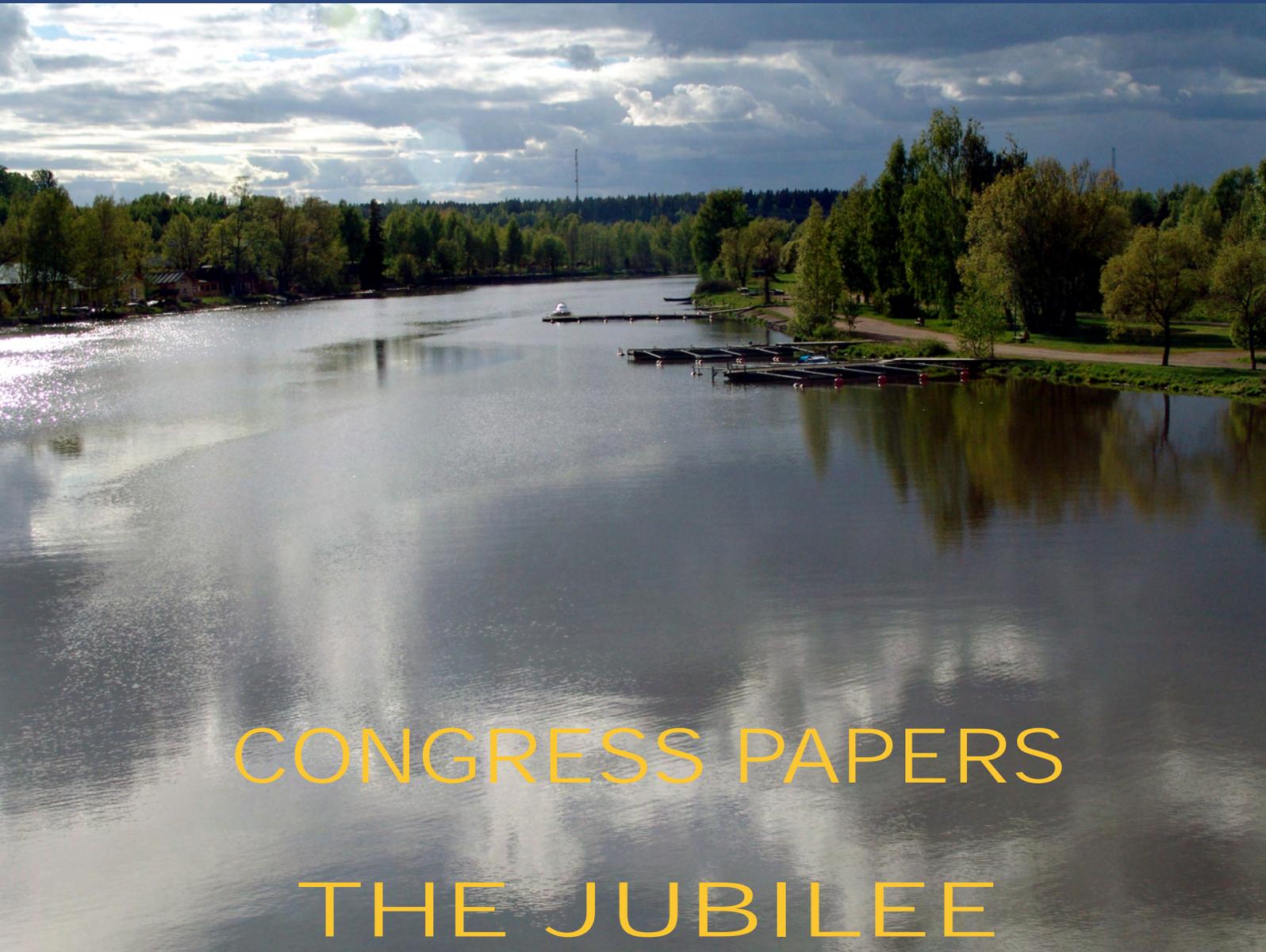


CENTRE INTERNATIONAL DE LIAISON DES ECOLES DE CINÉMA ET DE TÉLÉVISION
THE INTERNATIONAL ASSOCIATION OF FILM AND TELEVISION SCHOOLS

CILECT NEWS

May 2006

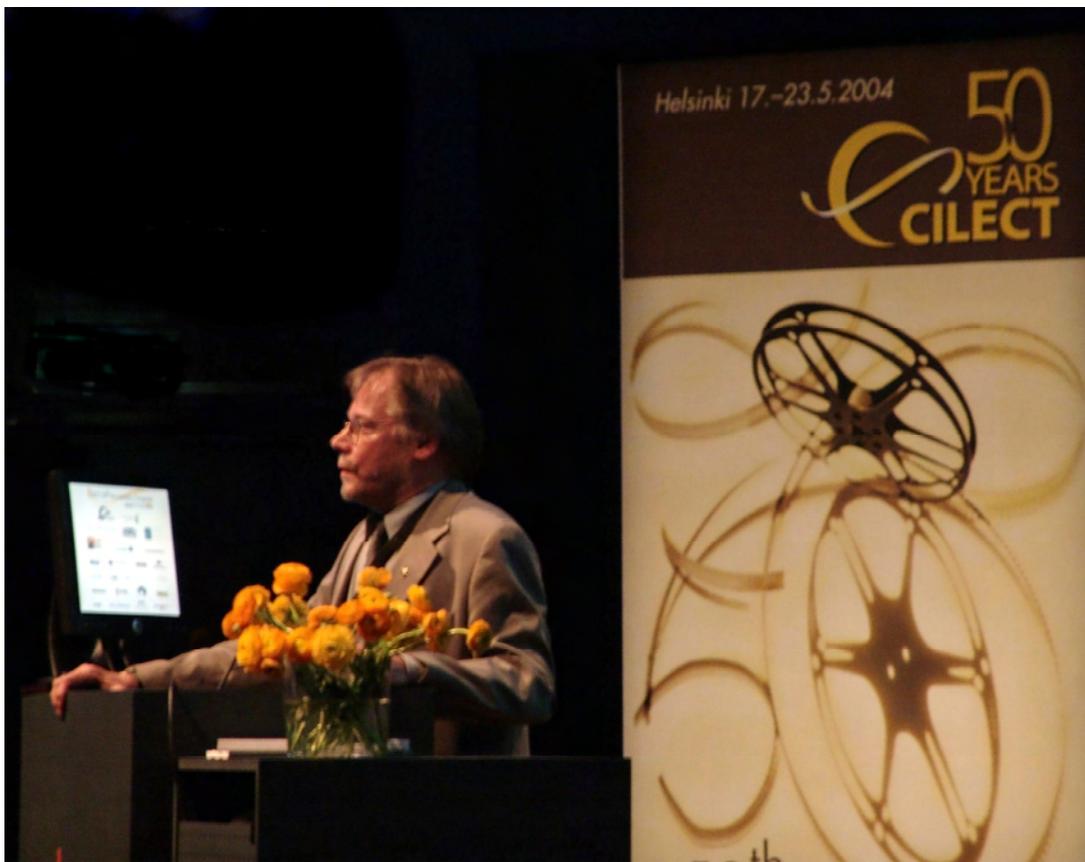
Special Issue



CONGRESS PAPERS

THE JUBILEE

HELSINKI 2004



Congress Host: Lauri Törhönen, UIAH

THE JUBILEE

CILECT CONGRESS 2004

hosted by

THE UNIVERSITY OF ART AND DESIGN

SCHOOL OF MOTION PICTURE, TELEVISION AND PRODUCTION DESIGN

UIAH

HELSINKI, FINLAND

CONTENTS

Introduction	5
Keynote Address Jörn Donner	6
Keynote Address Colin Young	8
CILECT at 50	17
Production Design	23
Mobility of Students and Teachers	34

Introduction

It was most appropriate for us to celebrate CILECT's Jubilee at the Congress, and this was done formally in a Conference session and a keynote address by Colin Young, former CILECT President and founding Director of the National Film and Television School of Great Britain.

Rather than limit the remainder of the Conference to a single theme, the Executive Council took the decision to use the majority of the conference portion of the Congress to address several issues of importance:

- **Curricular Trends – Production Design**
- **Student and Teacher Mobility**
- **Festivals**

Normally, the report of the Conference is based on edited versions of the proceedings, which are recorded and transcribed. Unfortunately, no recording of the Helsinki Conference was available, so presenters were asked to reconstruct their presentations, or in some cases to send the written texts, if available. Most participants cooperated.

As usual, the edited texts were sent back to the authors with the request that they ensure that the editing preserved their original intentions.

The Executive Council wishes to express our gratitude to our hosts, the School of Motion Picture, Television and Production Design, Media Centre LUME, University of Art and Design Helsinki, and its staff. Most particularly, we are grateful to its Head, Lauri Törhönen, and to Production Manager Jutta Ahtola. Thanks also to CILECT's Executive Secretary Henry Verhasselt.

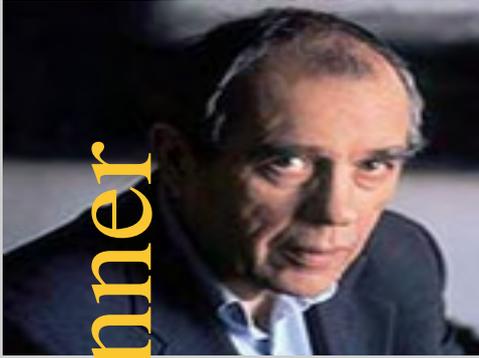
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Keynote Speaker Jörn Donner

Jörn Donner was born in Helsinki, and educated at Helsinki University. He worked as a literature and film critic for publications in Finland and Sweden. In the early 1970's he was Director of the Cinemathèque and International activities of the Swedish Film Institute and served as its head from 1978 until 1982. He served three terms as Chair of the Finnish Film Foundation, and as Finnish Consul General in Los Angeles in 1995 and 1996.

*He wrote and directed 12 feature films, and several documentaries, produced some 50 feature films and documentaries. One of them, *Fanny and Alexander*, directed by Ingmar Bergman, won four Academy Awards in 1984.*

Jörn Donner is the author of 52 books, and has been an active citizen of his country, in local and national government as a member of local government and member of the Finnish Parliament.

I belong to a generation which had no chance to attend a film school at any level. This means that I had to learn by doing films and by looking at films.

Doing, at that time in the early fifties meant that I, together with some friends produced a few documentary shorts with almost no money. Those films are forgettable. I learned to load a camera, I learned some editing, and I listened to others. This was my film school. None other existed in the Nordic countries.

Looking meant that I consumed films. When I was eighteen years old I, started to write film criticism in a small leftwing newspaper in Finland. Over the years I wrote for several other small newspapers until I started as a film critic for a respected literary monthly in Stockholm. As a consequence of this I later was appointed main film critic at *Dagens Nyheter*, at that time Scandinavia's biggest daily. The former critic had committed suicide.

At the same time, aspiring French filmmakers used the *Cinemathèque Française* as their own film school. I felt pride when the founder and director, Henri Langlois, invited me to show my films there.

My aim was to be able to make films myself.

The newspaper gave me the opportunity to visit film festivals and travel quite freely in Europe. I had been to Cannes for the first time in 1954, in other words 50 years ago. At that time, there were 150 accredited critics and journalists. Nowadays they are 15.000. The crowd is too big for my taste.

I had met Ingmar Bergman in 1952 when he visited Helsinki and delivered a lecture.

Later, in Sweden, I learned that nobody had written a serious monography about his films, despite the fact that at that time – early Sixties – he was already well-known internationally.

I therefore decided to write that book, which was published in 1962.

I still wanted to make films myself.

Ingmar helped me to make a short at Svensk Filmindustri, the company where he worked. The film was lousy, but I learned something.

The intellectual climate in Sweden in the first half of the Sixties was fertile for young people wishing to make films. The production companies wanted to invest in new talent.

Several young writers, I among them, were able to write *and* direct their first films. Mine was called *A Sunday in September*. It was shown in Venice and received the *Opera Prima* Prize.

I beg you to note that there was only a single individual who made the decisions about my film, and that was the owner of the production company.

Nowadays, it is not the case, at least not in Europe. Look at the number of institutions and companies accompanying the main credits of almost any film. I call them "Gatekeepers."

Sometimes they are individuals, but most often they are committees consisting of persons without a name or a face.

I call it the rule of nobody, or nobodies.

I was extremely lucky at that time in the Sixties. There was an international market for Swedish films, and my films had some modest success in Sweden and elsewhere. I received another prize in Venice in 1964, and my films brought me to faraway places like Sydney and Mar del Plata.

Then commercial realities intervened. Suddenly, and almost without advance warning, I was not popular with the Swedish production companies. They claimed that my films didn't make money. It was true, they didn't, at least not in the short run. I therefore moved back to my home country Finland. and circumstances forced me to become producer as well as director.

But this is not the end of my story about Sweden. I came back and became a film bureaucrat, eventually as managing director of the Swedish Film Institute. My ongoing contacts with Bergman had given birth to a friendship with him that has lasted more than 50 years. It eventually caused me to produce his last theatrical film, *Fanny och Alexander* in 1982, which was to receive four Oscars. It is perhaps beside the point here, but Bergman had no inkling of the technicalities of filmmaking when he made his first film in 1945. But when he made *Fanny & Alexander* he had about 50 films behind him.

I do not want to imply that film schools are unnecessary, quite the contrary. There are more moving images than ever round the world. Young people in this computer and digital age learn to master those images at an early age. Heavy film equipment will be replaced by light digital cameras, and some day making images might be as inexpensive as writing.

Schools and universities can teach you almost anything about the craft of filmmaking, they can nurture talent, they can inspire you to use your imagination, and hopefully they

do that. Still, extreme talent will remain a mystery.

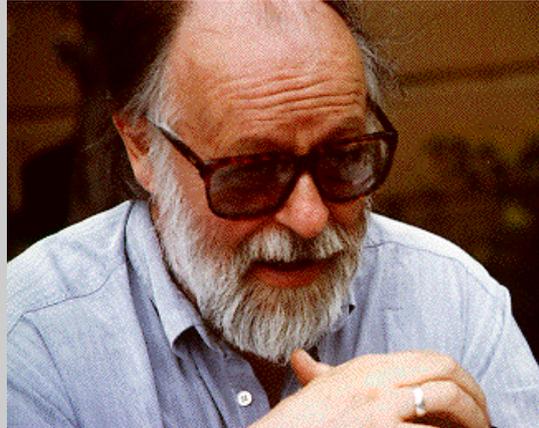
I have spoken here about making films. This does not exclude the reality that most films, regardless of the technicalities of filmmaking – are made for television. Television consumes almost everything, 24 hours a day, on hundreds or thousands of channels worldwide.

Nevertheless I am still looking for the personal vision, which was embodied in the films of Ingmar Bergman and many others.

If you ask me why I don't make films nowadays, my answer is, that I do not like committees to make artistic decisions. Therefore I prefer writing.

But please go ahead and teach, the world needs images that have a story to tell, documentary or fiction, computerwise or through the lens of a camera.

Keynote Speaker Colin Young



Colin Young was President of CILECT from 1978 until 1994. He served on the Bureau as Member-at-Large from 1974 until 1976, when he was elected Treasurer.

He was educated at St. Andrews University in Scotland, and UCLA in Los Angeles. He taught at UCLA and became Chairman of the Film and Theater Arts Department.

In 1971 he was named the first Director of the National Film and Television School in Beaconsfield, U.K. and served in that position until his retirement in 1994.

He founded ACE – Ateliers du Cinéma Européen in 1991 as a selective programme and development training centre for independent European film producers. Over the years, ACE has become not only an operational structure providing professional advice on feature film production, but also an important network of European producers. He currently serves as its Senior Consultant.

When you think about it just for a moment, CILECT is a wonderful place to be. Look at the most recent issue of *CILECT NEWS*. In it we find Martin Loh's inspirational article celebrating the 25th anniversary of NAFTI; Nenad Puhovski's special edition of *New Technologies Update*, madly interesting even if occasionally incomprehensible; the Executive's latest juggle with mercurial variables, still trying after 50 years to get the organisation sorted out, a wonderful think piece wonderfully entitled *Hollyvoodoo* by Zuzana Gindl-Tatárová; a very useful reprint of an article contributed by the marvellous Frank Daniel in 1989, and still compulsive reading; some festival results showing the wide spread of the schools doing interesting work; and the happy results of the campaign to save the *Centro de Capacitación Cinematográfica* in Mexico, in which CILECT played an important rôle. How glorious that the Editors of the *Newsletter*, Henry Breitrose and Henry Verhasselt put together this collection for our 50th anniversary.

My contribution starts from the dubious premise that I was President of CILECT for a number of years (my enemies and my friends will say for too many years). But I'm not here to bury enemies, or friends. I just want to avoid being buried prematurely myself. I do have some points to make, and in raking through my imperfect memories, I will try to summarise how and why I arrived at these views. There are two or three parts to this – first and last, how I have seen CILECT develop in my experience, and in between, what influenced me as my attitudes to film training and education evolved.

What can we say as explanation for the longevity of CILECT? The question reminds me, with great fondness, of my first boss at the National Film and Television School, Dennis Lloyd – Lord Lloyd of Hampstead – a wonderful Victorian gentleman never able to use one word when several more were available, a marvellous man, a film buff, and a great Chairman of the School – who gave me the space, the freedom, the encouragement, and the support to experiment. When he was asked, on the 50th anniversary of his marriage to Ruth (his dancing partner in Edinburgh, Sydney and at the Hotel Moskva-Pupp in Karlovy Vary) what was their secret “It's quite simple really”, he said. “If you want to be married for a long time, you just have to begin when you're young.”

Well the National Film School, although it was a latecomer to CILECT, came to its first meeting even before we opened our gates. CILECT's “founding fathers” from France, Italy and the Soviet Union had all boasted a national school for years while England (and for different reasons) the United States had not. But these countries had all felt a need to come together, to create an *international* home. Countries which were, for a large part of CILECT's history, divided on ideological grounds, had the cinema in common.

But the need for CILECT, or even for film schools themselves, was not self-evident to everyone. At that early CILECT meeting in Cannes, the UK delegate was the documentary producer John Grierson, then running his very successful and influential unit at the Beaconsfield studios. He was quite convinced that a school separated from the actual production imperative was neither a good nor a sensible idea. However, when I came to Britain to start the school I was already convinced from my UCLA days that CILECT was a good idea so that when we heard that Beaconsfield studios were for sale and we needed a home, I was attracted to Beaconsfield partly because of this irony of history – and after all Grierson and I had something in common – we were both Scottish.

Looking back we can see that, as early as 1957, there were issues debated inside CILECT which were going to be recurrent. The appropriate scale of the organisation was one of these, with the criteria for membership the other side of that coin.

I came across an incomplete copy of the notes I took at the Congress and General Assembly in Vichy in November 1970, just a few months after arriving in England to set up the National Film School, and almost a year before it opened. It was the last meeting of its principal founder, Remy Tessonneau, as Secretary General of CILECT before he moved from his post as administrative head of IDHEC (predecessor of La FEMIS), and he really threw the cat among the pigeons when he proposed that CILECT broaden its field of concentration from training for the art of film and television to embrace the field of “audio-visual.” My notes do not reveal how that was defined but, from the discussion which followed, it is clear that lack of precise definition did not hold anyone back – delegates just used the term as they used it at home, almost ignoring whether or not that caused confusion. At a key point my own contribution was left blank in my notes (presumably to be filled in later). I waited too long to do that and can only conjecture what I could have said – except that the *very* distinguished delegate from Finland (M. Hallama) who spoke next apparently agreed with me. It was a good debate, over two days, and although it finally defeated Tessonneau's pro-

than by school – one country, one vote. That allowed the USA to have more than one and, eventually several, members without disturbing the balance of east/west voting parity – the Soviet Union, with VGIK clearly the most senior school and with only that one school inside CILECT, could not be outvoted or outmanoeuvred by the dreaded home of capitalism. This summary suggests a more charged political atmosphere than actually existed within CILECT but the general principle of one nation – one school member, although never explicitly put in these terms, was so heavily endangered by the large numbers of reputable schools in the US, that the rule of one nation one vote made some sort of sense, at least to the national schools.

This is quite obviously not the same association as the one I came into, but it is much more representative of our profession. However one thing has not changed since I was President: the search for the most practical way of governing the organisation. You have already had your most recent discussion on changing the statutes, but when I was writing this last week I could only guess how that would turn out. As I understand it, the wise men and women of the Executive thought long and hard and put forward the result of their thoughts. But before their proposal could come to the vote, the irrepressible Nenad Puhovski sprang into action with an alternative. It was ever thus.

One early structural change was to increase the number of vice presidents and give each of them a specific area of responsibility. Although the designated tasks have changed, that system has continued. But that change left two other questions which were not properly addressed: we could not guarantee that the increasingly global spread of membership would be adequately represented on the Executive, and we needed to find some additional ways of decentralizing the responsibility for the regular work of the Association without just adding endlessly to the number of executive members. To deal with the first, we eventually introduced the concept of regional chairs. This was an attempt to prevent the Association from splitting up along geographic lines – although that carried with it a risk that regions might get to like meeting together separately and not bother with their continued connection with the old

posol, it showed the affection and respect the delegates had for him and for each other, and the care they were prepared to exercise in safeguarding the credibility and the effectiveness of the association. At this meeting, the seeds were sown of the present system of Vice Presidents and Committees; concern was expressed about schools in the developing countries; the US and the USSR both avoided being too confrontational and although they did not always agree, each made very useful contributions. The marvellous Felix Mariassy from Hungary was elected as President, and the delegate from Belgium, Raymond Ravar, was elected as Secretary-General – a post he was destined to fill until it was abolished in a reorganization of the Executive. For the record, my notes indicate that Raymond voted against himself, but there was no other candidate. That was terribly English of him!

The two VPs elected were English and Russian, the treasurer was American – a nice ecumenical arrangement that was characteristic of the Executive for a long time, until in fact we contrived to have both Berlins on the Executive.

I think it was in Tokyo in 1974 that the idea emerged of having so-called Ordinary Members on the Bureau, which preceded the Executive Council, Committee and if my memory is correct, I *think* that involved some fiddling with the regulations to increase its size so that I could be elected to one of those places. In those days, the retiring executive usually presented a slate of candidates and expected the General Assembly to agree. My copy of the minutes of the previous meeting of the Bureau listed the slate, with no mention of ordinary members. So, not only may I have remained President for too long, but there can even be some doubt about my legitimacy as a Board member from the beginning. To my ever-lasting shame, I accepted this swindle. It may be noted that 1974 was the year when corruption finally arrived in CILECT, and unsurprisingly, the UK played its part! On the other hand, this election did no harm in the UK for the distinctly grey reputation of the baby school which I represented.

Going back a bit, when the UCLA film school became a member in the early sixties, we were granted Associate status, and were made to feel very second class and junior. When the National Film School was admitted to Full Membership in 1974, the association was still very preoccupied with the quality of membership and the exclusive nature of national representation. The word *élite* was never openly admitted, but it was always there in the unspoken sub-text.

This attitude lasted a long time and, although the current broadly-based list of members suggests the narrow elitist idea eventually died away, present members will know if it has gone completely. It had its practical purpose but it caused considerable resentment. Part of the original policy of exclusivity was the notion of voting by country, rather

CILECT. There were some early signs that this might happen, in fact, but the forces pushing in that direction may have had more to do with the ambitions of individuals who could not get satisfaction inside the old CILECT.

One underlying ambition of Executive members through the years was always to share out the work. There seemed to be a paradoxical tradition that people behaved restlessly at Congresses, but went home and were not heard from again until the next Congress, almost as if CILECT was a beneficial travel agency, taking people to exotic parts of the world, like Edinburgh – or Helsinki, and also a bit of an eating and drinking club, but not much else for many people. Regional associations and project committees were intended to take people beyond that. Looking back at some recent issues of the Newsletter I get the feeling that this has in large part worked.

As you may know I was a great supporter of the concept of TDC, certainly since the Sydney Congress in 1982, but even before that as Henning Camre and I (and others) prepared for Sydney. I know you have discontinued TDC in its original form and are charting the way forward. In CILECT's founding documents responsibility was taken for supporting the spread of audio-visual education throughout the world, and CILECT cannot allow this issue to be forgotten...

This responsibility would continue even if all countries in the UN with ambitions to have a professional film and/or television industry were represented inside CILECT. For the foreseeable future there will be huge disparities of means, both technical and pedagogical between various members. Whenever and wherever there is a significant gap of knowledge or expertise which can be bridged within the resources of one or more CILECT members, or by action taken by CILECT as a whole, CILECT should continue to act as that bridge.

I like the idea of a bridge, because that is open to traffic in both directions.

I do remember a photograph which appeared in San Francisco newspapers when the Bay Bridge from Oakland to San Francisco was changed to permit east-west traffic only on one level with west-east on the other and, as the newspaper explained in their caption – "...*thus virtually eliminating the possibility of a head-on collision.*" I love the *virtually* and I think the CILECT version of that story is that if you can make a case for changing in one direction, you can count on it that an equally strong case can be made which argues exactly the opposite.

Another way of putting this would be to accept that film/television industries are constantly in flux and are always in different stages of development in different regions. For example, western schools could have been (and perhaps were) of use to eastern schools when market economics

changed radically in the east. More generally, whenever an area of expertise can be identified that is not evenly or widely distributed, and is relevant to a member's needs in relationship to the development of the profession in their country or region, CILECT can be the means by which this expertise is shared.

And again I insist this is not a one-way bridge from west to east. Frank Daniel spread the methods of training screenwriters which he developed at FAMU, through the mechanisms of various workshops, although in this case, the transfer of knowledge has been happening outside CILECT since these workshops were established independently of CILECT schools. At the NFTS we constantly benefited from teaching practices developed in the Polish School in Lodz, most recently the Mellin direction workshop, first developed by Henryk Kluba

I began my association with CILECT, almost exactly 40 years ago, while I was teaching at UCLA. My sense is that at that time the major concentration of CILECT meetings and discussions was always associated with training in the professional *practice* of film-making. Within that general heading we encountered a major paradox. In our discussions we had members who, in a way, spoke from the background of the comparative commercial power of American cinema while others spoke with the considerable pedagogical power of the Eastern Schools. At home, everyone in these two geographic groups could feel okay but when we met together there was a rivalry (often unspoken or at least not acknowledged) between the two groups not based on ideological differences so much as on just plain differences in culture. (In fact, ideology was something which the west thought the east had, whereas the west believed that it just had common sense!)

Looking at it more closely, we could see that these early analyses of practice often favoured the actual teaching methodology of the Eastern Schools for the rather simple reason that they were good at defining the theoretical underpinnings of creative work – something they shared with other professional art schools in their countries – music, theatre, painting, while the more empirical American and other Western schools tended at that time to shy away from theoretical generalisation, at least inside CILECT. In these latter, inspiration was drawn

mostly from professional models, analysing how things “worked” in the studios (and elsewhere). My sense is that both methodologies have learned from each other, during the years, and have often come close to converging.

When I arrived in California in 1952, with a degree in philosophy from Scotland, I found the American model attractive because of, rather than in spite of, my training in philosophy. It might have been thought that a philosophy training would mark me out for more theoretical training, and lead me to find the American models to be impoverished. But, as you know, there’s philosophy and philosophy. In my Scottish university I had been bombarded by Plato, Kant and Hegel – but also by the Scottish empiricists and the Logical Positivists. From this mix I had become a sort of pragmatic empiricist, with some sentimental sympathy for metaphysics – tailor-made at that time, it seems, for Southern California.

As a matter of fact, when I started as a student at UCLA, my contemporaries were great fans of the purest form of silent cinema – black and white – academy aperture 3:4 ratio, and passionately opposed to Cinemascope and other forms of wide screen. One of our teachers was Curtis Courant from Alsace-Lorraine – a favourite cameraman of Chaplin who used no light meter, shot all black and white Eastman Kodak Background-X film at an aperture of f.3.5 and literally painted with light, with no apparent theoretical knowledge at all. Among my student contemporaries, Rudolph Arnheim’s *Film As Art* was a favourite text. The idea was that the more rigour the better, and the fewer embellishments the more beautiful the result. It was, in fact, all very Presbyterian, and Calvinistic.

I don’t know when that influence waned, but I can identify two major and contradictory influences among those professionals who became my colleagues when I started to teach at UCLA – a much travelled probably lapsed Irish catholic called Hugh Gray, and a comparatively low-life Hollywood editor and director called Arthur Ripley.

When I arrived in Hollywood in 1952 I had in my pocket an introduction to Fred Zinneman at Columbia Pictures, who suggested I should abandon any idea of getting work in the studios

and go to a film school – either UCLA or USC. He suggested I could meet Hugh Gray, who was then writing *Helen of Troy* at Warner Brothers and teaching film aesthetics at UCLA (only an Irishman could keep these two balls in the air). Hugh made me laugh so much that I did not at that time get round to exploring Fred’s other suggestion, USC, and in any case I was living with friends near the UCLA campus. Hugh was later to do two things which had a strong influence on me: he co-ordinated the annual Flaherty Film Seminars at the time when Robert Flaherty’s widow, Frances, was putting around her idea that Flaherty’s method of filming should be called *non-preconceptionalisation* – i.e. not having a pre-conception of a subject, but “discovering” it through the lens of the camera. That seemed daft to a lot of people, but I found the idea strangely seductive and I used a version of it some years later when developing what we came to call the observational method of documentary film-making. Later, Hugh Gray also drew our attention to the work of André Bazin. It might be obvious that these two influences were linked.

And then there was Arthur Ripley. Before coming to UCLA, Arthur was working as a director, largely of ‘B’ movies. He had served his apprenticeship with Kalem Studios, and then with Mack Sennett where he and Frank Capra co-wrote many of the short films of Harry Langdon and W.C. Fields. When Capra left Sennett, Ripley directed Fields in *The Barber Shop* and *The Pharmacist* (both 1933). More than 10 years earlier he had edited von Stroheim’s *Foolish Wives* (1922), and before that had a reputation as a good “fixer” – rewriting the inter-titles of bad silent melodramas (thereby turning them into comedies) and taking unfunny comedies and, with new inter-titles, turning them into melodramas. He once admitted that the line *Get out, and never darken my door again!* was something which worked both ways. That was an experience which served him well dealing with student film-makers, although they often did not take very kindly to his advice. He liked directing and, in later years, had a preference for quite straightforward melodramas. A good example would be *Thunder Road* (1958). I don’t recall who found him and brought him to UCLA as a teacher, but he was there when I was a student. A favourite device of his was to get a student director to run a rough cut of a film for his or her classmates, listen to their critiques and then point to the most loquacious among them and say: *All right, you son of a bitch, you (take it back to the cutting room and) fix it!* His Mack Sennett days would show through whenever a student script became too involved with visual style and camera movements at the expense of dialogue and action. Irritated and exhausted, he would bark out: *When does the guy do something funny?!*

These two worlds of Hugh Gray and Arthur Ripley came

together in various ways. One nearly disastrous example was the evening Satyajit Ray presented his film *Pather Panchali* at the Director's Guild. I had met Ray at the Flaherty Seminar and loved him *and* his film, and had persuaded Arthur to come to the screening. He was not a happy man, and would have walked had I not restrained him. It was a perfect lesson for me to distinguish between studio genre movies and independent artistic films. I think Arthur forgave me, but I don't think I persuaded him.

When I was at UCLA as a young teacher among many colleagues who were only slightly older, many of whom had also graduated from the film school, there was a sense of adventure and of opposition.

The *opposition* was not against Hollywood but against the university's way of doing things. Against the University requirement that its professors did research, we wished to be enabled to do creative work – what passed in these days (the fifties) for scholarly work in cinema led to the motto among the film faculty being, not “Publish *or* perish” but “Publish *and* perish”. Happily, most American universities now recognize that creative work really is research.

The *adventure* was a search for ways of teaching that did not start from theory and work up or down to creative work, but to go in the opposite direction, working more practically and pragmatically. This led to something known then as *the project system* in which the *first* step was to make a film and to use that as a means by which other things, writing and design, directing, cinematography, and editing were encountered. Once encountered, they could be studied in greater depth, to more professional standards. The first film was made on easy-to-use Super 8mm; it allowed the school to learn which students had something to say, and it allowed students to discover if they had visual and dramatic imagination to match their academic intelligence. They often did. If they didn't, they left.

After I was appointed Chairman of the program in 1965 I had the opportunity to argue for the chance to move it towards the conservatory system that was most common among CILECT schools at the time, and eventually got the university's blessing to proceed. But we also continued the mix of theory and practice. A PhD programme had just begun and we required film-makers to take seminars and doctoral students to take some project classes. I had both types of student in a seminar I taught called *Film Structure*, which I used as a forum for discussing different approaches to narrative. There were two brilliant students one semester: the writer-director Paul Schrader, who was then a doctoral student, and David Hancock who was on his way to becoming a marvellous documentary film-maker.

The conservatory idea was still in my mind when I came

back to England in 1970. However, when interviewed by *Sight and Sound* at the time, and asked if I was going to repeat the UCLA story at the National Film School, I said no, but that answer was ambiguous. It hid the fact that I had not yet decided exactly what I *would* do, except that I knew Britain was a vastly different place from California. A major task, at the outset, was to find staff. There were two options: invite established teachers from other schools in the UK *or* from abroad, *or* engage professionals and turn them into teachers. I decided against the first, not because there were no good teachers in the other schools but because it seemed to me that this kind of raiding (assuming I could attract them) would be bad for film education in general in the UK. It was fragile enough. I also ruled out trying to import teachers from abroad because I thought my strangeness to the UK (I had been in the US for 18 years) was a big enough disadvantage for the school in its formative years. That might come later – and, of course, it did. That left me with the alternative of finding good and active professionals who I thought could become good teachers, and I started with the best I could find. The best of them is here today – Roger Crittenden, my first Head of Editing, my deputy for many years and now head of the full-time programme at the NFTS.

Roger will remember that the night before the School opened its doors to the first students, the core teaching staff met at my house in London, having dinner round a large white table, where we chiselled out our first draft curriculum. As we gradually put words to our emerging strategy, phrases developed like – a curriculum which was learning-based rather than teaching-based; an active not a passive curriculum, one that was open and still evolving rather than closed and decided. We spoke of putting a sign outside our main entrance – Patron saint – Heraclitus (“*you can never put your foot in the same river twice*”). Looking back this sounds like we were apologising for a poor staff, devoid of ideas but, in fact it represented our intention to be bold and innovative – as well as realistic. And to emphasise that students were, and always would be, the main resource of the school. I suppose it was all very California of the 60's, but I still think we were right.

When I went looking for advice about teaching

film history the British Film Institute at that time were very unhelpful. Quite correctly, they smelled a practical rat. “I suppose you just want people who will speak about how a film works”. When I said that was an important part of it, I could tell from the look on their faces that I was in the wrong shop. So I hired Basil Wright and later Thorold Dickenson. If Jerzy Toeplitz, co-founder of the Polish film school had not gone off to Australia to found the Australian Film, Television, and Radio School, I would have tried to get him. He was a superb historian who not only loved films but understood the film-making process as I had learned earlier, having met him through CILECT and invited him to UCLA during my tenure.

It should be emphasised that our National Film School students were all of post-graduate level, either in academic or professional terms. We were based in our own film studio and we thought we should encourage our students to think of their future not to think of themselves primarily as employees in a crowded, competitive industry, but as people who could create employment for themselves and also for others.

We were a state school, independent and autonomous, but in a state where Government did not actively control the industry. Like all conservatory-styled film schools, we were modelled slightly on the East European model but without East Europe’s state organized route from school into industry. So it was that one of our second group of graduates (in 1975), when asked where he had been for the last three years, said he had been in jail. He calculated that was safer than saying he had been at a film school.

So, we set out to train people as independent film-makers, probably to work in a freelance capacity rather than as members of staff.

For too long most film schools defined the director as the principal or even sole author of a film, to the virtual exclusion of other major contributors. This tendency might have gained some degree of credibility in the great schools of Łódz, Prague and Moscow, in the sense that in these countries the entrepreneurial producer was not an important or even an actual element, but it spread with the *Nouvelle Vague* in Western Europe and with the rise of the *auteur* system. When the Lloyd Committee toured

looking for suitable models for the National Film School, looking particularly at Łódz, Paris, Rome and Stockholm, a report was written outlining the basis for a future curriculum without mentioning the need to train producers. We did not get around to addressing that issue for many years and, when we did, it was as part of a radical restructuring of the whole school, in which we began to select students with a specialisation in mind. Producing then became one of ten departments. This change, although it was welcomed by the industry, was not unanimously welcomed by my colleagues some of whom thought we were abandoning ancient principles. I suppose I could have been flattered by the status of ‘tradition’ being given to something invented only about nine years previously, around my dinner table, but in fact this change proved to be a stone which stuck in the throats of some of our best teachers, and was not wholly resolved by the time I retired in 1992 – approximately ten years later.

When I retired I could say I had enjoyed most of the 18 years I spent there, and that the mission, or at least part of it, had been accomplished. The British film industry was not a much healthier beast, but that was not our fault. When my post was advertised, there were almost as many applicants for it as there had been in 1969 so, although it was known to be a hot potato, it was still seen as a good job to have

My successor was Henning Camre, and he wasted as little time as possible in transferring as much as he could of the Danish Film School model where admission by department was normal, to England, even to the extent of having the same number of students in each department, so that cohorts could come together and could stay together.

The Danish school was smaller than at Beaconsfield, admitting students only every second year, and keeping them for four years rather than our three, but looking at how the Danish school has helped revitalise the Danish industry, I think we have to acknowledge that this model has been effective, at least in Denmark where the state through the agency of the Danish Film Institute, where Henning is now Director, is the principal gatekeeper of the film industry. As I considered my future without Beaconsfield, it struck me that while we may have been late in starting the training of producers as key elements in building or re-building an industry, when I left there were, I think, only four or five other European schools doing it – La FEMIS in Paris, the Film and Television Academy in Amsterdam, the HFF in Potsdam and the Danish Film School.

Even before I left Beaconsfield, I was busily preparing my apologia for having introduced producer training so late in my time at the school. The first glimmer of the idea for ACE in fact appeared in my head while I was at a CILECT event in Budapest. I met wonderful directors at that school

and later realised that they would graduate into a world which was becoming increasingly unfriendly to them and loaded pretty heavily against them. How wonderful it would be, I thought, if there were young producers of the same or similar generation who could put together the teams which would be essential for their assault on the ram-parts of commercial cinema. This idea was strengthened by an event which I organised at the Edinburgh Film Festival – when we had students present from the NFTS but also from various schools in Europe – whose films were screened at the festival and who participated in a debate about the future of European cinema. It became surprisingly evident that something so apparently benign and uncontroversial as that topic – “European Cinema” – was the cause of huge dissension. Most people present thought there clearly was no such thing as European cinema. They thought we should instead be talking about ‘the cinema *in* Europe’, British, French, German...and so on. The students present had no difficulty with the concept of European cinema. For them it had aspirational importance – they wished, as a generation, to create a European cinema.

I think they were right, and that they are beginning to have it. My colleague of many years, Simon Perry, lately head of British Screen, and now President of ACE among other things likes to speak of Europe as being the ‘home market’ for European films rather than, simply their own individual domestic markets, and I believe that ACE and, increasingly, CILECT schools in Europe, are pushing in that direction.

One of the recurring issues of debate, in that context, concerns the question of language. Should films be made in English because that, increasingly, is the language of commercial cinema? At ACE we don’t think so unless it is correct for the subject and the location. But this is a debate which must be taken up in CILECT schools – if that is not happening already.

If the drive towards European cinema is an initiative based only or largely on a negative attitude towards the dominant cinema of Hollywood, rather than on the creative act of celebrating the different cultures, peoples and landscapes of Europe, it will almost certainly fail. Our students, and our audiences, like American cinema too much. I think that is the case globally.

But think of the talented graduates of the Budapest school who were part of my original idea for ACE. When the walls came tumbling down and their cinema was no longer protected, they were often at a loss. They had learned the languages of filmic metaphor to free them from state censorship and had now to learn the languages of action-driven movies while still preserving their own culture. Some managed to do it – others have been driven to stale and not very interesting imitations of the “real” stuff. And yet – let me

not over-simplify the issue – US studios are more and more dependent on the so-called “independent” producers (look at the Oscars of recent years) who are in turn just as likely to be influenced by the film-makers of other countries as by their own heritage. The bridge has two-way traffic.

But what, if anything, has this to do with CILECT? And with its member schools?

I remember one incident which suggested that many of our home-grown solutions to problems do not translate very well to other situations. Different situations require different strategies, my teacher of this lesson was a lady on the staff of VGIK in 1974. We were on our way home from the Congress of Tokyo. Vitaly Zdhan had persuaded many of us to travel from Paris to Tokyo on Aeroflot, stopping in each direction in Moscow. On the way out we were received grandly as *delegaty* and had a wonderful time in Moscow. On the way back, however, Vitaly stayed on in Tokyo for some additional shopping, or to sabotage Japanese cinema or something like that, and we landed in Moscow with no status, and therefore, it seemed, very few prospects. There is no time for all the incidents to be reported, but they are worth the telling some day. Suffice to say that when we arrived back at the airport for our flight back to Paris, we discovered that our lack of status had made us invisible, and the flight had been cancelled.

Enter stage-left Marina, member of the foreign language faculty of VGIK, lover of Shakespeare and of Charles Dickens. She pointed out to the director of the airport that we had only transit visas, timed to expire just after the scheduled time for our departure. She wouldn’t presume on his hospitality and leave us in his care, so she would take us all back to Moscow. That wasn’t a problem. The problem was what would happen later, when the police arrived at her apartment? Would she be arrested or, when she explained the situation, would the police come out and arrest him? After looking at her for a few minutes, he made a ‘phone call and reinstated the flight.

Then came the problem with checking in – we all had too much luggage, but as *delegaty* this had not been a problem going out. Enter Marina again – *These gentlemen are not ordinary passengers. They are film professors. And their luggage is*

not ordinary luggage – it's full of films – films made by their students. Films are very heavy. But the films do not belong to these professors – they belong to the world. The professors should not have to pay for extra baggage – the world should pay. But how can the world pay – it's not possible – so we should pay. Not quite knowing what Marina was doing, we could only watch the check-in supervisor getting more and more confused. We learned later that she ultimately said to Marina – *Comrade! Are you trying to trick me? Yes comrade,* said Marina. *Oh well, then – alright – they can go through.* Later, I asked Marina if she could come with us to Paris, to negotiate the transfers there. She shook her head a little sadly and said – *Colin, I don't think it would work over there. You don't think the same way.*]

Inside CILECT we have some very important things in common. We have talented students who are ambitious, we have a mandate from those who support us to make an important contribution to the education of those students but also to the cinema of our country or region and inside CILECT we have the opportunity to maximise our advantages by significant and fruitful co-operation.

For me, a model of that co-operation inside Europe was the GEECT project *Triangle* organized by our President, Caterina D'Amico. The three points of the triangle, writer, director and producer, were each explored and the relationship between and among them examined. I wonder how many of our schools would have failed to benefit if such a study had taken place 20, even 10 years earlier. Although this was a European initiative, discussed within a European context, this must surely be a model which could be taken up in other regions.

In fact, I believe the regions should be used in this way – to try out ideas, report on the results and then export the model to other regions. Not everything need be tried out everywhere at once. Regions have differing priorities and would in any case make whatever modifications were necessary for regional relevance. The publications office of CILECT could take on the task of publishing these occasional reports, and biannual Congresses would provide the platform for continued debate of the issues raised. Some, perhaps even much, of this happens already. If it were made a more systematic part of CILECT methodology, another real

value of the regional structure would emerge, as different regions report different conclusions. It all sounds like fun.

And it makes very concrete the implementation of the bed-rock responsibility of all CILECT members towards the “rest of the world” as detailed in the association’s founding documents.

I can remember a number of occasions when schools were threatened with closure or with a significant reduction in resources, when this international body might have been able to give more support than their national colleagues could, and as a result, significant training resources were lost. Of course, you cannot foresee all the local conditions, and these will vary from country to country. But if the Executive is informed by a school that it is in danger, and seeks the help of CILECT, it's then not much more than a matter of trust which could inform the Executive to act, in the most appropriate way, in defence of that school.

Finally, my most vivid CILECT memory, which combines the key elements of CILECT: internationalism, regional concerns, and warm friendships. It happened when I was elected President in Edinburgh, and the final dinner for participants was held in the banqueting hall of a splendid old Scottish castle nearby.

The retiring President was Manuel Gonzalez Casanova of CUEC, and I explained to him that we would be serving one of Scotland’s national dishes – the haggis, and we wanted him to recite the poem by Robert Burns “Address to the Haggis,” and to wear full Highland dress, which he agreed to do...so long as I did the same.

A Scottish student, Brian Dunnigan, now a teacher at the London International Film School, coached Manuel for several days. The results were spectacular. You should know that when haggis is served ceremonially, it is brought in by a waiter carrying it on a silver tray, preceded by a Highland Piper, playing his bagpipes, which like haggis, are an acquired taste. On the tray, in addition to the haggis, are four glasses of a good whiskey, and a dagger. The dagger is handed to the speaker who will address the haggis using Burns’ words, and at a key moment (*Gie her a haggis!*) he stabs the haggis.

Manuel had seen too many Japanese samurai films so, when he got to that point, he stabbed the haggis with so much ferocity that bits of it flew everywhere. Sitting next to him, I had to duck, and the waiter had to deal with the haggis shrapnel which landed in the four glasses, before solemnly handing one glass to Manuel, one to the piper and, after pouring the third over the wounded haggis, he drank the fourth himself.



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He established the Graduate Program in Documentary Film and Video at Stanford University, where he is a professor. He was a

founding editor of Cambridge Studies in Film and the Quarterly Review of Film Studies. He wrote 50 Years CILECT: A History to commemorate the 50th anniversary of CILECT's founding.

CILECT AT 50: WHAT THE PAST LEAVES UNANSWERED

There are some major themes which recur in CILECT's history, and they point to questions worth asking about the future of our association.

Let me begin with some really good quotations. Nothing too revolutionary, but it is well known that academicians love quotations:

"Without History, No Life", West African proverb –That's good. "History is indeed the witness of the times, the light of truth.", Cicero –That has a classic charm. "Those who cannot remember the past are doomed to repeat it.", George Santayana. –Pretty depressing. "The past is never dead. It's not even past.", William Faulkner.

All of these sentiments have a certain truth, but William Faulkner's definition fits CILECT like a bespoke suit. What is it about the past keeps haunting us?

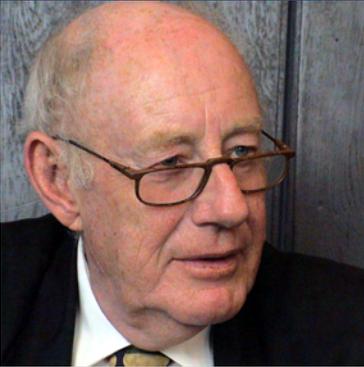
In no particular order, here are some of the dilemmas that have remained unsolved for 50 years:

- Should CILECT be inclusive or exclusive? Debating the question of who can be a member has been a continuing activity of the association from the first meeting of the old CILECT Bureau in 1955. There was a tension between the idea of an exclusive organization whose members were the best of the elite among film schools, and that of an inclusive organization in which the most advanced members could be of assistance to good schools striving to improve themselves. At the time, delegates were aware that they could expect many new schools to be established, and there was no agreement on unambiguous and clear criteria of what should be required for CILECT membership. This discussion reappeared again in Berkeley in 1961, in Vichy in 1970, in Sydney in 1982, and keeps re-occurring about once a decade. How do we negotiate between the desire for excellence and the recognition of diversity? Is this what we want?
- Then, there's the dilemma of really busy people attempting to run a voluntary organization. The Executive Council is elected and unpaid. All of the officers have serious

responsibilities at their home institutions. CILECT officers spend at least 20 days annually in meetings on CILECT business, and countless hours working for CILECT at home. Much of the cost of transportation comes out of their own pockets or the budgets of their schools. How can CILECT be more efficient, and how can the association ensure that officers can come from less wealthy schools?

- Should CILECT be pro-active or reactive? At the Oaxaca Congress in 1995, the Executive Council thought that it was important for the membership to prepare for the looming digital future, interactive narrative and even video games. Some of the delegates severely criticized the Executive for being wildly unrealistic. In retrospect, it seems that the timing was right, but should the Executive lead or follow, and if it is to lead, by how much?
- How should CILECT fulfil the mandate in its statutes to spread film and television education throughout the world? It took almost 30 years of discussion to create the CILECT/TDC program to do so, but in 2002, an initiative to put the program on a solid financial base was rejected by the General Assembly. How should CILECT proceed, or should it proceed at all?
- Then there is the eternal problem of Communication between the Executive Council and the membership, which keeps re-occurring in the minutes like dandruff on the shoulders of a dark suit. Over the years, the Executive Council and before it, the CILECT Bureau has been criticized by delegates who are unaware of information that was sent to the school and is resting unattended in a stack of papers on somebody's desk. How can we make more teachers aware of CILECT's work?
- How to increase the participation of members? The "project system" was intended to generate useful cooperative activities among schools, but many turn out to be brilliant solo performances instead.
- Finally, what is the role of students in an association of schools? Students are the *raison d'être* for each of our schools, but students' time in the schools is relatively brief. Should CILECT activities focus on educating the students directly, or should we be concerned with educating their teachers.

None of these dilemmas is insoluble, with the good will and cooperative spirit that has characterized the association since its very beginnings. While the technology of film and television will surely undergo radical change in the next fifty years, the common goals of CILECT members will ensure that it is strong and takes a leadership role in the pedagogy of the future.



Dick Ross began his career with BBC Television.

In 1980 he became Professor of Film at the Royal College of Art in London, and in 1989 he was appointed co-chairman of the Graduate Film Program at Columbia University. He

chaired the Graduate Film Department at NYU's School of the Arts, and then became Head of Curriculum, then Deputy Director at the National Film and Television School, in the UK He is honorary professor at HFF-Munich, and a visiting professor at film schools in Berlin, Helsinki, and Jerusalem and is Research Professor at the Norwegian Film School.

He has conducted master classes in storytelling, screenwriting and script development at film schools in France, Sweden, Germany, Belgium, Spain, Switzerland, Italy, Turkey, Israel, Norway, Finland and Mexico.

He has completed a two-volume study of the Short Film with particular reference to storytelling (Short Films - A Teacher's Source Book, Vol. 1; Strategies for Storytelling, Vol. 2) for CILECT. A collection of his master class lectures is due for publication.

THE PAST AS A GUIDE TO THE FUTURE

Quotes are a key component in the armoury of the academic – enabling one to win an argument even before starting it, because quotes are proof of the company one keeps. There's no contest between me and Cicero, so I'll have to resort to my own particular way of getting started.

I am in the business of story-telling. So I start with a story, but before I do so, I would just like to say that looking back often switches on a rosy lamp and everything becomes pink and sweet. The past is always another country. If this panel is to prove its worth, we should switch off the lamp.

I recall overhearing not so long ago, some students who were in their final year before graduation. They were discussing the upcoming graduation screenings. In this particular school, the practice was that at the graduation screenings each student director was invited up on stage to say a few words before their final film was screened. I think this is a quite common practice.

It was very disconcerting for me to listen to this conversation in the canteen. They were planning their speeches and each one of them was going to mount a ruthless attack, using the stage, and their big moment, to expose to ridicule all the lazy, incompetent, indifferent, uncaring bastards who had failed to teach them anything, who had made their lives sheer hell.

I could hardly wait for graduation day. I thought this is going to be marvellous. Then, when their big moment came, what a transformation!

Each student came forward, one after the other, eyes glistening with tears of intense emotion, struggling to express their gratitude to every tutor, canteen lady, car park attendant, and their parents, for the greatest years of their lives.

I have, in the book Henry has compiled, outlined my own debt to CILECT for the shape of my life – certainly over the last 25 years, so my observations can set a little to one side. Been there, done that.

Henry Breitrose quoted George Santayana's famous observation "Those who cannot remember the past are doomed to repeat it." Here is another one from the same pen:

"The family is the ultimate sanctity. It is for families that battles are fought, and dreams are dreamt."

I might extend that by saying that CILECT is the only family we have. The battles have significance only during the blood-letting. It is the dreams that count.

Dreams lie beyond what we call “now”. This, I think is what William Faulkner is inviting us to consider when he said “*The past is never dead. It is not even past.*”

Dreams are ahead. We can only acknowledge their possibility today. We have to look instead at what the past promised and delivered, and what it promised and failed to deliver. The balance sheet does not always look so good to me.

Now for the tough questions:

The first real question is whether CILECT should be inclusive or exclusive. This is, for me, dodgy ground, because I am not sure exactly what these terms mean in real life. CILECT has spent a lot of time, effort and members’ money deciding who should be a member or not. Fifty years down the line, this looks like a massive waste of time, if not money.

I recall, twenty years or more ago, the boy, Henry Verhasselt – looking roughly the same as he does now, reporting back from a visit from some netherworld, that some new film education institute was trying hard, but did not yet have the status, governmental support or considered curriculum to justify the accolade of CILECT full member. The CILECT Executive spent hours – if the minutes of the meeting are a true reflection – discussing this problem before regretfully advising the applicant institution that they needed more time before applying again.

I recall – was it in Los Angeles? – the moment when one of the Greek schools was elevated from associate member to full membership. Certainly the decision was not taken on the basis of excellence, but out of a sort of sentimentality. A reward for just sticking in there.

What we did not appreciate was that the decision became front page news in an Athens newspaper. In such places CILECT recognition was an accolade. Interesting, since today, almost any institution with an involvement, rather than success in film or television education can qualify for a whole range of membership categories.

Henry puts it elegantly, when he asks “how do we negotiate between the desire for excellence and the recognition of diversity. Is this what we want?”

The problem – at least for me – is that CILECT cannot handle the concept of diversity anymore than the Iraqis can handle the notion of democracy. That is, I know, a cheap jibe, but we are using terms that are equally dangerous. Because they imply grand designs. Promises that we cannot hope to keep.

When I first heard about CILECT 24 years ago, I imagined that it was rather like the British Medical Association – or any other national medical association for that matter. In other words, it was a central focus – not just a union of professionals, or even a dissemination point for information, but a guardian of the standards by which the profession operated. It radiated dignity and a sense of purpose. There was a pride in membership, because it represented the pinnacle of aspiration. The accolade of the association was the equivalent of the laying on of hands by a medieval pope.

CILECT had a huge problem. It laid claim to excellence, but it shied clear of defining it, because it was also playing politics. “No intrusion” was its watchword. “We cannot intervene”. They played politics like some left-bank student dressed all in black, hating daddy, and clutching the latest Camus novel as he waited in line to see the next Godard movie. Or whatever the particular national trend might have been.

Should CILECT, as a gathering of the elite schools, have deigned to reach out a helping hand to schools striving to improve themselves? Was that really a central issue in the past? Only in a cultural colonial sense. The issue, it seems to me, is that CILECT never found an answer to the inclusive, exclusive proposition. Did we really give a damn – within the organisation – about individual members striving for excellence? What concrete actions did we take to advance such aspirations?

Of course, we watched individual schools rise with some awe, as a new director created his or her institution to their own vision and standards. But we watched them fall too, or simply fade away. I remember the case of the film school at the Royal College of Art – a school with which I had some connection. When it was being killed off, there was no collective voice raised from CILECT. In those days we did not interfere. Yet the RCA was also one of the original founders of CILECT.

I suspect that this negative approach has gone for good now. Only a few days ago, I, along with all the other members of CILECT, received a letter from the Mexican school, expressing their gratitude for the key role CILECT played in saving their institution; not only saving it but helping to ensure a better financial future.

There was a cry in the revolutionary Sixties: “The whole world is watching”. Well, in our terms, we have, in the case of Mexico, demonstrated that CILECT was watching – and it acted. Finally, we proved to be a force.

This I would urge is one key lesson from the past we appear to have learnt. But we have to be very careful – it seems to me – that in answering that question, we do not reveal our west-

ern cultural arrogance. There is more than one version of excellence.

If we look at a decade of CILECT projects considered suitable for investment, how many were dedicated to assisting a desire for excellence. How many were ploughing old furrows? How many were accepted because the proposer was either a *bon vivant*, an old chum, or a potential troublemaker? How many project reports endure from one Congress to the next?

Therefore, personally, I think that CILECT has relinquished any realistic claim to even marginal exclusivity.

As we look to the future, we might ask: Are the locations approved for Executive meetings the most cost effective? The quick answer of course is that much of the cost is covered by the host school. And for the host, there is much kudos in having the great and the good of global film education as your guests.

Meetings in windowless rooms sound like a grim sentence... time spent in Orwell's 1984. Actually, the meetings – as with all meetings – only need to be as long as those taking part want them to be. Collective pondering is a pleasant indulgence, when advance briefing and committed preparation can help informed discussion.

I feel, and I may be wrong, that those who work so hard on the executive enjoy it greatly – not the least because they are bound by friendship as well as by common cause.

But membership of the Executive is expensive. The number of schools who can afford to underwrite this patronage is extremely limited. The value for money measure is incalculable for the general membership – but this should not be taken for granted, because I detect a growing unease in many schools about their finances in general. The fat years are really over.

I am too much of a coward to ask whether CILECT itself represents value for money. But I am sure that some delegates this week will do so.

Should CILECT should be pro-active or reactive?

I was responsible to the Executive for organising the Oaxaca Conference on the Digital Future. At the time I could not even use a mobile phone and I had a wind-up computer that denied me e-mails. So I learned a lot.

Of course that conference came at the right time, to place the potential of new technologies on the agenda of every film school.

But for CILECT, “new technologies” became a sort of comfort blanket, seized upon in times of stress for years to come. Long after new technologies became old, successive Con-

gresses revisited the future for a few days, then returned home to their Steinbecks to wait for the inevitable drop in prices before converting to Avids and the like.

The problem was not complicated. We persisted in pursuing a topic that had quickly become marginalized.

CILECT should stop concerning itself with equipment – but should refocus instead on practice, methodologies and standards of education and research.

Now we turn to the central issue of CILECT's responsibility for spreading film and television education around the world. This is probably the most sensitive issue carried forward from the past.

However there is a salutary lesson to be learned from the fate of the TDC Programme, which was discontinued at the Melbourne Congress. CILECT, like any association, *is* a collective of its members. Business and policy carried out in the name of the members must be transparent and open to scrutiny and review. Power can be delegated only so far. Just as it can be given – so it can be taken away. I am sure that during this Congress this subject of global responsibility will be debated vigorously. But it is not that responsibility that should be challenged. It is how it is *exercised* that should concern us. Policy is merely platitudes if not backed by a programme enthusiastically supported by the majority of members.

Then there is the matter of communication between the Executive and the membership.

The problem is NOT on the side of the Executive, it is a communication problem of the membership with the Executive.

There is a lesson to be learned from the past.

CILECT for most of its life has been an association of School Directors. They attend the congresses and they receive the mail. I have been head of three film departments. I was once described as being like a gazelle with dysentery – leaping from one crag of expediency to the other.

Those of you here who are directors should reflect on the towers of papers, old student scripts, trade magazines and the like that smother your desk. CILECT documents gradually turn yellow in the pending tray.

How many times, when a new project chair outlines his or her projected research and says “I'll begin with a questionnaire to all the members” has the general assembly collapsed with laughter.

In Oaxaca, Caterina d'Amico dared to suggest that if CILECT was about the evolving world of film and television education, shouldn't it involve teachers and teaching prac-

tice? She felt compelled under unfair pressure to withdraw her proposal, but when she took over the chair of GEECT she put her belief into practice. It resulted in a renaissance for CILECT in spite of itself, as a flood of conferences, seminars and shared information united teachers under the CILECT banner. Now, teachers are getting real value out of CILECT – not just the school directors.

So I would make a radical proposal – at least half seriously – that we should appoint teacher representatives as CILECT members – and ban school directors who merely impede the significant work being carried out these days.

And we all know that behind every school director there is one amazing, unassuming worker who actually holds each school together. Address the mail to these people and it will get answered. Questionnaires will be completed. Participation information will be received by return of post.

And invite them to the Congress as a reward every two years.

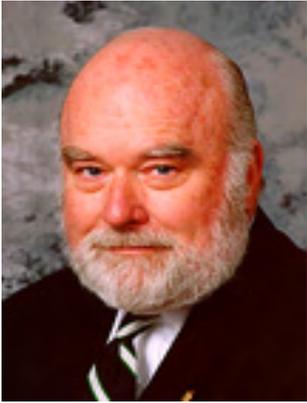
I know there are lists of CILECT contacts for each school. But they have, mostly, had the task thrust upon them. And it shows. This really is a case of SHOOT THE DIRECTOR.

How to increase the participation of members? Too often projects became solo efforts. True – mine was one of them.

But surely that lesson has been learned. It seems to me that most projects now are built around conferences for teachers. These do involve many schools. The problem now is the reporting of the event by way of significant papers and publications. They are promised but rarely materialise. Or if they do, there has been little attempt to edit them into a format of genuine use to other teachers.

And finally, what of the role of students within CILECT? This is a dangerous topic to voice in Helsinki, because our host, in his even wilder young days, was the Finnish student rep to a CILECT Congress. The mind boggles.

I certainly agree that CILECT could godfather the creation of a world-wide student association under the CILECT umbrella. It is worth thinking about. What is not worth thinking about is bringing in young fresh energy to CILECT itself. Surely one of the great attractions of the Congress is that it gives a week-long respite from the demands and angst of our respective student bodies.



Donald E. Staples is Professor Emeritus at the University of North Texas.

He was Vice-President of CILECT from 1984 to 1988 and has been attending CILECT Congresses for 42 years, many of those years as a delegate of the University Film and Video Association.

He was educated at Northwestern University and the University of Southern California and taught at Ohio State University, New York University, and the University of North Texas, where he was chair of the Department of Radio-TV-Film. Most of his published works deal with film history and criticism, and he uses his experience as a film maker to write from a production perspective.

A VERY PERSONAL REMINISCENCE

My first knowledge of CILECT was in 1958 at the annual conference of the University Film Producers Association (later UFVA) in the Black Hills of South Dakota. Don Williams and Herb Farmer made a report about CILECT since UFPA was a founding member.

A few years later, Henry Breitrose and I were “observers” at the 1961 CILECT Congress at the University of California, Berkeley. We had to sit away from the official delegates on some hard straight back chairs; however, we saw some excellent student films. The Polish delegation proudly showed a graduation project entitled *When Angels Fall*. When it was over I said to myself that I would never forget the director’s name, Roman Polanski.

CILECT seemed to be a wonderful organization of film school professors and administrators from all over the world who were concerned with training future film makers. I was impressed and accepted the opportunity to be a delegate to the 1974 Congress in Tokyo. This time I knew I would get a better seat and I have been attending Congresses and General Assemblies ever since. So has Alan Rosenthal whom I met in Tokyo at the Imperial Hotel while we were checking in at the counter side by side. We palled around at the restaurants and bars, getting over jet lag in the process. Alan recently told a group about this experience and said that we had a relationship just like the couple in *Lost In Translation*. Well, not exactly, but we have been friends ever since. I only wish that as we departed I had whispered in his ear, “At least we will always have Tokyo.”

Reflecting back on these forty-three years of meetings, the friendships, conversations, screenings, and camaraderie, the years are remembered so well. The presentations, statutes, bylaws, committee reports, and elections fade from memory. Each new meeting has a sense of “*déjà vu*” for me. Or, as Yogi Berra said, “It’s *déjà vu* all over again.” CILECT is always in a state of flux reinventing itself.

New members often don’t know the history of the organization and are

frequently adjusting and tweaking the statutes, bylaws, and project designs trying to put their own spin on the past. Often these changes are motivated by personal agenda to promote the view of their school, country, or self. This action stirs the pot, but rarely produces a product which shows improvement and often merely repeats past mistakes. Again, it’s *déjà vu*.

The heart and soul of CILECT is the attitude of helping each other to better teach the film and television students of the world, whether they be at one of the older established film schools or at new institutions from emerging nations and countries lacking in media education. We have a partnership with UNESCO because CILECT is truly concerned with education scientifically and culturally.

What CILECT needs is continuity. I urge all of you to continue to be actively involved with CILECT for many years so that an ongoing relationship may be established. Yes, you need to make a commitment. Some schools seem to think that it is nice to pass the delegate hat around so that other faculty can have a nice trip; however, that means that the school’s new delegate has to be re-indoctrinated each time a there is no progress. I challenge some of you younger delegates to start your own forty-three year connection with CILECT. It is a great experience.

Looking back at all these years and experiences makes me realize how valuable my relationship with CILECT has been. It has benefited me personally, given outstanding events and connections for the University of North Texas, made an invaluable international involvement with the University Film and Video Association, and indirectly has influenced two former associate members of CILECT—the Society for Cinema and Media Studies and the Broadcast Education Association. This global connection dedicated to improving film and television education at the many schools around the world and at the emerging training facilities in younger countries has proven to be a vital force that continues to exert its influence through its many committees and projects. It has helped me to be a better teacher, administrator, and committee member who might have made some ongoing contribution to the field through my students—the next generation of teachers, scholars, and practitioners.

My four years as one of the two vice-presidents of CILECT will always be one of the major professional highlights of my life. This meant that I was a member of the Bureau that met two or three times each year. The Executive Director, the Officers, and sometime a committee chair or two would get together for a few days to work on membership problems, Congress and General Assembly planning, statutes, resolutions, budgets, and training initiatives. The Cold War was still a reality; however, the Bureau meetings were my opportunities to interact with colleagues from behind the Iron Curtain—the Soviet Union, East Germany, Czechoslovakia, Poland. Others were from Europe, Scandinavia, and Japan. This was a film professor’s education of a lifetime and it will always remain close to my heart—wonderful international travel and wonderful international people—professors and administrators from the leading film schools around the globe.

During these forty-three years I have had the opportunity to host many representatives from CILECT schools in my home when they came to visit the United States. I have also made some very special life-long friends. It has truly been a wonderful adventure.



Don Zirpola is Vice-President for Finance of CILECT.

He has been a professor at Loyola Marymount University's School of Film and Television for over thirty years and has been active as a producer, director, writer, and editor.

He teaches courses in producing, directing, and advanced production, and directs the USC Universal Studios Summer Producing and Directing Workshop.

He served for twelve years as chair and director of the School of Film and Television at LMU, was the founding Dean of the Television and Film school he designed at the Hong Kong Academy for Performing Arts, and was President of the University Film and Video Association.

CURRICULAR TRENDS: PRODUCTION DESIGN

Dear colleagues, I want to welcome you to a panel on a subject that CILECT chose to examine at its very first Congress, almost 50 years ago.

Production Design is one of the most important and influential areas of the creative process in global cinema production. When I proposed this panel on curricular trends I was unaware that it had been so important to the membership of CILECT then. It seems even more important now. The production designer's role has become more pivotal and arguably, one of the most important as we have gone deeper into a digital age where no one knows what the future will hold.

Over the many years I have been teaching and working in film, it became increasingly clear that production design is one of the most essential thematic elements in the realization of a film. This became especially clear to me during the USC Universal Studios Summer Producing and Directing Workshop, which I have offered since 1978. The workshop is based on having the best practitioners working in Hollywood and internationally, come to reflect on their past and present work. They offer advice to the students, who also come from around the world, as they working on their own projects un-

der the workshop umbrella.

Producers, writers, directors, sound designers, and editors have always been popular with the students, but I was fascinated that over the years the students were increasingly drawn to the actual design of the production and its visualization by the director, cinematographer and ultimately the production designer. Visiting sets in all levels of development illuminated the process of realizing the screenwriter's story. All of its concomitant variables were made manifest in the sets and the location, which represented the *mise-en-scène* of the whole enterprise. The students saw it all and frequent visits to the set often became one of the high points of the class for a new filmmaker. Besides that, movie executives love sets. It gives them a tangible idea of where their money is being spent and ideal venue for a party to influence guests!

Before "Pre-Viz" or previsualization became a normal part of the production process, especially on large budget films, the production designer worked with the producer, director and cinematographer to create a look of the film. An empty stage became a three dimensional space. Green screen and fabricated props took the on a sense of place that existed in the writer's and director's imaginations. It leapt off the page into a filmic reality that one could walk through and feel and see in three dimensions. In many instances, we were invited to these extraordinary sets. But as we know, production design is not just about sets. It is an artistic process that evolved from art direction, costume design, set decoration and the like that together with the cinematographer and director created the "look" of the film. The designer Dean Tavoularis believes that the designer should assume responsibility for the credibility of every setting that appears on the screen. The production designer is responsible for the look of the film in all of its aspects.

I have been blessed over the years to have witnessed and interview many of the great artists of the world cinema in this workshop class. The "A" list of designers have been my guides - Robert Boyle working with Hitchcock, William Sandell working with everyone from Martin Scorsese in Mean Streets, Paul Verhoeven, Wolfgang Petersen and Peter Weir - Total Recall, The Perfect Storm, Master and Commander; Joseph Nemec - The Shadow, the late Richard

Sylbert – Chinatown, and certainly Jim Bissell – ET, Jumanji, to name a few. Most recently I've had the opportunity to interview, learn and collaborate with a true visionary - Alex McDowell who has worked with Stephen Spielberg on many pictures most notably *Minority Report*, *The Terminal* and currently with Tim Burton on *Charlie and the Chocolate Factory*. The one significant unifying element for each of the designers was their keen interest in telling the story visually. Often it was their singular goal – the visual challenge of a new project whether it be the challenge of Bill Sandell to create the world

the process of narrative film production, from the procurement of financial resources for the production through every facet of the project's artistic and economic life.

Alex was with us in Helsinki and while his presentation along with others was not recorded for technical reasons, his paper and a provocative essay are included here. One on "The Impact of Tradition and New Digital Technology in Film Design" and another in response to a Q and A that we had not time for during the presentation on "Why Build Sets at All?" in response to questions raised by audience discussion of leaders from our schools.

I also felt it was of pedagogical importance to have two very



of the "Flintstones" or Alex creating a chocolate factory. The myriad elements of design in all its digital and analogue modalities to create a filmic reality has been the keys to the toy store of the designer and the story. Designers love movies.

I invited Alex to come to this panel because of some of the extraordinary processes he is creating with teams of creative people on a production design Mandala – a symbolic representation of the production process design from the previzualization of a film to its release. It is my observation and conviction that Production Design will become the pre-eminent thematic element of

distinguished schools present their Production Design programs. At the time of the Helsinki congress, few schools had fully realized Production Design programs. Among them are the Netherlands Film and Television Academy represented by its Director, Marieke Schoenmakers and our hosts, The University of Art and Design, Helsinki represented by Katrina Ilmaranta, Head of Production Design.



Alex McDowell is a Production Designer (The Crow, Fight Club, Fear and Loathing in Las Vegas, Minority Report, and The Cat in the Hat) whose work integrates digital technologies with traditional design to allow unprecedented control over the look of a film.

His approach enables the strands of 2D and 3D concept and set design, locations, props, lighting and camera, visual effects and post production to be fully linked to support the director's vision and the visual consistency of the film.

He is a graduate of the Central School of Art in London and began his career as a graphic designer for London's punk music scene and segued into music videos and production design for commercials and films. Alex McDowell is founder and active member of Matter Art and Science, a network of designers, filmmakers, scientists and engineers.

THE IMPACT OF TRADITION AND NEW DIGITAL TECHNOLOGY IN FILM DESIGN

Francois Audouy/ Alex McDowell/ 2004

The digital revolution is changing the way we design, think, imagine, visualize, work and live. But all this present and rapidly evolving digital technology is misunderstood and overwhelming to the artists who can most benefit from it.

Present Advances & Impact

Many film artists currently work in a dysfunctional design family of classical masters working side-by-side with progressive whiz kids. Both sides think they can do it better and faster than the other side. A few are stuck in the middle. Digital technology has the advantage of accuracy and adaptable re-tooling in the fast changing conditions in film preproduction. Analogue design remains more instinctive (ideas go down on paper much faster), and taps into the invaluable experience of traditionally trained designers. This complicated association of talent more than ever requires people at the helm who understand the strengths and weaknesses of both, and can use them in collaboration, exploiting the advantages of each.

It is important to stress a couple of things:

First, that film more than almost any industry can and should continue to tap into the skills of the traditional crafts. There is no advantage to the designer to allow digital technology to replace the pencil, which is still the most efficient weapon at our disposal.

Second, digital tools are just that, tools, and should always be used in context. 3D set design has limited use in creating 17th century architecture.

The Studio System

It is interesting to observe the differences between the old

studio-system and new system of assembling art departments for (relatively) short projects that require more complicated infrastructures. The old studio system was in many ways better adapted to embrace new technologies and the digital design process because time wasn't wasted ramping up for each new project. Artists' strengths were used to better effect because managers knew the strengths and they knew the weaknesses of each person. There was a history there. Also there was a defined workflow, effective communication and a proven process.

But in the new corporate world of filmmaking, the preproduction process increasingly requires the efficiencies of a centralized digital network, digital archiving, and shared data.

Digital 2D v 3D

At the moment there is a better understanding of how to use 2D digital technology for film design in preproduction. This is changing rapidly, however, as production designers and art directors begin to realize the deep resources of 3D tools.

2D is traditionally used as a conceptual art tool, taking photographic source material and textures and adding them to traditional art techniques to produce rich and convincing artwork to show director and producers the conceptualized final look of a set or scene. There is also a close relationship between the advances of digital photography in recording locations, and the possibility of overlaying weather, lighting, colour and dressing to an existing location.

In the past few years we have begun to use 3D set design as the underpinning of the 2D art, to give the view a greater degree of accuracy in relation to set and lens and scale.

Now 3D is coming into its own, and as not only set designers, but also 3D modellers and illustrators begin to use applica-

tions with sophisticated render and lighting tools, we begin to see 3D models that are indistinguishable from final photography. Because these models are intrinsically accurate and adjustable to changing conditions, they are increasingly useful to both the designer and director.

The next stage is the incorporation of animation into the conceptual stages of design. This is already happening in previz, and as the 3D designers use more and more animation software (as is happening in architecture, where new schools teach Maya as a design tool), it is natural to extend the design to an animated 'fly-through' of a design space. In prop design, the use of animation allows the prop builder as well as the director to see the desired final effect of a fully rendered, lit and animated prop.

A tremendous advance has been the ability to model sets or props and then send them to either CNC milling machines or stereolithography for construction. This is becoming the equivalent of hitting 'print' on a 3D printer. Every year this is getting cheaper. In the future, it will be cost-effective to manufacture a large percentage of the items in a film in this manner.

Future Trends

Scene Pre-Visualization

Arguably, the most industry-shattering trend in filmmaking today is Previz. Previz is simply *becoming* filmmaking. Gradually, the distinction will blur as directors become more comfortable with blocking, shooting, lighting, and editing their film before any film is exposed. Directors can assemble their scenes in Previz (even adding sound-effects and music) and these scenes are refined with plate shots and effects. Previz has been seen to save sequences from being cut from the budget when film executives get excited about watching an animated sequence.

These 3D previz animations will become not just guides for shooting scenes, but embryonic phases of the final shots in the film. Then they will mature as the film progresses *into the final shots in the film*. As plates are shot and visual effects shots rendered, the sequence will evolve and grow.

Set Pre-Visualization

A new term will have to be invented to separate the process of previsualizing the assembly of scenes in a film with the previsualizing of the

spaces those scenes will ultimately be shot in. We know that sometimes-physical models just aren't good enough to communicate a space to a director. However, digital alternatives are still problematic. The director can't control the camera. He can't feel he's in the space like he can by simply manipulating a lipstick camera through a foam-core model. In the next advance, technology will make the interaction with realistic (and relatively easily constructed) digital models a reality.

Efficient Asset Management

Data (assets) can be generated by a design team at such a rate that it is easy for the asset to become buried and hard to retrieve.

In the next few years, technology will solve this problem. Assets will no longer have to be stored centrally (on a server) and artists will find items on a network using Peer-to-Peer (P2P) software (much like you can search the iTunes libraries of all other users on a network). It's only a matter of time before an app is published that becomes a standard just like Photoshop or a web-browser. Perhaps it will even become part of your OS.

Universal File Format Transparency

One broad misconception is that with computers, you can "cut and paste" files from one computer workstation to another, with a click of the button. The truth is we're probably years away from this. Software companies insist on proprietary formats in order to put the squeeze on their competitors and we presently find ourselves having to rebuild the exact same digital models numerous times, even though the final data is essentially identical. This results in hours and hours of wasted time. A 3D file format standard is still years and years away, so today managers need to know the strengths and weaknesses of each format.

Lower-Cost Technology

The impact of gaming graphics technologies promises cinematic 3D rendering in real-time. From a recent article:

The next generation of consumer hardware is nearly upon us. It will be characterized by supercomputer performance. Multiple CPUs will together provide a teraflop; there will be dedicated multiprocessing GPUs (graphics processors)-also running at about a teraflop; floating-point pixels will enable superior image compositing. These systems will be 100 times more powerful than the current generation of gaming consoles. Today's game systems expend around 10 GPU cycles per vertex on average; the next generation will be able to expend 100 or more. This amount of processing per pixel will allow shading effects as complex as those we see in special-effects-rich feature films or animated films such as those produced by Pixar Studios.

Current-generation game systems average total character and scene loads measured in tens of thousands of triangles; the

next generation will dedicate that much complexity to single characters and much more to the environments. We will see multiprocessor rendering pipelines, sophisticated materials, and nearly seamless intercutting between live action or prerendered sequences and interactive content.

Hardware and software advances will bring cinema-quality scenes that today take hours to render into the world of 30+ frames-per-second gaming.

WHY BUILD SETS AT ALL?

Dear Don,

As promised, here are a couple of thoughts that struck me after speaking at the CILECT conference.

What I saw and heard in Helsinki from both teachers and students started me thinking about what a film school can offer its students, particularly in production design.

I was sorry we did not have time to engage in more question and answer with you and with my fellow panelists in front of such an august audience, but the one question from your North Carolina colleague Dale Pollock (how to deal with striking sets after a school production wraps) set me to thinking.

My first response to his question was to suggest setting up a traditional scene dock, where scenery from each production would be stored and could be reused and adapted by future productions. This would address rule one of design budgeting - try to reuse as many elements as possible in your sets. However it seems likely that storage availability and cost would immediately outweigh the advantage of not destroying the set. So I reconsidered:

Why build sets at all?

Film is traditionally learned by all the trades as an apprenticeship within the industry.

The production design student is going to enter the film industry as an apprentice regardless of the skills learnt. If they are lucky they are going to start work as an assistant in the Set Decorating and Props departments, build models in the Art department, work with the ADs on set. If they are not lucky they will make coffee or fix computer problems for their computer illiterate bosses. Eventually they will have seen the process of filmmaking from every angle, and finally from the angle of their chosen path as designers.

There will seldom be a time when a production designer in real world production will need to build and paint a set. If they do, any of them could learn most of the requisite skills in

an afternoon. That is not what they are at school for. If a production design student were to never build a practical set during their time at school they would have lost little that they wouldn't be forced to relearn when they start work.

But the intelligence, instinct and knowledge of pure design theory that will inform their entire career can be solidly embedded during their time at school.

are so many factors in production that a school cannot hope to replicate, that can only be experienced on a live set under deadline. Each film confronts the production designer with an entirely new set of issues. There is a limit to what one can apply from one production to the next, even if you've been working in film for years.

As we know, new film technology is increasingly accessible and affordable. Clearly schools are already jumping into bed with digital equipment, cameras, editing, etc.

If I were to combine what I know about the possibilities and future of digital technology with what I would look for in a someone who comes to me looking for work, and then applied that to a school program for design students, it might look like this:

For the more ambitious student projects, as determined by the script, use digital technology not only to conceptualize and previsualize the settings for a film, but also to build the sets virtually. Shoot scenes against blue screen, having blocked, rehearsed, and tested the scene in previz. Build the sets to an extreme degree of finish, better than one could hope to do with the limitations of a school budget. This can be done easily within the limits of a personal computer and affordable software. It can be done with clever use of 2D, or by mapping photographs onto crude forms.

Putting a film together in a virtual environment addresses most of the real issues that a production designer is going to face. Breaking down the script. Working with the director. Storyboarding. Designing the set to frame the emotional beats of the story. Using the appropriate means to get the story efficiently to the screen. Budget. Schedule. Collaborating with your fellow filmmakers. Learning all the languages necessary to translate the director and filmmakers vision into practice. Learning to properly appreciate the nuances of personality that are the prime force driving the success or failure of a film.

How then does the student learn the practical aspects of their craft?

Some of the most valuable practical experience can be learned in an intern/apprenticeship situation while a student is still at school. Do schools develop relationships with their local film industry, so that they can place all their students at some point in their studies within the film industry? In the US the students I hire gain points for the time they work with me,

and many of the crew I work with now came into the industry from having directly developed relationships with designers during their internship. Work experience is more valuable than set building, unless you want to work in construction, or as a set painter.

Location shooting can also provide the value of hands-on practical work with actual environments. Schools should be backed by local government in encouraging the use of locations for student projects.

And if the script demands elements that require practical sets, then so be it. Build.

But if the production design student tried to avoid building sets unless it be absolutely necessary, she or he would truly learn the value of the production designer's role.

What does the designer need to know?

What is important for the production design student to bring away from their filmmaking studies? I suggest:

Learning to draw. Life drawing is as useful to a film student as to an art student, and there won't be time to do it ever again, after school. Learning both the fine art line and the graphic line. A sketch to instruct a set designer is different than the sketch used to discuss a stunt sequence.

Learning perspective, and set design. With pencil and digital tools. Learning the traditional tricks of film and theatre - false perspective, foreground miniatures, matte paintings, backlit and front lit painted backdrops.

Learning 3D and animation software. One of my designers in Los Angeles, already highly proficient in 3D modelling software has left the industry for 3 years to go back to school to learn Maya. Your students will never have time to keep up with re advances of digital software and hardware if they don't have the language completely in place before they leave school. Whether or not they themselves are proficient in using the tools, the student needs to know what the tools can do for them.

Learning about post production. Editing and visual effects. Learning that there is no intrinsic difference between designing for practical or virtual sets.

Learning film and art history. And theory. Study-

ing painting, photography and architecture. They will never have time to do that again either.

Learning the value of deep research. Every film is a world unto itself, and needs a back-story much richer than a script can provide.

Meeting filmmakers of every description. A good part of my current process came from working with an animation director.

Watching films. All the time. Analyzing them in regard to the discipline the students are learning, and then again in regard to the other disciplines. Have production design students break down the lighting or narrative issues in a film. Learning the **theory** of film.

Learning to collaborate, to communicate, and to interpret. Learning to be self critical. Above all learning to question the status quo, so that the art of filmmaking never stands still.

What does a Production Designer do?

The Production Designer is undervalued, often by the film schools themselves, in relation to writer, director, cinematographer and editor.

I worry that the production design department within a film school is all too often considered as a facility to enable directors and cinematographers to make their films by providing a set construction department. I have seen that attitude infect film design students to the extent that they come into the art department with no real understanding of their position and role in the filmmaking process. This is compounded by the constant inquiry - "what does a production designer do?" Every school should have embedded in the student the answer to that question before they enter the industry.

To paraphrase your introduction to the seminar, **the designer's role is central to film production**. They are there at the start of production, often before the producer. They provide the visual codes that allow all of the filmmakers to enter the world of the script, the setting for the actors that allow them to emote, and the framework of a world that can envelop the audience. A smart producer will embrace the designer, because their schedule and budget stands or falls around the design planning. The creative heads - director, cinematographer, costume designer - must join with the designer to provide the core creative collaboration in any film. Practical and visual effects, stunts, grip, lighting, will all be compromised if they do not interlock with the art department.

There must be a proper understanding of the place of the production designer within the structure of film.

Alex McDowell, May 2004

Charlie and the Chocolate Factory
Pinewood Studios



Marieke Schoenmakers is the Director of the Netherlands Film and Television Academy, and a Director of the Amsterdam School of the Art.

She studied Anthropology and Sociology of non-western countries, specializing in Visual Anthropology. Her diploma project was a documentary on Tibetan weavers in Nepal.

She taught documentary filmmaking at the University of Amsterdam from 1987-1990 and worked at the Netherlands Arts Council and the Netherlands Opera.

Between 1996 and 2000 she was director of the Music Theatre (home theatre for the Netherlands Opera and the National Ballet) in Amsterdam.

PRODUCTION DESIGN AT THE NETHERLANDS FILM AND TELEVISION ACADEMY

I am extremely pleased that time has been set aside during this conference to focus attention on Production Design - a subject that our school regards as extremely important, and even essential. It is a subject that is still under development, particularly with regard to cooperation and interaction with the Visual Effects Department.

Before I tell you more about the Production Design course at the NFTA, I will start by providing some basic information and data on the academy so that you have a context in which you can then place the things I am going to tell you.

The NFTA was established in nineteen fifty-eight and has therefore existed for almost fifty years. These days, courses are provided in eight fields of study, namely screenwriting, producing, directing for feature and documentary films, camera/light, sound design, Production Design, editing and interactive multimedia/visual effects.

The courses last four years and students are required to have chosen a specific field of study when they register.

The foundation course is largely the same for all students. They are introduced to all the fields of study, a lot of small-scale exercises are carried so that the students can find out about each discipline and the students also attend theoretical lessons. The programme also includes lessons in the students' own field of

study.

In the second year, instruction is primarily provided in the students' own field of study with everyone contributing to joint exercises on the basis of his or her own discipline. The third year starts with a number of teaching blocks, after which students go on work placements and carry out a project lasting ten to fifteen minutes. The focus of the fourth year is on the final year project which generally takes the form of a film lasting twenty-five minutes.

The title that we are allowed to bestow in accordance with Dutch law is Bachelor of Film and Television. We are not at all happy with this title but that is a matter which we do not have time to debate here.

We admit seventy-five students per year, including ten students to the Production Design course.

At the moment we have two hundred and seventy students, of whom thirty-one are studying Production Design.

The academy has fifty-five permanent members of staff, of which approximately half are teachers. However, most lessons are given by visiting lecturers from the field. This means, therefore, that at least one hundred filmmakers are involved in teaching activities at the academy per year.

The school's budget, excluding accommodation and support departments such as the personnel and finances department, amounts to four million Euros. In addition, we receive around one million Euros in sponsoring per year, partly in cash, but more particularly in the form of facilities. With regard to the latter, we have the major advantage of being the only film academy in the Netherlands.

The academy is part of the Amsterdam School of the Arts, which also includes the Theatre School and the Conservatory of Amsterdam. In addition to being director of the film academy, I am also one of the directors of the School of the Arts.

The Production Design department was established at the beginning of the 1990's, in a period during which the majority of students and teachers did not really see the importance of setting up such a department. Luckily, one of my predecessors, Richard Woolley, had different ideas and the foundation was laid for a successful, flourishing, creative department which these days is a prized element within our academy and one that has been fully integrated into the type of education we advocate.

What are our objectives and how have we organised the courses?

The Production Design course profile is based on three important issues: the development of an artistic vision, the acquisition

of traditional skills, organisational and managerial qualities, cooperation

I will begin with the last issue, the capacity to cooperate. Attention is paid to this item from the moment of admission onwards. The school operates according to the principle that in your jargon is referred to as a 'rolling triangle'. We also approach all students as creators, as specialists who work together in a team and who all contribute on the basis of their own disciplines to enable a story to be told as well, as originally and as surprisingly as possible.

I am now going to give you an example of an important exercise in cooperation carried out in the second year of study. We refer to this exercise as the EFO, the *eendaagse fictie oefening* or one-day fiction exercise. In my language it sounds like UFO, but it has nothing to do with the extra-terrestrial! The point is that there is only one recording day available per project.

It is the first exercise in which all students are present on set in their individual capacities, based on their own disciplines. The cooperation between the students is the focus. Each student is supported by a coach, a professional from the student's field of study.

The project is initiated every year by Production Design and scenario students, Together they determine what the physical environment, otherwise known as the arena, is to be for the EFO, assuming that it can be constructed in the studios. They choose a physical environment, for example a Victorian stately home, a factory or a cruise ship. An interior and an exterior are then designed. The scenario students each write a story for the interior and for the exterior.

Research is also carried out, this year into cruise ships. Sketches are made and all the Production Design students make models. Together they put the different designs together to create a definitive design. This is then used to make a construction drawing and a definitive model.

It is at this moment that the Visual Effects students get involved. They make a three-dimensional model in the computer, with which not only the Production Design students, but also the Camera/Lighting students and, of course, the producers can get to work.

All the students then help with the construction work in the studio, under the guidance of the Production Design students.

After this, thirteen films are recorded during a two week period, each time with one day of rehearsals and one day of recording. Thirteen films are produced because we admit thirteen production students per year, seven for fiction and six for documentary work. The curriculum is the same for all the production students during the first one and half years of the course and they all therefore produce an EFO.

In the exercises in the third and fourth years, the Production Design students are involved from the earliest scenario versions onwards. The budgets that the school makes available for the exercises are managed by the production students. The Production Design students have to reach agreement with them and of course with the rest of the crew as well, concerning the partial budget for Production Design. All the students can express preferences for the composition of the crews but, in the end, the academy will decide on the definitive composition so as to ensure that the students can realise the competencies determined per field of study within a four year period.

In addition to the considerable importance that is attached to cooperation with the other seven disciplines, we of course devote a lot of time on the acquisition of traditional skills.

We consider it to be very important that future Production Design students learn how to build, paint, draw, sew, apply make-up, scout for locations, etc. despite the fact that, in their professional lives, they will of course be the ones who create the designs and manage others during execution. We are convinced that the acquisition of material knowledge, the use of tools and, for example, the translation of a sketch into a model, construction drawing or decor are essential elements of the Production Design course.

In the second and third years, workshops are organised in model drawing, computer drawing (we work with Vectorworks, the VE students then implement this in Maya and other software), virtual techniques, location processing, clothing, decoration techniques and special props.

There are also lessons in architecture, art history, film analysis, genres and other film-theoretical subjects. Of course there are also lots of excursions to costume and furniture rental companies and studios as well as architecture trips to Barcelona and Prague and last week a visit to the film school in Rome and to Cinecitta (thank you very much Caterina!).

The development of organisational and managerial qualities is also a point of attention during the course. This is a fairly complicated subject because the students do not have authority over each other. However, these are essential competencies for future Production Design staff. Budgeting, giving financial ac-

count, basic organisational and entrepreneurial principles, negotiating skills and presenting ideas in a convincing manner are all elements of the curriculum.

I now wish to focus on the most important issue - in addition to cooperation, trade and organisation related qualities - namely the development of one's own artistic vision. We provide content and issue individual assignments such as design tasks. However, a much more important aspect in this respect is that the context of the department is used within the academy. This is done by allowing students from 8 disciplines to cooperate in the film exercises in a way that we would like to see taking place in the practical field, with the Production Design students being constantly challenged to develop their artistry and acquire an individual style and approach and become creative when working under pressure of time and with limited resources.

It is precisely because the course allows students to learn how to contribute to a story, in cooperation with other disciplines, that our graduates are so strong and efficient, having been able to learn how to work in a team and convince others of their artistic vision.

It might seem as though I want to convince you that our school is of major importance for Production Design. That would be a misunderstanding. Even more important is that the presence of Production Design at our school makes a world of difference for the other seven disciplines. And even more significantly: the expressive power of films has benefited enormously due to the contribution of Production Design. We would not wish to train producers, screenwriters, visual effects specialists, cameramen and producers without ensuring that they are able to cooperate intensively with Production Design even during the course.

By approaching each other as creators and by respecting each other's specialties, the students can learn and benefit from each other and surprising results can be achieved.

Production Design really does make a difference within our academy and we are convinced that this will increasingly be to the advantage of Dutch film-making.

Lastly I would like to advocate the organisation of either an interim conference for the responsible Production Design teachers, preferably in combination with VE teachers, or for more time to be reserved during the next Cilect congress to discuss this wonderful subject, a subject which is still being developed and which offers excellent opportunities not only to serve the profession, but also to help shape it.

Some Notes:

Work placements...

Are organised at reputable Production Design organisations with the student assisting in the process from design to execu-

tion. Students often choose on the basis of a person, that is they choose for someone who they admire and not necessarily on the basis of the project's content.

Some students prefer to focus on a sub-area and take part in work placements as set dresser or props manager, or become involved in the costumes or the building of decors.

In almost all cases, the work placement involves a Dutch movie rather than television. After they have finished their courses, the students sometimes do end up working for TV drama productions.

Admissions material...

Potential students submit photo material, paintings and graphic work. The assignment that they are given for the entrance examination is intended to show who they are and what their home and work environment is like. As a result, they often submit mood boards which then become a partial focus of the interview.

Credits...

Just as is the case in the professional field, it is important in the cooperation between Production Design and the Visual Effects Department that proper agreements are made as to how the credits are allocated. Who is the designer? Is the Production Design the 'design producer' and the Visual Effects coordinator the person who supports him? These are thorny issues - even for a film school!



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Design Helsinki.

She earned the degree of Masters of Fine Arts in the School of Theater, Film and Television at UCLA. She designs for television, film, theater and opera, and has been Professor of Design for Film and TV since 2000. Most recently she designed the production of the opera Eukko, by Juha T. Koski, dir. Janne Lehmusvuo for the Finnish National Opera and Opera Scala, and the feature film Storm, feature film; directed by Kaisa Rastimo.

PRODUCTION DESIGN AT THE UNIVERSITY OF ART AND DESIGN, HELSINKI

On behalf of our school I wish to welcome you all to Finland, and during my short presentation I will focus on how studies in production design are arranged at our school, and especially how developing digital and virtual set design techniques are integrated into the overall curriculum. I will briefly discuss some experiences in teaching digital and virtual scenography.

In our school we teach all the traditional disciplines in film, like directing, cinematography, editing etc. The Department of Production Design is somewhat untraditional compared with the older crafts because our curriculum covers all the areas of traditional design for theatre, film, television as well as the new and fast developing area of digital and virtual scenery. Our work includes all these areas of design, and even animation.

The Media Centre Lume –the facility where we are actually located at the moment – was estab-

lished in 2000. Lume is the Finnish National Research and Development Centre for audiovisual media and it is equipped with the latest equipment. The Media Centre Lume is a centre for education, research, and the realization of other cultural projects

Lume facilities include the professional film and, television studios and a theatre stage. The television studio has had an entry-level virtual set system from the very start. The teaching of digital and virtual scenography first developed independently from film teaching, and it has been – not always intentionally– a playground for all kinds of experiments and demonstrations, even for students from other disciplines than film and design. So to some extent, our understanding of “the virtual set” is very broad and even includes experimental multimedia. This developmental work has been very fruitful in understanding the essential techniques of digital design.

Recently, our film students have demonstrated a growing interest in digital postproduction, and we have invested in film compositing equipment. Current international trends have created new pressures on our curriculum, and this growing interest tells us that the professional film industry in Finland is finally starting to seriously recognize the new digital techniques of design for film and television.

So, the threads are there, eventually to be tied together. The image of Finnish Film is characterized by a certain melancholic admiration for everyday stories, and our design students have demonstrated great talent and skill in visually interpreting the realism of our country.

As might be expected, with a realist tradition of film making, the genres that are usually associated with digital effects do not exactly flourish in Finland—and digital effects have been used primarily in children films or in World War II epics. But strengthening the role of the production design in our curriculum has turned out to be very successful, and this year our school inaugurated a program for Production Design for Film and Television. Being organized as an independent program is a good indicator that production design is of growing importance – internationally and nationally. It also means that the production designer there will need to master a wider variety of skills, including the digital ones. A structured educational program certainly helps, especially in those countries in which the practice of production design is not central to the tradition of filmmaking.

As a production designer I am most interested in the conception of the world that film design establishes on the screen. Digital techniques of design and their illusionary photorealism have given the possibility of being present in the impossible worlds of past and future, in ancient cities, or outer space, or in the midst of cataclysmic earthquakes or perfect storms.

From the production design point of view, what is most impressive is the way in which the digital and virtual set has expanded the horizon of what can be made visible. Even relatively simple technology, like our entry-level virtual set system, evokes enthusiasm among our students in the search for challenging visions!

The varieties of techniques currently employed by digital cinema rely heavily on the skills of breaking the script down to a storyboard, of turning the storyboard into practical design solutions. In short, I believe in production design as a process of searching for an environment in which the narrative takes place, and we have tried to make production design understood also as fragments actually executed with various practical design techniques.

I am not ready to abandon past practice as we embrace the future. I see students' mastery of traditional effects techniques playing an important role in preparing them to work with the more elaborate combination of digital and traditional techniques.

All our special effects projects have shown us a great need to look more closely at the procedure preproduction in the overall film making process, and how to approach preproduction so that production design can be best utilized by the whole artistic team in order to support the director's vision. To my mind, there is generally no point in training production designers in isolation. The best idea is to train the whole artistic team so that their ideas can be realized in the production design.

This is especially true considering the new digital techniques of design. They can be very time consuming and really require an understanding by the entire creative team of what they can make possible.

Previsualization is a strong element in our design curriculum. It means Computer-Assisted Drafting (CAD), 3-D virtual models, and sometimes even digital conceptual sketches and storyboarding. Students have shown considerable talent in CAD visualization. But again, visualizations do not make films stories in isolation.

Virtual sets were initially intended for purposes of the broadcasting. This meant video resolution, broadcast transmission, real time graphics, reliance on keying during vision mixing etc.

Digital postproduction for film differs fundamentally from video-based broadcasting techniques. Through our effort of training digital design, we have learned, sometimes painfully, that film quality effects can be learned truly only through working with film quality. "Film quality" demands a totally different set of requirements of human and computer resources, and the ability to understand these requirements

from the production point of view can be a decisive factor on how or whether digital techniques can be utilized.

Lume gave me the opportunity to use digital technology in a design research project based upon Ravel's opera *L'enfant et les sortilèges*, to be broadcast on television. It is fully designed with a virtual set, and it has presented a number of challenges in creating a workflow and pipeline.

Digital techniques are definitely coming to our film industry. For the school, it is not only the curriculum that needs to be established. If you want to train creative students in digital techniques in an institution, you must conduct practical research and establish a very clear idea of how to establish the digital postproduction unit in the context of your own production tradition.



Victor Valbuena is Vice-President for Regional Liaison of CILECT.

He is Director of the School of Film and Media Studies, Ngee Ann Polytechnic, Singapore. He was Head of Research, and later Head of Training and Institutional Development at the Asian Mass Communication Research and Information Centre (AMIC), Singapore, where he organized seminars on Asian Cinema. He held the Luis Vera Professorial Chair in Public Information in the College of Mass Communication, University of the Philippines where he helped develop the film and audio visual program in the college.

Victor Valbuena has served as consultant / project coordinator for communication and development projects of UNESCO, UNEP, UNICEF, WHO, Friedrich Ebert Stiftung, CIDA, DANIDA, USAID, and other international agencies, in the Asia-Pacific region.

He holds a PhD in Southeast Asian Studies, MA in Communication, and BA in Journalism and Literature.

MOBILITY OF STUDENTS AND TEACHERS

Today I will talk about student and teacher mobility and how they can enhance teaching and learning in film and television schools. I will cover the following topics:

- Student mobility across schools / curricula
- Student mobility from school to industry
- Teacher mobility across schools
- Teacher mobility from academia to industry
- Initiatives to promote student / teacher mobility.

In my presentation, I will draw examples mainly from my own school's experience in enhancing our curriculum and enriching our students' learning through interaction with mobile world travellers, visiting lecturers, exchange professors, external examiners, exchange students, interns, and research or project collaborators.

Professors and school directors travel across continents to participate in CILECT general assemblies, or regional conferences and workshops. Teachers fly from Europe to Asia to conduct seminars in member-schools. And teachers from America trot off to Europe to offer workshops in the film and theatre academies there.

Student groups from America spend one semester to one year of study in film and television schools in Europe on "study abroad" programs. Similarly, students groups from Asia opt for overseas internships or immersion programs in Europe or America to experience a Western film or television production environment. Other students from Europe and Asia exchange places to study and produce their graduation films in a different cultural environment.

These are only a few examples of how the ability to move across continents, regions, schools, and programs can enrich film and television education and teaching.

Student Mobility Across Schools / Curricula

Nowadays, many students have the opportunity to travel across their countries or even across the continents, to en-

hance what they have learned in their own film and television courses, as well as to gain formal academic certification or qualifications. They could cross-enrol in another school during the summer term or for a semester, and earn credits toward the diploma or degree they are pursuing at home. Or after their diploma programs, they could apply or transfer to other institutions to pursue degree or post-graduate studies.

There are some issues of concerns here, however. There is the matter of accreditation of courses or programs to ensure that academic units earned are transferable. Related to this is the matter of comparability of subject content / contact hours / number of credits to facilitate credit transfers. More importantly, there is the question of comparability of program standards.

Year after year, after completing our three-year diploma courses in mass communication and film & video, half of our graduating class will leave for abroad to pursue degree studies. Understandably, these students want to have as many of their subjects credited towards their degree programs. The Australian media schools generally grant up to two years' (sometimes more) subject exemptions to our graduates, allowing them to earn basic bachelor's degrees after an additional year or a year and a half of study. What the Australian schools have done is to review our curricula, the various course/subject syllabi, sample assessments (including sample marked examination papers), and the qualifications of the faculty. Having been satisfied that the programs are of sufficiently high standards, the schools give us an official notification granting exemptions to our graduates who wish to enter their degree courses. This facilitates the admission of our graduates into their programs.

The American colleges and universities do not give blanket exemptions to our graduates like the Australian schools do. They generally grant credit transfers based on assessment of the content of specific subjects taken, and the grades received by the student. In addition, some schools ask for copies of the subject syllabi as well as sample assessments and marked examination and/or term papers. Also, because they are not familiar with the post-secondary polytechnic system in Singapore, American colleges may require additional explanation about the system. Simply put, we tell them that a polytechnic in Singapore is not like the degree-granting, four-year polytechnic universities in the United States.

Curricular Enhancement. The film and media students in my school are encouraged to take advantage of overseas study programs to enrich their learning experience. This is done through exchange programs or joint overseas cultural immersion schemes. These initiatives serve as effective enhancers of our curricula, and result in tangible benefits not only to the student but to the school as well.

For example, we have a student exchange program with ESCAC in Barcelona, a CILECT member. Students from Spain come to Singapore and spend a semester with us, taking classes that offer them more access to new technology, and producing their graduation film locally. Students from Singapore also take classes in Barcelona, particularly in subjects where we may have some shortcomings, like directing or production design. They also make their graduation films there.

Both sets of students experience a life-changing encounter with each other's cultures, including extremely different study and work environments. The exchange has fostered strong cross-cultural friendships and has built networks for future project collaborations.

Some of our students from Singapore have returned to Spain to continue their studies at ESCAC and /or have found work in local production projects, working alongside their former classmates in Barcelona. Similarly, some of the Spanish exchange students have returned to Singapore, to teach at Ngee Ann, or to work with their former classmates in local production houses.

Another exchange program, this time with the University of Southern Queensland in Australia, enables our broadcast media students to research and produce television and internet journalism content for local media outlets.

Student Mobility From School to Industry

I believe that all film and television schools have some form or another of industrial attachments or internships. They may come in the guise of local or internships, overseas attachments, industry-based projects, school-industry co-productions. These industrial training initiatives do not only provide students valuable exposure to the working world they wish to enter; they also provide the much-needed "foot-in-the door" opportunity to help facilitate entry and long-term employment of graduates in the industry. After all, we want our graduates to find relevant work in the industry. These internships provide media networks, production houses, advertising agencies, and other allied institutions with a first look at a pool of hard-working, creative talents from which could be recruited future employees or project collaborators.

For example, in Singapore, many of the film and TV editors working in the production houses and TV networks are graduates of our film, sound and video course. Many of them were invited by the companies to work for them even while they were still interns.

I am sure that this is a similar situation obtaining in other places in the world. Some of the media producers currently working in the local advertising industry in Singapore are graduates, who while still students with us, collaborated with

a local agency in the development of a television campaign for environmental protection. A few others now working as advertising visualizers and media producers also collaborated with an advertising agency in the development of a TV commercial for a European car being marketed in Singapore, while they were still students.

As these students make their mark in the industry, they strengthen the alumni networks that are so important in securing freelance projects or full-time jobs in the media. Two of the most successful production houses in Singapore, Oak 3 Productions and Upside Down Concepts, were founded by enterprising graduates who pooled their money and other resources to start their own companies. These two companies now regularly hire alumni from our programs to work on their TV drama series, made-for-TV movies, industrial videos, and documentaries.

I think it is important for film and television schools to periodically monitor employment of their graduates in the industry, whether they are working as freelance contractors or full-time screenwriters, producers, directors, editors or cinematographers. Every year, Ngee Ann Polytechnic conducts a graduate employment survey to track the performance of recent graduates in the market. Once every few years, my own school mounts a tracer survey of alumni. These surveys enable us to assess the marketability of our graduates, the perception of employers, and other industry trends. The findings enable us to strengthen our curricula and address the needs of students as well as their potential employers.

Teacher Mobility Across Schools

Visiting professors are time-honoured traditions in many colleges and universities. There are many counterparts in CILECT schools. The CILECT family has many “travelling professors” who have crossed the miles to share their expertise with other CILECT schools. This mobility of CILECT teachers has enriched many a teaching or production program in member-schools. I know that my own school has benefited from them.

Alan Rosenthal, Wolfgang Längsfeld, Nenad Puhovski, and Sergi Casamitjana are some of the teachers from CILECT schools who have come to teach at my school as Visiting Lecturers. Some were referred to us by other CILECT colleagues. I got to know of Alan Rosenthal from Henry Brei-

trose.

Other teachers have also come to conduct short training courses on documentary production, screenwriting, film producing and editing, e.g., Hartmut Bitomsky from California Institute of the Arts, Tom Abrams and Larry Turman from University of Southern California, Alan Swyer from the American Film Institute, and Ken Dancyger from New York University.

These visits from such excellent teachers, lasting anywhere from one week to one year, have helped us to address the shortage of staff or expertise in certain areas of our curricula. They have enriched our students with additional knowledge and skills in their respective fields, as well as cultural perspectives on film and filmmaking in their own countries. They have provided insightful feedback on our curricula and have given us useful recommendations on how to improve our own teaching and production programs.

I am aware that my school is not the only CILECT school that has taken advantage of the availability of these “willing to travel anywhere” film educators. CILECT schools in Europe and South America have also engaged the assistance and services of these colleagues as exchange teachers, curriculum development consultants, examiners, and workshop resource persons.

Teacher Mobility: Academic/Industry/Academia

Industry experience is a plus in teaching. This is especially true in film and media schools. It enhances teacher capability to deliver industry-relevant content and insights in lectures, workshops, and production projects. Question is how do you get your teachers to gain industry experience, and industry practitioners to share their expertise in the classroom?

Different schools have different ratios of academics and practitioners on their staff. They also have different policies and approaches to hiring adjuncts from industry to teach in their film and media programs. Whatever these ratios or hiring strategies are, there is no denying that industry knowledge and practice is critical in film and TV training and education.

However, some schools do not have access to, or have the funding resources to hire, professionals or practitioners in the field. Many industry professionals are either busy, or too high-priced to bother with measly honoraria from cash-strapped film schools.

My school requires that those who want to teach in our programs must have at least two years' experience in their teaching areas. But two years is not enough to make them experts. I need to further upgrade them or supplement their teaching with inputs from the practitioners. I implement a number of initiatives that ensure I have movement of my teaching staff

to industry, and of industry practitioners toy classrooms.

At Ngee Ann, we have what is called a Back-to-Industry Program, which is part of staff development. Lecturers who have been teaching for several years already can apply to work in the industry for one to two years to learn new things from the working world. What they learn from the industry, they bring back to the classroom, ensuring fresh, relevant course content and insights. Ngee Ann pays 75% of the salary of the staff on industry attachment and the hosting company pays the remaining 25%. The teacher gets trained on new trends and techniques in the field, and the company has a pair of additional hands paid at only a quarter of the cost to hire an already experienced person.

Some of my staff have trained in local film production houses and TV networks, local and regional advertising agencies, and overseas film production studios. They have all come back with fresh ideas for lectures, teaching manuals, production projects. I think the dollars invested in this back-to-industry scheme is money well spent. Staff development programs like this can certainly develop teachers' professional skills through periodic industrial practice. Occasionally, however, the company likes the staff so much that it tries to poach him to join the firm!

Sometimes, you can bring the media professionals to the classroom, without having to hire them as adjunct staff. And you can even have them conducting some of the courses over a semester, for free! Count on their sense of corporate responsibility to strengthen your teaching team and enrich your curricula. Two of the biggest advertising and marketing communications firms in Singapore have adopted our Advertising Creatives subject as their corporate contribution to education. These two agencies take turns to deliver the lecturers, conduct the workshops, and supervise the student projects, right in their own premises. The students go to the agency to listen to talks (lectures, if you like) by agency directors, creative directors, production team, etc... and work with them on site to conceptualize and implement real client projects. Our students learn scriptwriting and storyboarding, planning, production and post-production, merchandising and distribution skills, etc..., the very same skills that could give them an edge in the film and TV fields. The agency and the school each has a coordinator that monitors the progress of the students and works out the final grades of the students.

You can also coax industry professionals to move out of their usual milieu and into the classroom with "exchange deals", if you want them to contribute to your programs. For instance, there is this young and dynamic film director in Singapore who has a lot of creative ideas to share with students but who does not like giving lectures or seminars.

Every time he makes a new film, he calls me to ask for interns to crew for him; he needs cheap labour, in short. I give him what he needs but I also ask for something in return, like he would screen some of his films to school, and he would talk to our students (not give a lecture!) about filmmaking and his films. Or if he cannot make it, his producer, or writer, or cinematographer must come. It's been a good deal.

With schemes like the above, we can strengthen our own teachers' professional skills and capabilities, and through creative engagement with industry, we can enlarge the pool of qualified teachers with resources from outside the school. I am certain that our member-schools have more innovative schemes to add to my list.

Initiatives to Promote Student/Teacher Mobility

What more could be done to facilitate student and teacher mobility across programs and across schools, and between schools and industry? Malte Wadman will be talking a little about the pros and cons of proposed Bologna agreement that would allow for European students to take classes or transfer to other film schools in the region. Pavel Jech, on the other hand, will share some of his school's experiences in bringing American students to Prague for their study abroad program. Wolfgang Längsfeld, for his part, will share his experiences in travelling the globe as an international teacher.

Certainly through the various CILECT conferences and workshops, member-schools could initiate closer ties through more staff and student exchange programmers. During this conference I hope to more or less finalize new student exchange programs with schools from this region.

Within CILECT, perhaps we could start a clearinghouse of resource persons and lecturers from member-schools who could be available to other member-schools as visiting lecturers, short-term consultants or workshop resource persons. The directory could include their areas of expertise, availability, and other pertinent details. I think Alan Rosenthal suggested this. I support this idea because I come from a school that will certainly take advantage of such a service.

I welcome other ideas from the rest of the members.



Pavel Jech is Academic Director of FAMU International, a program which enables students from abroad to study

at FAMU, on a visiting or a non-degree basis, frequently in close collaboration with their home universities. He also works as a screenwriter, script editor and consultant, and is a freelance writer. A Czech native, he was educated in the USA and is a graduate of the Film Program in the Columbia University School of the Arts.

ON THE MOBILITY OF STUDENTS AND THE CURRENT CRISIS OF IDENTITY AT FAMU

FAMU was established shortly after the Second World War as state supported film academy intended for the training of personnel for the state-run film industry. The structure of the school was conceived according to the VGIK model in Moscow as was the case with most film schools in Eastern Europe, with different departments training the various professions, to reflect the needs of the film industry.

The fact that FAMU was essentially the only means for a young person to enter the monopolistic national film industry, helped to ensure the success of the film school. And of course, the unexpected, and some say miraculous, advent of the Czech New Wave in the mid-Sixties, who were almost all from FAMU, helped seal the schools world-wide reputation for decades to follow.

Because FAMU's first forty years were mostly concurrent with the communist regime of Czechoslovakia, and because instruction at the school has been in the rather inaccessible languages of Czech and Slovak, student mobility to FAMU was quite restricted for decades. There were some notable exceptions, but in general, foreign students like Emir Kusturica and Agnieszka Holland, came from other Communist and Slavic speaking countries, such as the former Yugoslavia, and Poland,.

In the late eighties, as the result of a decision di-

rectly imposed by the Communist Party Central Committee in order to ingratiate itself with "friendly Socialist nations," FAMU opened a special division (called "FAMU Special") which was intended for foreign students from "Third World" countries. These students, were given two-years of instruction in either French or English, but they were not eligible for a degree. Their instruction was wholly separate from the other students of FAMU. In fact they were viewed as curiosities by many students and never fully integrated into the life of the school.

Another important aspect of FAMU's international integration from this era was the CILECT Student Film Festival, which once every two years invited teachers and students from the world's film schools to the beautiful and secluded spa town of Karlovy Vary. This prestigious, high profile -- and manageable -- international event, not only provided many students from the socialist world, a rare opportunity to meet people from the other side of the iron curtain, but also enabled the regime the opportunity to bask in the glow of some international goodwill, which resulted in substantial financial support that quickly disappeared soon after the regime's demise. This year, on the 50th anniversary of CILECT, thanks especially to the efforts of a few enthusiastic and entrepreneurial FAMU students, the festival has been revived. We all wish it luck, not simply for the sake of nostalgia, but with hopes for a vibrant future.

Not surprisingly, shortly after the Czech "Velvet Revolution" in 1989, the interest of foreigners to study at FAMU rose dramatically. In order to accommodate this interest, a new department, FAMU For Foreigners, or "3F," was established to provide a one-year course in practical filmmaking. This inaugurated a new era in student mobility to FAMU. However, like its predecessor, "FAMU Special," not only was this course conducted separately from FAMU's normal five-year curriculum, but many of its teachers were not otherwise affiliated with the school. (It should be noted, however, that several of these instructors were not permitted to teach at FAMU earlier, for political reasons.)

Nevertheless, the demand to study at FAMU continued to grow throughout the 1990's and within the structure of 3F, several semester-long and summer courses were created for several American universities, which had pedagogical or economic interests in providing opportunities for study abroad. Through cooperation on several individual projects, with Czech students often acting as production managers and cinematographers, a certain level of integration, with all of its tangible and intangible benefits has been achieved.

Further impetus to enrol foreign students arose with the anticipation of the Czech Republic joining the European Union. As the Erasmus-Socrates student mobility program began to

enable FAMU students to visit universities throughout Europe, an increasing number of students from Europe, many of whom are not actually from the EU member nations, have entered FAMU with the understanding – and the guaranteed right -- that any department would be open to accommodate them. Currently, FAMU enrolls about thirty to forty of these students per year, with many times more seeking admission every semester.

However, due to language barriers, enrolling in FAMU's regular classes has not been a viable possibility for the overwhelming majority of non-Czech students. In order to accommodate these students, in the year 2000, FAMU established the Cinema Studies Program, which on a course-by-course, professor-by-professor, and credit-by-credit basis, consistent with the Bologna Declaration and the European Credit Transfer System, strives to provide as much of an equivalent educational experience as possible, in the English language.

To support the costs of what has become a parallel school, the program also directly enrolls tuition-paying students. What started as a means to accommodate visitors has become a something of an independent school – one that is separate but strives to be equal.

However, as another significant 50th anniversary in higher education being marked this month -- the US Supreme Court ruling in *Brown vs. the Board of Education*, which outlawed separate schools for Blacks-- should remind us, any educational community based on the notion of “separate but equal” is sure to include and create many inequities that affect both groups and individuals.

For one thing, due to facilities constraints, the international courses at FAMU cannot provide as many production opportunities as does the degree program. However, when foreign students do produce projects, they usually have bigger budgets and thus superior resources at their disposal, and lately – as evidenced by the results of this year's FAMU festival, their productions have sometimes been more even more successful.

For another thing, because FAMU's international programs have mostly involved payment for the cost of education, rather than state subsidy, have always been for shorter terms, and have often catered to beginning rather than advanced students, the participants of this program, just as their predecessors, have often reported a feeling of being stigmatized by the students and faculty of FAMU proper.

On the other hand, foreign students coming to Prague are receiving a very intense cultural experience, even without fully integrating with their local hosts. With students coming from all corners of the world, an unexpected but rather remarkable phenomenon has been happening at FAMU. Attracted to FAMU by a reputation that perhaps may no longer be relevant, but is nevertheless highly alluring, these students

arrive with energy, ambition, and a desire for learning. Together, they are helping to forge an exciting, vibrant, and inspirational learning community. Indeed, for those who view globalization with trepidation, the spontaneous evolutions in culture that these students help generate and create among themselves should provide some comfort. As FAMU's international students are demonstrating in their daily pursuit of learning and of art, and through their cooperation and their friendships, the forces that bond and transform cultures need not be imposed from outside or beyond or above by one overriding, monolithic, or self-serving agenda, but can, in fact, emerge harmonically and organically, in a means that respects and enriches all.

In fact, the only nationality at FAMU not really taking full advantage of this dynamic inter-cultural interaction is, ironically, the Czech one.

Today, as FAMU creates new structures to enable further mobility and allow greater opportunities for foreign students under the name FAMU International, the question of the validity of sustaining a “separate but equal” program, becomes even more pressing. And so, today, at FAMU we find ourselves in a current debate framed by some of these questions:

- To what extent should foreign students be integrated into FAMU and into its individual departments?
- Should the departments grant degrees in the English language? Or should foreigners be encouraged to learn and to study in Czech?
- Conversely, given the contemporary nature of the film profession, not just internationally, but within the Czech Republic itself, should English language instruction be made mandatory for Czech students?

Several other issues complicate these questions. Considering the situation of the Czech national film industry, should the role of the Czech film school be to steadfastly preserve the identity of Czech cinema, or should the school prepare students for the new realities? Must these two options necessarily be mutually exclusive? Also, given the demise of the studio system, as well as the rapid evolutions in audio-visual technologies, should FAMU continue to train students within small, exclusive, craft-orientated departments? Or should FAMU degree students, like their international counterparts are, be offered a broader and more flexible curriculum?

In short, despite the presumed supremacy of FAMU's traditional models, the questions now seem to be not just whether the barriers between these two groups should come down, but when and how? And, perhaps most controversially, who should cross over to which side?

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