Hanoi

YUGOSLAVIA (Serbia, Montenegro)

Fakultet Dramskih Umetnosti, Novi Beograd

CILECT NEWS

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