

CILECT NEWS

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CAPA Workshop at Ngee Ann Polytechnic, Singapore



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CAPA, The CILECT regional association for the Asia Pacific region held a workshop last autumn at Ngee Ann Polytechnic, Singapore.

Here are three contributions to the workshop; a full report is in preparation.

Recent Trends in Cinema and Film Education in India

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In dian economy and society have been going through several changes owing to the impact of larger forces of globalisation and opening of the Indian economy over the past fifteen years. It goes without saying that Indian cinema too has not remained untouched by these changes. However, while we may talk about change in a very generalized sense on the basis of impressionistic details, it calls for a very rigorous analytical exercise to identify the exact nature and strands of these changes and, consequently, the recent trends that are discernible within the domain of Indian cinema. Such an exercise at identifying the trends must, of necessity, be preceded by identifying the exact factors responsible for such changes and the causal connections that can be established between these factors and the identifiable trends emanating therefrom.

What follows hereafter is a delineation of such triggers of change and the nature of change they have brought upon the scenario of Indian cinema:-

Expansion In Television Networks

It is a well known fact that till the end of the decade of eighties India had only one television channel owned by the state, the Doordarshan, which had a national network as well as regional stations. While it fulfilled its role as a public service broadcaster, it also doubled up as the only channel available for entertainment programmes as far as Indian audiences were concerned. As a matter of fact, it is now quite widely known that the first 'Soap'

or a serialized story was beamed in India through Doordarshan only as late as the year 1984.

Now, ever since this sector was deregulated in the early Nineties, there are close to 250 private television channels operating in the country, besides hundreds of cable operators in different cities. The entertainment industry in India, according to a study conducted by the Federation of Indian Chamber of Commerce and Industry (FICCI), is expected to grow at 18% per annum compounded annually over five years since 2004 – 05 and reach a business volume of nearly Rs. 45,000/- crores (USD 10 billion) by 2009. The largest contributor to this growth is the television segment, followed by the film industry.

This phenomenal growth of the television sector has impacted upon Indian cinema in different ways which account for a lot of the trends that are discernible in form as well as content. Given the phenomenal expansion in television, the Indian audience is facing a scenario of choking of its visual space. He, therefore, has to make hard choices and film makers are forced to contend with the

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change in the audience profile that this has triggered.

Traditionally Indian films relied quite heavily on family based dramas as their subject for decades together. However, with the plethora of soaps and serials beamed by the television networks, this subject has more or less been hijacked by television from cinema. The residual space left for cinema for this subject now finds clientele from a different audience altogether. We shall deal later with these audiences and the films that have crossed over to them across continents.

There was a time, when Doordarshan was the sole source for seeing cinema outside cinema theatres. This too was available only once or twice a week and, sometimes, on some special occasions. Today the Indian viewers have a choice from amongst dozens of channels which either exclusively beam only cinema or beam cinema also as part of their larger entertainment package. This sudden transition from extremely restricted choice to almost excessive choice has created a kind of neurosis in the minds of Indian audience. They will not make the effort of going to a cinema theatre unless they figure out that they are really going to get the value worth their money. This has obviously laid foundations for new touchstones of success.

Reverting to the shift of family dramas away from the traditional Indian cinema as its content, it must be stated that several new and bold themes are now being explored by film makers, some with success and many without it, depending upon how deftly they are packaged for the mass audiences. There are other factors too which have contributed to this possibility. We shall deal with them later.

The Video Revolution

According to the assessment of a large number of keen observers of Indian cinema, roughly a ten year period from the late eighties to the early nineties has been one of the worst

periods for the Indian film industry. Profits fell, number and proportion of blockbuster films came down and even the space for all other alternative kinds of cinema shrank significantly. This is exactly the period when VHS cassettes of films started flooding the corner shops which began doubling up as video libraries. This brought about a paradigm shift in the entire experience of movie watching for the Indian audiences. Due to changes in the tariff and taxation policy for electronic goods, the prices of gadgets like Video Cassette Players or recorders (VCPs and VCRs) had come down significantly and most middle class urban households came within close reach of being able to afford these gadgets. For others, especially in rural areas, small cinema theatres were being run with VCRs and television screens.

People were not flooding the cinema theatres any more in the way they used to earlier. Coupled with an entertainment tax structure which was heavily loaded against cinema exhibitors, this brought about a ruin for many film producers. This scenario was obviously leading to a rethink on the part of film makers in terms of new areas of content, style, form, presentation and, most importantly, methods of distribution and exhibition.

The Rise of Multiplexes

With the backdrop of the scenario outlined above, the first of India's multiplexes began opening in the mid-nineties. Today every large city in the country boasts of multiplexes with multiple screens. Cities like Mumbai and Delhi have these in numbers running beyond half a dozen today. Success of new releases is determined by their success with the multiplex audiences today. While these multiplexes are today providing space for huge releases of big budget blockbuster films, they have also enabled smaller, low budget films to find space in terms of exhibition and revenue earning. It is not an unfamiliar sight to see a new, big release with multiple shows on different screens alongside a smaller budget film with fewer shows on maybe a single screen in the same multiplex.

Growth of multiplexes has ensured that there is a platform to screen movies that appeal to niche audiences in the overall movie viewer market. This in turn has successfully created a demand for small budget movies catering to such niche tastes and has effectively broadened the Indian film market. It has also brought back the urban Indian film viewers to the move halls. The availability of a niche audience and smaller screening options have encouraged film producers to produce niche and low budget films and make a decent return on investment

from such films.

Apart from what has been stated earlier about the backdrop against which the multiplexes have come up, there have been several key factors for the growth of multiplexes which, inter alia, are also benefiting from the organized retail boom in India where malls are coming up in many cities and towns. One of the known elements driving the success of a mall is its ability to drive footfalls consistently. Hence each mall design looks at a mix of tenants – large and small. Multiplexes are one of the anchor tenants to large format malls, as they provide assured footfalls.

Changing Audience Profile: The Demographics

India is one of the youngest countries in the world today in terms of the number and proportion of people in the age group of 18 to 35 within the overall population of over a billion people. Over the years, spending power has been steadily increasing in India. On an average, 30 – 40 million are joining the middle class every year, representing huge spending on a consumption pattern typically associated with rising income. The consumption spending is rising due to increasing disposable incomes on account of sustained growth in income levels and reduction in personal income tax over the last decade. This higher consumption spending and consequent changes in lifestyle are spurring the growth of the Indian Entertainment sector. The Indian rural market with its vast size of nearly 130 million households, nearly three times of urban India, also offers a huge opportunity that has, so far, remained largely untapped, due to reasons of accessibility and affordability.

What Does all this Translate Into?

The Trends

To begin with, it may summarily be stated that, despite its enormous presence, Indian Cinema has not proportionately been the subject of deep academic analysis and investigation. Even though Film Studies has begun to find a foothold in the Indian academia in the recent years its subject of investigation has primarily been the historical content of Indian cinema. Besides this, such studies have been deeply mired in methodological preoccupations and liberally laced with fairly dense idioms and precepts, rendering much of it beyond the pale of intelligibility for an ordinary commentator of Indian cinema. The fact that this discipline has not yet trained its gaze substantially on the emerging trends in Indian cinema makes the scenario even more difficult for someone attempting to access coherent and comprehensive referents for delineating such trends. Therefore, any attempt at identifying the recent trends in Indian cinema has to base itself mostly on

observational methods and the resulting causal hypotheses can be only loose ones and not rigorously tested in analytical terms.

We can, therefore, begin by dwelling upon the phenomenon of niche audiences that Indian cinema has managed to create for itself as a result of the factors that have been outlined earlier. One major fallout of this is the fact that what was traditionally called Middle cinema in virtually gone today. The divide today is very clear. Either you have these big films coming out of big production houses with budgets well over Rs. 15 to 20 crores (USD 3 to 4 million) or you have films which get completed and distributed with a budget that is well within Rs. 5 crores (USD 1 million). Most of the small towns in the Indian hinterland today have to be content with the second category of films (most of it derisively called ‘B’ or ‘C’ grade cinema) since, in the absence of multiplexes, they are not able to provide the distribution and exhibition paradigm that the big films or the “A” category small films bank upon for any measure of success.

There is another phenomenon which dovetails into the scenario outlined above and begs elucidation. Rising urban population is creating a segment of audience, literate and liberally endowed, which is fast acquiring sensibilities which have typically been associated with the western world hitherto. They are willing to accept values that may still not be acceptable to the Indian hinterland. This is the niche audience of the multiplex which is comfortable with many new bold or experimental content or form in Indian cinema. Lot of people have debated recently whether the Amitabh Bachchan starrer ‘Black’ would have succeeded in the past in the way it did upon its release two years back. Similarly, the paradigms of silence which are typically associated with cinematic style in the West have never been central to the concern of most Indian film makers. However, with niche audiences and the enabling environment of the multiplexes equipped with state of the art technologies, Indian film makers are beginning to turn their attention towards possibilities of privileging silence in cinema ever more than they did earlier.

However, in the midst of all this emphasis on

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the emergence of niche audiences, a note of caution also needs to be sounded. As stated earlier, the divide between big films and small films is quite apparent now and the Middle cinema is virtually breathing its last now. This should not detract anyone from the value and importance that the stars system still commands in Indian cinema. The moot point, however, is that film makers who employ stars in their films are still, by and large, wary of moving too far away from traditional values of Indian society as the anchor for their content. This is one of the reasons why large star cast films with such values at their core find easy acceptability and popularity with the Indian diaspora whose nostalgic inclinations tend to hark back to the old, abiding values of their homeland. The success of such films with the domestic market, apart from their being predicated upon the presence of stars for the traditional Indian audiences, also has to do with exploitation of economies of scale. Some of these films are released with 300 to 500 prints simultaneously across theatres in the country. Depending upon how the producers negotiate their revenue sharing with the distributors, these films can recover their cost and also shore up some profits within just 2 to 3 weeks of running in the multiplexes and other single screen theatres in smaller towns. On the contrary, the so called niche films we have talked about earlier must essay some new, modern values as the anchor for their content and in so doing they can dispense with the star system altogether, thereby saving proportionate strain on their budgets. A change in the audience profile towards more urban, literate ones is a key factor driving this possibility. This audience is slightly more adventurous as also tired of the choked visual space they have to contend with back at home on their television screens.

Songs and the Narrative

A major characteristic of Indian cinema has been the use of songs in films. While songs continue to be used as liberally in Indian films as they were earlier, certain trends are defi-

nitely noticeable today and they contrast significantly with the way they were employed earlier. One of these trends is the use of item numbers in recent years. Besides the hype and glamour that these numbers try to package for the mass audiences, it is possible to build another hypothesis around this phenomenon of growing use of item numbers in Indian cinema. The film makers have possibly come around to the view that the Indian audiences have now gotten only too attuned to interrupted viewing on television shows, thanks to the commercial breaks that are frequently employed on these shows. Given the large scale penetration of television in the visual map of the Indian audiences, it is possibly surmised that the paradigm of interrupted viewing needs to be grafted on to viewing in cinema theatres too. This paradigm is provided by these item numbers which jump into the narrative from nowhere and provide for an interruption which can cue the viewers onto a different, more sensual experience. This is one of the reasons why some analysts have likened this phenomenon to the fragmentation paradigms which mirror post-modern inclinations.

As opposed to films with item numbers, there are also films which are employing only background scores these days in ways that contrast significantly with the way songs, sung by individual characters on screen, have been traditionally used in Indian cinema. The film 'Rang De Basanti', which has been one of the major successes of the last year, has only background songs and no item numbers. This leads us onto exploring another dimension of this phenomenon of use of songs in Indian cinema – the relationship between the narrative of a film and the songs used in it.

Traditionally speaking the lyrics of songs were always employed in terms of the narrative of the film and they were bound up with its context somewhere, somehow. As opposed to this, the item numbers are completely acontextual. While songs of earlier films mirrored a fragment of the narrative, helping to further it typically in the way only Indian cinema has managed to do, today these are more like insertions which are supposed to serve a totally different purpose.

All in all, Indian cinema is today going through a phase of churning. While there are repackaging and remixes taking place, there are people who are still wary of treading on new territory. That's one of the reasons why traditional formulas are being applied even to a genre like science fiction and an attempt is being made to attribute a modern context to such films. Another recent success, the film 'KRRISH' is an example of this.

On the other hand, there are many film makers today who are looking towards making alternative, non-star cast, independent cinema. Many observers would say that traditional Indian cinema has run out of ideas which is why the era of remakes and remixes have become possible. The churning also finds its sustenance from the fact that the corporate profile of the Industry is changing today. Film production companies are venturing into film distribution and vice-versa. There is also an increased trend towards corporatisation and organized funding in a sector which predominantly thrived on internal family resources. In the process, and for the reasons elaborated above, a lot of money is chasing too few viable projects. Hence the churning. Indian cinema is possibly poised for a makeover today.

Film School Education

For close to nearly four decades since Independence in 1947, the only film schools that provided any film related instruction or education were all State funded and State run. While the Madras Film Institute, run by the State Govt., was the oldest, the Film and Television Institute of India (FTII) at Pune, founded in 1960, is run by the Union Govt. and enjoys the status of a national film school. Another old school, run by the Karnataka Govt. in Bangalore, is reduced more or less to the status of a polytechnic today and is almost facing closure. It is also significant that for a country of this size and for a film industry of this dimension, FTII is the only member school of CILECT from India till today. The Union Govt. has established another film school in Kolkata, called the Satyajit Ray Film and Television Institute (SRFTI), which is also now knocking at the doors of CILECT for a full membership.

While FTII still holds prime position for aspirants of film school education in India, the notable fact about recent trends in this area is the recent phenomenon of several private film schools coming up in the country. Alongside this there are several schools of media and mass communication which are also doubling up as part film schools and, at least in the technical aspects of film making, providing a platform for aspiring film professionals. Apart from the fact of mushrooming growth of the television industry in particular and the entertainment industry in general, there is another reason for the growth of such institutions today.

Non-institutional sources of funding and family enterprise were the defining characteristics of Indian film industry for long years even after Independence. Family owned studio system was the dominant mode of production. During this era, if you were not lucky enough to find entry into one of the premier film schools like FTII, the only alternative available for an aspiring film professional was the apprenticeship sys-

tem within the studios. Needless to say, the dictates of a family enterprise raised its own barriers to entry for such aspirants. With the decline of the studio system on one hand and increased opportunities in the sector on the other, there was a latent demand for greater numbers to be trained in this area. It is this demand that the mushrooming institutions have capitalized on.

However, within this overall scenario of growth of a large number of private film schools and media and mass communication schools, one thing has to be clearly noted. While for mass communications institutions run as departments in universities, there is an overall requirement of their curriculum to be framed according to the prescriptions of and within the university, there is no such regulation of the content of education being provided by the other private media and film schools. Unlike the field of medical, management or engineering education, there are no supra-national accreditation or certification bodies in the field of film education. Consequently, therefore, such schools tailor their curriculum according to their own perception of emergent requirements and demands of film education. While they may not be in a position to compete with the resources available with a State funded institution like FTII, they look up to it as the benchmark for film education in the country.

Therefore, for all practical purposes, beyond the trends in film school education delineated above, for the purposes of gleaning the trends in this area in terms of orientations and content of such education it is sufficient to highlight the orientation that obtains in the premier film school that FTII is. The emphasis in this institution hitherto has been on imparting education and instruction in the art and craft of film making through a rigorous three year diploma course which focuses on integrated learning as well as specializations in the disciplines of direction, editing, cinematography and sound recording and sound engineering.

However, beyond this predominant emphasis on the rigorous imparting of training in these film making disciplines, it may safely be said that the micro-level orientations even in a film

Representations of Ethnic Asians in Australian Cinema

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I am

well aware, as are many of you, of the two dimensional and often racist Asian stereotypes from Australian films in the nineties, notably, the meat cleaver wielding Asian gang members in **Romper Stomper** (1991), the notorious Filipino bride ping pong scene in **The Adventures of Priscilla Queen of the Desert** (1993) and the clichéd Chinese guy who runs the local Chinese restaurant in **Love Serenade** (1995).

In 2007 such representations are no longer acceptable to the majority of Australian film makers and audiences. In this paper I will explore how this change occurred and the way in which representations of Asian Australians in our cinema have changed in the last twenty years. It is also important to note that the number of Asian Australians attending film school and working in the screen industries continues to increase and that this has been an important element in the process of change.

It is useful to give you a quick snap shot of Australian society in general and the feature film industry in particular to put things in context.

Australia on the 1st February 2007 had a population of just under 21 million (20,747,295).

‘Australian film makers’, and this includes Indigenous Australia may have a cultural heritage from one of 140 countries. Asian Australians make up 8% of the population. Most are Vietnamese, Chinese or Indian. Other Asian Australians come from a diverse range of countries and cultures - which include Brunei, Myanmar, Cambodia, Indonesia, Laos, Malaysia, the Philippines, Singapore, Thailand, Korea, Mongolia, Afghanistan, Bangladesh, Bhutan, the Maldives, Nepal, Pakistan and Sri Lanka.

The vast majority of the population is still of European descent - with Australians who identify their background as Anglo Celtic comprising around about 74% of the population. Aboriginal Australians number a little under 2%

Today most Asian Australians are the Asian born immigrants who came to Australia after the changing of the immigration laws in the 1970's and their descendants. A small number of Australian Chinese are 4th generation and their ancestors arrived in the 19th century. Since 1980 there has been a four fold increase in the number of Asian Australians with the number reaching 1million in 2000. Therefore approximately one in twenty Australians is of Asian descent. Thankfully Australia has become a vastly more interesting place than it was when I was growing up in the 1960s.

Indulge me and my statistics - they are interesting and relevant.

The Australian feature film industry is a small and fragile industry in a competitive global market. In 2005 Australia ranked number 32 in the world in terms of the numbers of feature films produced – up from 37th in 2004. We make fewer feature films than Egypt and in some years a few more than Malaysia.

The vast majority of films that screen in Australian cinemas come from the US (64%) and in 2005 Australian productions comprised only 8% of the films released in cinemas.

Origin of films shown at the box office

Interestingly more Australians prefer to go to the cinema to watch Asian made films than Australian.

Australian feature film production peaked in 1985/86 and 42 feature films were made. In the financial year 2004/5 only 19 feature films were made. This is not a lot of films



and no doubt by now you are wondering what this has to do with the representation of Asian Australians in film? - in my opinion quite a lot.

Watching Australian films one tends to get an impression of a country full of drug addicts, gangsters, violent murdering psychopaths, and quirky two dimensional weird people. Many of our screen characters are in period dress, many seem to spend an inordinate amount of time going on road trips into the desert and many of them are Anglo and male. With production of only 19 films or so a year it is common for a lot of Australians to feel invisible and marginalized in Australian films.

So given all of the above how are Asian Australians represented?

Not as often as they could be. There continues to be a lack of Asian Australian actors on our cinema screens but this is changing. Only since the 1980's have non Anglo Australians of any sort, in any significant numbers, begun to be seen regularly on Australian screens. This is very much linked to the migrant experience. Although significant numbers of immigrants came to Australia from Europe in the late 1940's and 1950's, it was only in the 1980's that we began to see 3 dimensional European characters and actors on screen – initially on television and increasingly on film.

For recently arrived migrants the most pressing need for the first generation is usually to establish themselves in their new country – housing, employment, language and education for their children are the priority. For the first Australian born children of migrant parents there is often a strong sense of responsibility to fulfill their parents hopes, to succeed, to gain good jobs and professional qualifications and that there is a duty to honor the sacrifices their parents have made for them.

Given the lack of a sustainable film industry in Australia, it is almost impossible for screen practitioners to generate a regular income as film makers. Anyone who wants a secure and regular income does not choose a career in film nor is it a career that sane parents want their children to pursue.

Thus given the relatively recent arrival of many Asian immigrants it is only now that we are beginning to see a significant impact of Asian Australians on our screen industry and culture. This visibility also is more noticeable on television and in shorter film forms than in feature films at present.

It would be unthinkable in 2007 not to have Asian Australian presenters on a children's television programs especially the preschool market - *Playschool, Hi 5, Monica's House*

and the *Wiggles* are the most well known. In news and current affairs experienced and highly respected Asian Australian journalists and presenters are visible on the majority of our television channels. There are television series starring Asian Australians – SBS's *Fork in the Road* with Pria Viswalingam, the Kylie Kwong's highly acclaimed cooking series *Heart and Soul* and *Simply Magic*. Popular entertainment shows are featuring Asian Australian comics and many of the stereotypes of Asian Australians are being challenged by them.

Although television drama does feature Asian Australian characters from time to time, I am not aware of any series that currently stars an Asian Australian actor. And I admit that the majority of mainstream soaps on commercial television are populated by weird people with blonde hair and tans that I find alienating and impossible to identify with.

Now to consider cinema!

Stephen Teo in his article 'Floating Life: The Heaviness of Moving' observed that Clara Laws beautiful and moving film *Floating Life* (1996) marked the beginning of an Asian-Australian cinema. Before *Floating Life*, there had not been a feature film made in Australia by an Asian immigrant. *Floating Life* deals with the Australian experience of an Asian immigrant family and this experience is stated almost wholly from an Asian perspective. He goes on to note that: the film ends on a muted note of hope - the kind that says "You'll be right" - which is why *Floating Life* should ultimately be considered a very Asian-Australian work.

Clara Law was an established filmmaker before immigrating. And one filmmaker does not a cinema make. But since *Floating Life* the way in which Asian characters are portrayed in Australian cinema has been visibly changing and becoming richer.

A number of films featured Japanese actors as leads – notably Youki Kudoh with Russell Crowe in Craig Lahiff's *Heavens Burning* (1997), Rikiya Kurokawa and Rose Byrne in Clara Laws *The Goddess of '67* (2000) and Go-

Alison Wotherspoon

taro Tsunashima costarring with Toni Collette in *Japanese Story* (2003). The preponderance of Japanese stories may seem strange to non Australians but actually makes sense in terms of Australian history post world war two. Australian filmmakers have needed to tell stories, explore and come to terms with our history and relationship with both past and contemporary Japan. The exploration of Japanese characters in these films can be seen as part of this process. *Japanese Story*, although not a totally successful film is worth considering as it moves from stereotypes into an interesting study of how life is random and people find connections with each other in the most unexpected ways.

There is a belief now held in Australia, and one shared by Australian funding agencies, that it is not appropriate to tell other peoples stories. To do so is patronizing and inappropriate and that the people whose stories are being told are the proper people to voice and determine how these stories are represented. *Ten Canoes* is an interesting recent example. Rolf de Heer the critically acclaimed film maker co-directed with Peter Djigirr the production of the first Australian feature film to tell a traditional Aboriginal story in the traditional language, Yolgnu Matha. This has especially changed in the last two decades in relation to the telling of indigenous Australian

At some point in the 1990's Australian funding bodies, filmmakers and audiences became interested in funding feature films, such as those mentioned above, about the often complex relationships between Anglo and Asian characters with the belief that there was an audience and market for these films.

Here the earlier statistics come into play and relevance. There was a delay in seeing multicultural Australia on our cinema screens. In 1994 Vietnamese born director Pauline Chan, graduate of the AFTRS produced her first feature film *Traps*. She went on to make the feature *Little White Lies* in 1996, neither of which centre on Asian Australian characters or their stories. Clara Law's *Floating Life* 1996 is significant as being the first feature film to do so. Interestingly Clara Law's feature length docu-

mentary *Letters to Ali* 2004 is a film about an non Asian Australian family who are committed to helping a 15-year-old Afghani youth in detention. The film allowed her and her partner, producer and cameraman, Eddie Fong, to investigate Australia's treatment of refugees and asylum seekers.

I believe filmmakers have to tell stories that have meaning to them. Traditionally the most affordable and immediate way for the majority of Australian filmmakers, from diverse backgrounds, to address our history and relationship with Asia, has been in the documentary form - but this is another paper.

Tony Ayres is an award winning writer and director in both drama and documentary. His documentary *Sadness* about writer William Yang was one of the most successful and acclaimed Australian documentaries of recent years. In 2002 his first feature film, *Walking on Water* was received with great critical acclaim, winning the Teddy Award at the Berlin International Film Festival, 5 AFI Awards, 2 Film Critic's Circle Awards and an IF Award. As a feature film maker, interestingly, he dealt with death and its impact on friendships featuring a cast of actors who were not Asian Australian.

His soon to be released feature *The Home Song Stories* is the story of Rose, a glamorous Shanghai nightclub singer, and her struggle to survive in Australia with her two young children. This film is however based heavily on his own family history. Perhaps for some film makers it is only with maturity and life experience that they are then ready to tell their own stories on screen.

Australian writers and film makers – from non-Asian backgrounds increasingly have Asian Australian characters in their films as friends, lovers, and normal characters in the world they create on screen - it would be strange not to do so if a film is set in contemporary Australia. In *Little Fish* (2005) director Rowan Woods sets his story in Cabramatta – Little Saigon where the Vietnamese community is well established. The film stars Cate Blanchett as Tracey, with Dustin Nguyen one of Hollywood's premiere Asian-American actors, as her love interest in a story that revolves around Tracey as a former heroin addict trying to rebuild her life. Nguyen plays her first love and fellow recovered addict, who has become a successful stockbroker. In the teen movie *Deck Dogz* directed by Steve Pasvolsky, the story is centered on 3 friends. Blue Flame played by (Ho Thi Lu) is the only one that comes from a functional family.

An incredibly significant young filmmaker is Khoa Do who was named the 2005 Young Australian of the Year for his

"leadership, compassion, and will to inspire and inform Australians on issues that affect our communities." Khoa's short film *Delivery Day* (2001) tells the story of a young girl and her struggle to balance the demands of school, her mother and the family's backyard sweatshop and is based heavily on Khoa's own experience. In 2004, he was nominated for two AFI Awards, three Film Critics' Circle Awards and two Australian Writers' Guild Awards for this film and for his community theatre. His debut feature film *The Finished People* follows three real-life Cabramatta street kids, was shot on a shoestring budget and earned him directing and screenplay nominations at last year's AFI awards. His second feature *Footy legends* (2006) humorously tells the story of Luc Vu (Anh Do), a young Vietnamese-Australian man with an obsession about football. Out of work and with welfare authorities threatening to take away his little sister, Luc re-unites his old high school football team to win a competition that could change all their lives.

In 2007 the Adelaide Film Festival will world premiere twelve new Australian films - a third of which feature Asian Australian stories, characters and or film makers. Tony Ayres new feature mentioned earlier, *Lucky Miles* a first feature by Michael James Rowland is a story of Iraqi and Cambodian refugees, *Swing* a short drama that explores the experience of an adolescent girl – born in Australia but of Vietnamese heritage –struggling to find her identity as she inhabits two different cultures and *Sweet & Sour* a 15-minute 2D/3D animated short film co-production between the South Australian based The People's Republic of Animation and the world renowned Shanghai Animation Film Studio [SAFS]. Sejong Park's animation *Birthday boy* was nominated for 2005 Academy Award® for Animated Short Film – but that is yet another paper.

In conclusion I think the representation of Asian Australians in Australian cinema has progressed a long way in a relatively short time and it will be exciting to see what the future will bring.



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THE EMERGENCE OF A COMMUNITY OF FILIPINO DIGITAL FILMMAKERS

Film and cinematography reached the shores of the Philippines just a year after the invention of the cinematograph and its exhibition in a cafe in Paris, more than one hundred years ago. This technology has changed millions of Filipinos' thought processes. As print stood its ground as the medium for the literate and the schooled, film as a medium, became popular with the masses. Film showing in the movie theaters was a way of life for the Filipinos. It is popular culture. Films as cultural products that have been continuously produced and cranked out from the entertainment factories for a long time were run by big studios. Today, with the coming in of the digital video cameras and relatively low cost non-linear editing facilities, there has been planted the seed of a new exciting feeling among independent filmmakers.

They see the possibility of a shift of power from the studio producers to the filmmakers. There is now the emergence of a community of Filipino filmmakers who most of the time do their own scripts and handle the camera as well. These are indeed, exciting times for filmmakers.

Start of the film school and the academic participation in filmmaking in the Philippines

Most filmmakers who are considered as prime movers of the independent digital filmmaking in the Philippines are former students of communication schools like Ateneo University, De La Salle University, and the University of the Philippines. The University of the Philippines Film Institute is the only degree granting institution in film established in 1984 with a Bachelor of Arts in Film program and more recently the Masters in Media Studies in Film program. There are other schools that offer communication and humanities that regularly join the Cultural Center of the Philippines and the Uni-

versity of the Philippines Film and Video Competition. The film competition of the Cultural Center of the Philippines has opened itself to all independent short filmmakers. The University of the Philippines Film Institute has specifically targeted only the student filmmakers as participants.

(...)



The Start of Digitization in Mainstream Film Production

Digital imaging in the Philippines is traced back to early nineties when the "paintbox" entered the post-production business to do graphic enhancing in advertisements. In 1992, a small digital editing company called Pre-Post first serviced the advertising sector by editing TV commercials that were shot in film.

Then Reyna Films in 1994 requested Pre-Post to help them do digital post-production. Pre-Post decided to match their system with Video Post and Audio Post to form a new company the Roadrunner Network in order to upgrade the system to be used. The digital non-linear editing process gave rise to the celluloid images being converted to digital images through the telecine transfer with all the footage digitally stored. The media composer gave the editors the random access to the shots that were to be put together. The filmmakers were easily taken to the big screen format

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to be able to see what will be eventually seen in the theaters. So there was no more physical cutting and re-cutting of the celluloid print. The advantage in having such a process is the filmmaker's ability to see the work as it is being edited and having the opportunity to choose and redo the effects being applied.

The Independent Filmmakers (...)

Independent filmmaking in the Philippines has been moving its own way through its distribution system of local and international festivals and schools. The filmmakers are mainly visual artist making use of film as visual medium - the documentary filmmaker, the animator and the storyteller making use of the short narrative format. They first used celluloid in 8mm, super 8 16mm formats and video. The student films gained acceptance in the independent film community when the number of films produced had reached to hundreds of films per year and the student filmmakers started to win awards in the established national and international film festivals. The institutions that have helped in making this happen are the Mowelfund Film Institute, the Cultural Center of the Philippines, the UP Film Institute and other universities and colleges that till now encourage the production of moving images.

The filmmakers creating text are the visual artists, the documentary maker, storytellers, the communicators, the writers, the poets, the musicians and many others. Though I have mentioned these types of filmmakers as separate from each other they may be a combination of many types in one filmmaker. In fact they requested that they not be classified or labeled. Some want to call themselves generic communicators or filmmakers with diversified outputs that have been classified through time under the following labels; "documentary" "experimental", "narrative" and "animation". Again, though they have been labeled by writers separately there are many films that carry aspects of several gen-

res in one work.

The "traditional independent" filmmakers have looked at filmmaking as pushing for independence from the studio system, from the star system, from the mass audience, from mass distribution and exhibition. The terms used to describe their different intensions have always been a reaction to what was dominant and for a long time when Hollywood dominated filmmaking, the term that described the independent filmmakers where "short" as opposed to the full length feature, "alternative" as opposed to the standard menu, "avant-garde" or "new" as opposed to the old formulaic movies. The independent film movement was necessarily anti-mainstream and anti-Hollywood.

Independent Filmmakers have for many years pronounced that if asked to choose, celluloid is always the choice because of its exceptional visual quality even if video was around. They have experienced the movement from 8 mm, super 8, 16mm and 35 mm. But to the independent filmmaker 35 mm film meant a mainstream producer to step in and finance the project and may affect the independence that he is strongly guarding. Mainstream industry has managed to stay true to the celluloid but the video challenge goes on and makes the environment exciting and always looking forward to technology advancement for moviemaking.

With the super 8 disappearing and the scarcity of 16 mm raw stock and the laboratories shutting down locally there was little reason not to go Digital Video (DV). When the DV technology entered the scene the film student was the first to seriously consider it as the material for moviemaking. The reason for this is affordability. When Digital video (DV) entered the market and it was very affordable, the students of filmmaking adapted to the technology without hesitation. The independent filmmakers however who have been used to the hi-resolution 16mm format were not too happy with the consumer mini DV. But with the coming in of the more professional mini DV format and near film quality of high definition HD TV and HD cam, these independent professionals started to have good words for the new digital innovations. For the higher resolution quality promise of HD equipment it is manageable to transfer images and sounds without generation loss. The camera has given millions access to images coming from all over the world through video conferencing and through hypermultimedia. Even the cell phone has become the production and distribution medium of sounds and

images.

The non-hesitant shift to multimedia in mainstream filmmaking has been limited to post-production. Resolution of the image produced by video cameras was unacceptable. The independent filmmakers were not as excited by the early video formats but these were however heralded by academe. UP film students as early as the 90's have used video as the material for production due to the discontinuation of the affordable super 8 and the closure of 16 mm laboratory services. Then there was a move to digital much later in the independent filmmaking scene. The acceptance of the "imperfect Cinema" was only due to the accepted "Dogma movement" in the film festival circles. All over the world, prerequisites of a "good film" have shifted from the importance of picture perfect cinematography to the content and concept driven materials. Lars Von Trier, famous Dogma leader presented in the Cannes film Festival, May 1998 "The Idiots" which was shot and edited in video and transferred to 35mm film. It was critically acclaimed. Another Dogma filmmaker, Thomas Vinterberg showed his "Celebration", shot with the handy mini DV cam, which won the special jury prize and received wide spread critical acclaim. The Dogma movement captured the imagination of our filmmakers and with the film students deeply acquainted with the medium, a vibrant digital filmmaking environment has emerged.

This writer thought it important to bring the independent filmmakers working on digital films in a round table discussion last year to capture the beat of the filmmakers. Some have done more than short personal films; some have produced films for mainstream. These digital filmmakers have varied intentions, concerns and ways of making their films. There is a full range of filmmakers from an Ellen Ongkeko with her "Pusang Gala" experience; Eman de la Cruz and his "Zarumbangui"; and two other film makers who were all determined to distribute their films themselves, Cris Pablo with "Duda" and Raymond Lee producing "Ang Pag-dadalaga ni Maximo Oliveros"; Erik Matti making box office hits for the industry like "Mulawin" but who has his heart for independent filmmaking; Rico Ilarde who finally went into mainstream with a segment of "Shake Rattle and Roll"; Lav Diaz who has proclaimed in one of his interviews that his "Ebolusyon ng Isang Peikulang Pilipino" a 10 hour film, is considered a long poem liken to an epic; Jon Red who declares that it is like doing his art or paintings (there are those that are commissioned works and some are personal works like his sketches that he gets involved in...and that there will be those that Viva, a main stream studio, will be interested in producing and distributing). Raymond Red, on the other hand, talks of the films that he has all started and has been working with for years but he does not know when they will

be finished and he is interested in going mainstream but mainstream distribution are not interested in his works and Kahvn dela Cruz who has come out with a credo ...that reads this way: "A Manifesto for a Filmless Philippines. Film is dead. It is dead as long as the economy is dead, when public taste and creativity are dead and when the imagination of multi-national movie companies is dead. At millions of pesos per film production, there is not going to be a lot of happy days for the genuine filmmaker, the true artist who wants to make movies and not brainless displays of breasts and gunfire.

But technology has freed us. Digital film, with its qualities of mobility, flexibility, intimacy, and accessibility, is the apt medium for a Third World Country like the Philippines. Ironically, the digital revolution has reduced the emphasis on technology and has reasserted the centrality of the filmmaker, the importance of the human condition over visual junk food."

(...)

Distribution and Exhibition:

The Resistance in Digitization of Film

Most sectors in mainstream cinema in the Philippines still view film as celluloid for many reasons. The concept of film as a medium projected on a big screen in a darkened room has defined for many years what film is. The exhibition places for film have been pegged to the theater circuit so that for a time there were more than a thousand theaters. This number has slowly declined due to the closing of the stand-alone theaters which has been dislodged by the multi theater malls all over the country equipped with 35mm celluloid projectors.

Theaters in malls have integrated film viewing as part of the retail environment. Film viewing has been labeled as the Filipinos favorite pastime. It was necessary for film producers to replicate their films, making at least twenty copies on celluloid, to reach Metro Manila theaters for a first run of their films. This, at the same time, dictated the need for big capital to be able to produce the film and to distribute it to the theaters. Today doing mainstream

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films on celluloid would mean a minimum of six million pesos for production, another 4 million to produce the copies for distribution and about 3.5 million for promotion for it to be viable to be distributed nationwide - a total amount of 13.5 million pesos or 270,000 USD.

The filmmakers partial to using celluloid hesitated to leave behind this medium and its high-resolution quality in the capturing of images. The persuasive raw film suppliers have been persistent in promoting the plus factors of celluloid captured images as the standard for good films. The use of celluloid as the material for replication has been a captured market for celluloid suppliers like Kodak, Fuji and Agfa. There is also a strong need and pressure from Hollywood and foreign films distributors to maintain and do continuous upgrade of projection and sound equipment for celluloid in the mainstream distribution field to feed the dictates of Hollywood standards for exhibition. This has always strengthened the mainstream theater distribution system and will continue to do so for economic reasons. The viability of Hollywood films and the eternal need for mainstream film industry to use Hollywood as "the standard" will continue as long as the distribution system stays the same. Local production competes at the box office with its very little advantage which is its heavily promoted stars and a strong PR system set in place for merchandizing in other media like print television and radio. The film form in mainstream is then dictated by its competition and the set manner of distribution through theaters. Now it is trying its best to have a Philippine version of the special effects studded "Lord of the Rings" and "Narnia" with the likes of "Exodus" and "Mulawin". The horror genre with the continuous string of Asian horror hits like the "Ring O, 1 and 2" and "The Maid" has found a niche that has producers and directors coming up with "Feng Shui", "Kutob", Pamahiin , Huwag Kang Lilingon and "Sukob". (...)

As long as the theaters are equipped with only

celluloid projectors and Hollywood films are still lording it over in terms of sensibilities and points of view and content, local films for mainstream will always be "wannabee" Hollywood-like technically polished movies.

(...) The producers have not seen the necessity of looking at digital format as an essential part of film production and film distribution in their business till today.

"Till today" because for the first time in the Philippines, a big event, the Pacquiao –Morales boxing bout, was screened in simultaneous theatrical-television-cable release. The Pacquiao-Morales bout changed the sentiments of the movie theater circuit.

These theaters were finally hoping to prove that the independent digital films can make it in the mainstream distribution system. The independent filmmakers were encouraging the theater owners to purchase and equip their theaters with powerful digital projectors and in fact rented the projectors for the entire duration of the Cinemanila International Film Festival cum Manila Film Festival for 2005, but things did not turn out as expected. The films were screened in almost empty theaters. Sometimes only ten people were watching. The pinpointed culprit was the lack of promotion and the lack of stars in the eight films screened. So once again the management of theater circuits were not willing to buy the digital projectors, which was the only hope for digital films to have space in the mainstream distribution system.

Exchanges

The tendencies in filmmaking in digital times will see more exchanges and interaction among independent filmmakers and mainstream distributors and exhibitors. The businesspersons who poured in capital in the local film industry will always see film as a source of profit and therefore will still make use of their seen advantage like making use of stars with its wide promotion system, use of less expensive equipment and materials, the contracting of affordable creative staff, and the use of dependable distribution systems and infrastructure. The digital filmmakers who have strong roots in independent filmmaking will widely venture, experiment, and embrace the affordable digital system as they see it as a format that will give them more leeway to preserve their independence from their financiers and because they feel that it is not such a big risk anyway for the producer and they are confident that they are going to be left alone with the creative aspects (except probably in

the selection of stars). In the desperate search for their audiences they will probably more and more consider working with stars to have their share of the local audience. If the independent filmmaker sees his work to only go through the international festivals and international distribution and not initially care about local audiences, stars will not be a great concern. Filmmakers who will not see the mainstream distribution system as an option will work for the schools and other institutions as a viable exhibition alternative.

The independent filmmaker turned producer may emerge in greater numbers where they take charge of full production of their films and after the film has been done, will probably get mainstream distributors as a co-investor to produce copies for distribution.

The independent filmmakers will still work with a very lean workforce because the filmmaker is usually a multi-task oriented person. The filmmaker is the director, cinematographer and writer as well. This will probably change the production process and for those who will become involved in these works we will see them as being part of creative works instead of works for profit.

The increasing number of filmmakers emerging from film schools and extensive workshops like the UP Film Institute which graduate more than a hundred filmmakers a year, plus the other communication and fine arts schools) will eventually create a critical mass of filmmakers.

The community of independent filmmakers will still produce diverse works, having different intentions, points of view, ideologies, viewing their audience in the range of being intimate, mass, local and international or simply general public. Many may be full length features but some will be meant to be too long or too short for mainstream distribution which is what the filmmaker intended them to be. Some will reach mainstream distribution, full commercial run or limited run in theaters, be released in television or cable or on DVD format for home viewing. Some will go around the international film festivals. Some will go through local festivals and be shown in the school circuits. Some will be available as hypermultimedia on the WWW. Some will have all these types of releases.

Options Open

What is most important is to have the options open for the Filipino filmmaker. To have both a healthy film industry that can have space for films that talk of the everyday lives of our people, brave films that try to question existing norms, and films that can excite the imagination of our Filipino public. It would be important to strengthen the promotion of films based on the work itself and not necessarily on

its stars. To help organize and come up with a collective where the filmmakers can avail of projectors, cameras and editing facilities. To work for government to support emerging filmmakers through production grants and promotion grants to promote their works to their chosen audience. There can likewise be strong support in establishing an alternative exhibition system like the schools, smaller theaters or cafes.

The Philippine film industry has its set of problems with foreign competition, piracy, outrageous taxes, lack of government support and dwindling audience. This presentation gave space to the independent filmmakers because they have been the marginalized creator of film text and who do not have the established system of exhibition for a very long time now. But digitization may provide the way for the opening of more space in the environment.

Digitization, however will likewise draw more competition for the Filipino filmmaker not only from the usual Hollywood but from the emerging giants...China and India. Some businessmen have already seen the potentials of digitization. The local market has been acclimatized to dubbed Taiwan, Korean, Japanese and Hong Kong materials; if purchase of rights to screen these works will be much lower than producing a Filipino digital film, there will be a flooding of the market with foreign materials for the cinemas, television and cable. This is all on top of our film industry scenario which is as ailing as the independent film scene.

The Philippine film industry at one time, when it was producing more than 250 films a year was ranked number three in the world as makers of films next to Bollywood and Hollywood. The public had full support for film. It was a cultural product that was truly popular with all sectors of society. It is a medium only too familiar to the typical Filipino. Then Filipino film productions started to drop at a very alarming rate. In 2000 the production dropped to only ninety eight films for the year and the succeeding year to ninety six. In 2003 only seventy six films were produced. 2004 experienced the lowest output of

films by the industry, there were only 52 films produced for theatrical release. 2005 experienced almost the same low figures as in 50 films distributed in celluloid format and 24 exhibited on digital format with limited and full commercial run, totaling 74 films for that year. Its rise of count is due to the addition of digital films. We probably will have a livelier film scene this coming year.

Certainly, one can say that film has been very close to the sensibilities of the Filipino people, close to the idea that the film medium captures the concept of orality seen in what we call as second orality in hypermultimedia and the spirit of storytelling. There is a need to encourage filmmakers to continue on and create original text, that are grounded on Philippine experience and capturing the Filipino spirit.

The UP Film Institute

In the latter part of this year, we are experiencing a string of pleasant surprises in the performances of digital films that were screened in the UP Film Institute. The University of the Philippines Film Institute (UPFI) is an internationally accredited unit of the country's premier university. It is the only Philippine member of the international Association of Film and Television Schools (CILECT).

UPFI combines instruction with creative work, research and publication. UPFI graduates achieve proficiency in technical and creative filmmaking as well as holistic consciousness. The Bachelor of Arts and Audiovisual Communication is the country's first and only film degree program and the Master of Arts in Media Studies (Film) is offered for those who want to further their studies in cinema.

A major part of its operations is its Theater and Extension program. UPFI runs its own cinemas, the Cine Adarna and the Video Tech, all year round, free from censorship which addresses the film literacy campaign and the development of film viewing culture in the country. For the past many years it has been hosting international, national and local

film festivals such as the Cinema Veritas: Human Rights Film Festival, International Women's Film Festival, UP Film and Video Festival, Pink Festival, Experimental Film Festival, Black Beret Film Festival, Animation on the Spot Film Competition, Cinemalaya, Cinema On, etc. in line with non-Hollywood productions the theater also holds festivals of films from other countries such as the festival of the European Union, the French Spring Film Festival, Pelicula Spanish Film Festival, the Korean Film Festival, Egasai Film Festival, Australian Film Festival, Celebrate Canada Film Package, New Zealand Film Festival and Taiwan Film Festival, Housed in the Cine Adarna is the Ishmael Bernal Gallery which regularly hosts reception events and art exhibits.

UP Film Institute, has an active theater and extension services and a the home for numerous film festivals. The University of the Philippines Film Institute is in the core of independent filmmaking in the Philippines and an active participant in supporting the emergence of a community of Filipino digital filmmakers and their journey in claiming their spaces in production, exhibition, and academic environment.

The year 2006 was significant. The independent filmmakers that this writer was able to put together in a forum to talk about digitization of film in the Philippines, have organized themselves into a cooperative. In the forum, they may have found themselves being in similar situations and have so many things in common. From this successful forum they have had several meetings and organized themselves. They call themselves Independent Filmmakers Cooperative (IFC) of the Philippines. It was brought up in that forum that the theater owners have misgivings about having very little audience for the independent digital films. Because of this they have decided to put up this cooperative aimed at disproving the assumptions of movie theaters that the digital filmmakers have no audience nor can they create their own public. This did not also stop them from negotiating with Robinson's, one of the larger chains of malls in the Philippines which finally succumbed to the incessant cry of the digital filmmakers to dedicate one theater with a 10,000 lumens LCD projector. They have assured the theater owner of supply of digital films and a loyal audience for films classified as works that carry with it the independent spirit.

As part of this writer's research, more than a year ago in the UP Film Institute, the Digital Filmmakers met and over time indulged in conversations and dialogue. They talked about their dreams, their fears and their strategies on how they can

pursue the many films that they want to create. On January 16, 2007 they launched INDIE SINE – The Home of Brave New Films, bringing into fruition all of their heartfelt aspirations and heralding boldly the emergence of a community of Filipino Digital Filmmakers.

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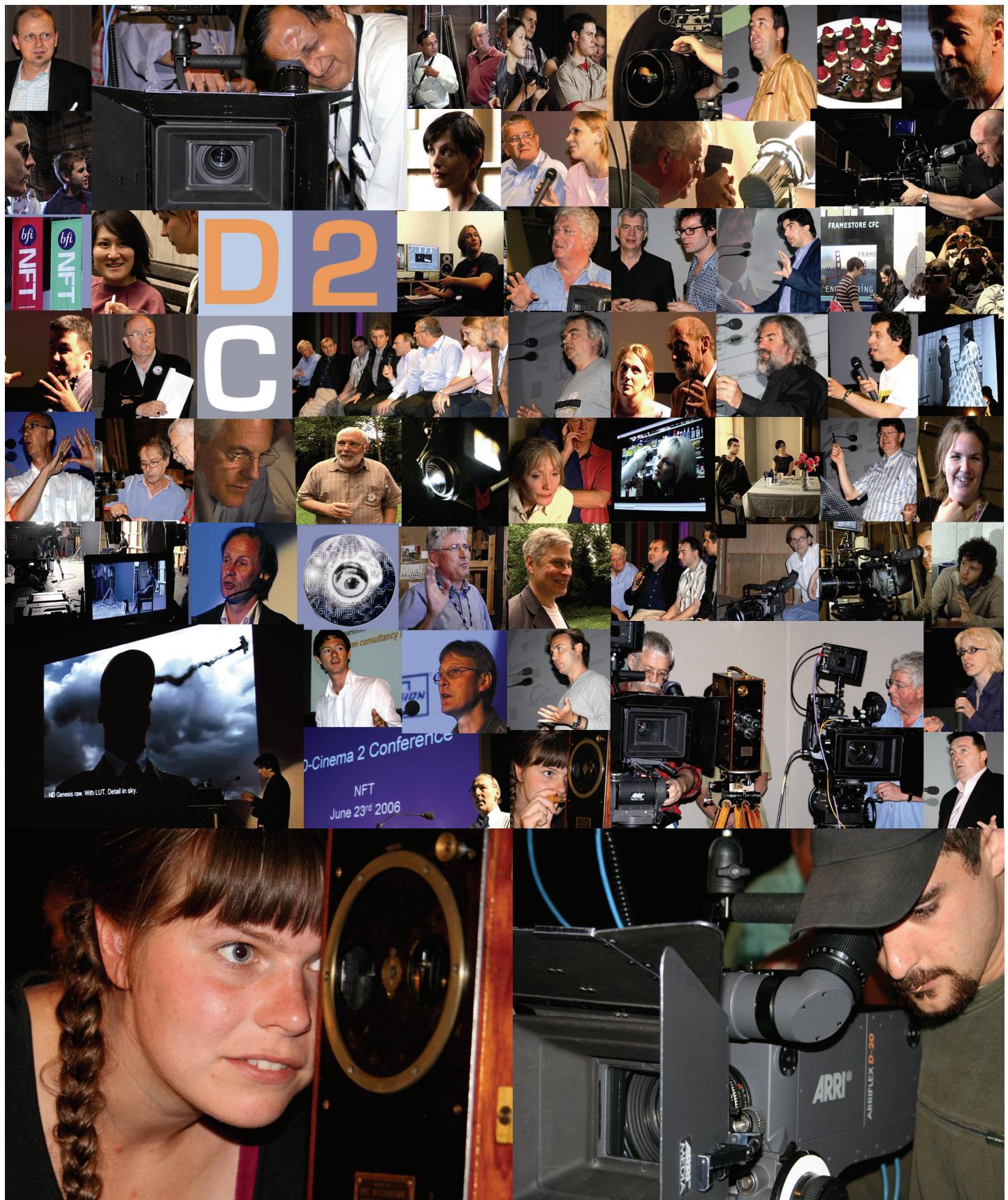
Interviews with various independent filmmakers during the Roundtable Discussion on Independent Filmmaking held January 11, 2005 at the Ishmael Bernal Gallery of the U.P. Film Institute, University of the Philippines.



Gigi Javier Alfonso, UP, Philippines

EXPLORING D-CINEMA 2

JOOST HUNNINGHER, UNIVERSITY OF WESTMINSTER, UK



London

Exploring D-Cinema 2

A CILECT Conference/Workshop

*At The National Film Theatre, The National Film School, Midnight Transfer, Cinesite, Molinare, Framestore, Remote, The Hat Factory, Ascent Media, University of Westminster
June 19 – 23, 2006*

D-Cinema (Digital Cinema)...An Effect Really Most Wonderful?

t is amazing to think that film has been with us for 110 years. What does the future hold? On the opening day of the conference Dr David Monk while talking about the improvements in D-Cinema technology emphasised the importance of learning from the past in terms of determining objectives. 'Film is a pretty wonderful medium. It can present very like-life, engaging images that take you into the world that the filmmaker wants. It's important to understand that very well.' Rather than throwing the baby out with the bathwater, 'film's best qualities should be part of the improving D-Cinema technology', he stressed. Film offers filmmakers lots of artistic choice in terms of film stocks and lenses, he explained, but it also has shortcomings. 'It is essentially a very variable analogue process...and if it is not controlled very strictly, the quality which is theoretically possible is washed away.' The chemicals and processes used to develop film are 'environmentally challenging' and shipping the heavy, bulky reels around the world is awkward and expensive. The projection process creates static, which then attracts dust, which eventually damages the image. The average film print will survive only 150 showings. The many variables in the route to delivering release prints mean that 'you see a different version of the film depending on where and when you see it in the release cycle.' Summing up, David said cinema needs to be a more consistent medium. 'And consistency is the key word. Going to a cinema where the image is always focused, and with the right colours and contrast, would be a great improvement and in itself would be a massive reason to go digital.'

Participants at D-Cinema 2

Filmmakers, teachers, students, innovators, distributors and CILECT delegates from six different countries (India, Portugal, Norway, Croatia, Germany and the UK) came to Exploring D-Cinema 2. CILECT, the NFT, West Focus,



and 28 companies sponsored and contributed to the activities. At least 50 experts and filmmakers presented their frequently opposing perspectives about how D-Cinema will develop. The Conference was held on Monday and Friday at the National Film Theatre on the South Bank. On Tuesday, Wednesday and Thursday, there were camera workshops, screenings of digital 'films' and postproduction workshops. Who knows the future? Should we originate our images on film cameras or digital acquisition cameras, on HD cameras or HDV cameras? What kind of cinema quality digital projector is good enough? Will we see the difference between a 2K or 4K or 8K projector? Are there really '75 flavours' of high definition? Lots of questions... lots of answers.

The atmosphere reminded me of the opening stanzas of an 1896 poem in the British Journal of Photography about the new film projectors ('Kineoptograph', 'Theatrograph', 'Cinématographe', etc.),

*Such a bustle and a hurry
O'er the 'living picture' craze
Rivals rushing, full of worry
In these advertising days.*

*Each the first, and each the only
Each the others wildly chaff
All of them proclaiming boldly
There's the first A-kind-o-graph*

EXPLORING D-CINEMA 2

Joost Hunningher, U. Westminster, UK

And it wasn't until 1909 before a Universal Standard for 35mm film was agreed and since then you have been able to show 35mm film anywhere in the world. D-Cinema is a quite different matter, however. There are many different systems, a host of creative tools, lots of choice but also lots of pitfalls. In 2000 there were 31 digital cinemas in the world; in 2006 there are 1,400; 17,000 are predicted by 2010. In 10 years' time will the spool be gone?

survived then and it's still kicking today. However, in 1998 Texas Instruments (TI) showed the Hollywood Studios their DLP (Digital Light Processing) projector and this signalled the potential of a Cinema Grade Projector technology. JVC developed a totally different system called D-ILA ('Direct-drive Image Light Amplification'). Jon pointed out that although people saw potential, the projectors were only 1K and there was limited content to show. But in 2002 JVC produced a 2K version and TI followed that with a 2K version that had a 2000:1 contrast ratio. Again he stressed, 'resolution is noth-



Some Digital Snap Shots of the Conference and Workshops

DIGITAL SNAP SHOT - HOW DID WE GET HERE?

Jon Thompson of the Hat Factory gave us a quick timeline of D-Cinema. The journey had been bumpy and was still incomplete. Back in the late 1920s, John Logie Baird had envisaged D-Cinema and in the mid-80s Francis Ford Coppola had worked with Sony to develop digital technologies that would eliminate film from the production process. He even had set up a company called SLEK (apparently standing for 'So Long Eastman Kodak'). Film

ing if you can't get your colours and contrast right.'

Then in 2004 the film industry turned digital with the Digital Intermediate (after capturing on film and before distributing on film, everything in postproduction was digital.) 'If you weren't into Digital Intermediates you weren't in the film business.' 2005 was a milestone in that the DCI (the Digital Cinema Initiative), an organisation set up by the Hollywood Studios for advice on technical standards, reported back. 'Influenced by the DCI recommendations,' Jon told us, 'everyone shifted from Mpeg to Jpeg 2000 and to 2K projection and 4K masters.' He added that '47% of the entire revenue of a film comes from DVD sales. So you could say that D-Cinema is actually a massive advertising campaign for the movies to be sold on DVD.'

London

Jon ended the overview with 'D-Cinema is coming but we may have a few more surprises before it is here.'

DIGITAL SNAP SHOT - THE DLP PROJECTOR

Rex Beckett gave us a lightning trip through a DLP digital projector. It uses a Digital Micromirror-Device which contains some 2 million hinge-mounted microscopic mirrors, each reflecting a single pixel. According to the timing of the mirrors, all shades of grey can be generated. He showed us the cold mirror and the HDSDI serial digital feed and how light is bounced to the screen. He explained that the content is 'smart' in that it carries the necessary information to tell the projector how to project the content. 'So this is the first time you can confidently say to the director of photography when you are grading, "this is the way it will be shown in all cinemas. The audience will see those colours and that contrast every time it is played anywhere in the world."

DIGITAL SNAP SHOT - THE DCI RECOMMENDATIONS

Peter Wilson focused on the DCI's 170 pages of specifications. It was obvious there had to be some universally agreed standards in mastering so that producers and studios can send their films on hard drives or data tapes or by satellite or by internet to any corner of the world. The DCI was a beginning. The Society of Motion Picture and Television Engineers (SMPTE) will publish their Digital Cinema Standards and Recommended Practices in 2007. The studios recognised that Digital Cinema is a contender to replace the 35mm exhibition chain and Peter expressed the hope that the agreed standards would be an 'open architecture' that would suit Europe and the rest of the world and not only Hollywood. Stay tuned.

DIGITAL SNAP SHOT - THIS IS THE WAY FILM ENDS NOT WITH A BANG BUT WITH D-CINEMA

Mitchell Mitch from Cinesite said he was expressing his personal opinions and not those of his employers (Kodak). He felt the film industry had already gone digital for home cinema and was in a 'strange no man's land' between analogue film and digital technologies for cinema exhibition. He thought that the current 2K DLP cinema projectors were 'good enough' and certainly delivered better results than the conventional film projectors in your local 'flea pits or multiplex screens'. He explained that in the traditional film laboratory route a release print would be at least three generations away from the negative original (negative, intermediate positive, intermediate negative and release print) which with analogue copying would mean an effective deterioration in the resolution of the image from 'certainly more than 4K to less than 1K'. Current feature films like Da Vinci Code were shot on film and then postproduced digitally and completed as a digital master. From this digital master, 35mm prints would

be 'burnt' for distribution to conventional cinemas. With Da Vinci Code 500 digital masters were made and each burnt 16 35mm release prints for distribution. This guaranteed that all 8000 35mm release prints shown around the world on the same day were identical to a first-generation print. This was a great improvement over the traditional film laboratory release print process.

'These blockbuster release runs use a phenomenal amount of film stock and are big business for the film laboratories and Kodak and Fuji. This is huge, huge business.' He explained that manufacturers of film make much more from release print stock than they do from (in comparison) the very small amount of camera stock they sell for feature film production. Mitch saw the gloomy possibility that Kodak and Fuji (now the only providers of film stock) might cease manufacturing when D-Cinema projectors replace 35mm exhibition.

DIGITAL SNAP SHOTS - DIGITAL CAMERAS

In the Exploring D-Cinema 1, there had been some reservations about the High Definition (HD) cameras we tested. The HD images were impressive, but didn't quite have that 'film look'. When creating shots, cinematic possibilities were limited by a small 2/3inch CCD sensor (as opposed to a 35mm frame) and it was almost impossible to isolate details or planes of action with the use of a shallow depth of field.

Peter Swarbrick from Panavision and Milan Krsjanin from Arriflex described the camera developments in the Panavision Genesis and the Arriflex D-20 since the last workshop. The question was asked, 'Are the pictures now good enough?' Peter replied, 'Yes, the pictures on the screen are good enough. I doubt that Warner Brothers would have committed 275 million dollars to Superman Returns if the image quality wasn't good enough.' Milan continued: 'Now cinematographers can have the depth of field of 35mm. We have designed a single sensor like a super 35mm frame.' (Arriflex uses a 6 megapixel CMOS sensor the size of a Super 35mm frame on their D-20 camera. Panavision on their Genesis camera uses the same principle but with a

EXPLORING D-CINEMA 2

12.4 megapixel CCD chip.) Cinematographers can use all the standard 35mm lenses on either camera. Both cameras can capture the data unprocessed on to a data recorder or go to a HDcamSR format. ‘Suddenly digital cinematography has all the advantages of film.’

John O’Quigley from Motion FX liked using The Viper because the colour sampling was uncompressed which meant the images were excellent in postproduction work. He showed us some clips of finished films to prove it. The texture was startling. He explained that the Viper records 12 gigs of data per minute. ‘Data management is the be all and end all of this kind of system. If you are shooting on HDV you can shoot on till the cows come home, but with Digital Cinematography you have to work exactly like you used to work with film.’ Peter Swarbrick concluded, ‘There is a real distinction between these Digital Cinematography Cameras and High Definition. These new cameras are as far away from the CineAlta or Varicam as a Digibeta is away from Super 8. It is a very different ballgame and its only going to get better.’

DIGITAL SNAP SHOT - FILM-MAKERS' REACTIONS

Professor Hans Hattop and colourist Vera Jeske from the Academy of Film and Television in Potsdam, Germany, described how they and their students had done several projects on the Arri D-20. They had been pleased with the results of a dance film which mixed the Arri D-20 and a Sony studio camera HDC1500. Vera found that the studio camera had the usual highly saturated colours that gave it a hotter tone than the D-20. But she found that in the grading there was enough tonal range to balance the two cameras. Hans also talked about another D-20 project, A Qua ad Lavandum, to which students had added a computer generated character in postproduction. He concluded by saying, ‘Film is not dead but with digital cinematography, there are suddenly all kinds of interesting new creative tools and possibilities.’

Tom Bridges showed us his ‘film’ Dance shot

on the Arri D-20. He shot at 29.7 frames per second and then edited on Final Cut Pro at 25 frames per second giving it a slow motion look throughout. Some further visual effects were done on Shake and then mastered on to HDcamSR. ‘It was an amazing creative tool to have on set. We wanted a glossy R&B look and the D-20 allowed us to do that.’

Henry Braham, DOP of Fly Boys, chose to shoot on the Panavision Genesis. He found that for a movie with so many special effects ‘green screen keying’ was much easier than with film negative. ‘Basically film stock has grain in all three colour layers while images of digital data were much cleaner and made matte extractions much easier.’ He knew that with film he would have a dynamic range of about 7 stops but because of the high shooting ratio, processing and stock would be expensive. He did some tests with the Panavision Genesis and took them into the Baselight grading system where he was amazed to find he had 5 stops either side of grey. He showed us a shot with the actor Jean Reno which had a burnt out sky. He found that the colourist could create a key for the sky and then bring the sky down independently of the actor. ‘I felt I had great control over the picture and confident about the Genesis being right for this movie,’ he concluded. ‘It was phenomenal.’

DIGITAL SNAP SHOT - EVERYTHING IS POSSIBLE IN POST

Matt Johnson from Cinesite talked about digital visual effects. In the digital world you can create anything but you have to remember, ‘they are just tools’. He worked on the Wachowski Brother’s Script V for Vendetta. He explained how with digital capture techniques a single person could be turned into a crowd of 2000 people all behaving differently. He also showed a clip where the Houses of Parliament are blown up. They had done this without building a model, but through compositing and merging green screen shots with plate footage of The Thames. Guy Fawkes eat your heart out!

Digital Snap Shot - Restoration and Digital Exhibition of Classic Cinema

Patrick Stansbury from Photoplay Productions showed clips of the digital re-mastered Buster Keaton film, The General. He explained that in 35mm distribution we now are at least three generations away from the original film negative while ‘in the 1920s audiences would inevitably see prints struck from the film negative’. He was very enthusiastic about the tools now available to digitally restore decomposed or damaged classics. Patrick concluded: ‘It is great looking forward to the new things we can do, but there is 100 years of history

behind us and we shouldn't loose sight of all that achievement. To me this is the challenge of digital cinema.'

Paul Collard of Ascent Media showed us how they use these powerful tools for restoration and repair work on cinema classics. The work is done at 2K or 4K. To get this quality they transfer the negative to digital on a scanner like the Spirit and digitally stabilise it, clean it up and remove the dirt. The master is then graded to match the original colours and then put out to film, HD or a D-Cinema master. He showed us a clip of Brief Encounter. Wonderful. 'In the future you can see a classic like this time and again. It will always be the same.'

is an absolutely true HD camera with a resolution of at least 4K!' The tests were shown on the 27-foot screen with a 2K Digital DLP Projector. We tried to put assumptions about the magnetism of different technologies to one side and were pleased to find that all the cameras resolved the image well. The differences had a lot to do with the quality of the camera lens and, not surprisingly, the 35mm and the digital cinematography cameras showed a richer texture than the HD and HDV cameras. However, we felt that all the cameras gave good results. We concluded, that, depending on the script and budget, these cameras all



DIGITAL SNAP SHOT - CAMERA TESTS AT THE NATIONAL FILM SCHOOL, BEACONSFIELD

DOP Paul Wheeler led the workshop with great insight, wit and energy and helped us to discover the advantages and disadvantages of a range of cameras. In the Digital Cinematography category, we had the Arri D-20, and the Panavision Genesis; in the High Definition category, we tried the Sony HDW-750 and the Panasonic HDX400E; and in the HDV category, we used the Sony HVR-Z1 and then the same camera again placed in a MOVIEtube system. We also shot on a 35mm Arricam and DOP Brian Tufano had an extra surprise for us by having John Adderley bring along his 1921 hand-cranked Williamson camera. As Paul said, 'this

offered film-makers creative possibilities. (The camera tests will be available on the Workshop DVD. Unfortunately compressing to DVD will wash away much of the high quality of the better cameras. Still interesting to watch. Check www.dcinema.org.uk for availability of the DVD.)

DIGITAL SNAP SHOT - POSTPRODUCTION WORKSHOPS

At the conference we had seen that in postproduction everything is possible. Getting workshops in busy postproduction houses was one

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JOOST HUNNINGHER, U. WESTMINSTER, UK

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Joost Hunningher, U. Westminster, UK

of our big goals. Production manager Adrian Hedgecock and I did the 'Wardour Street crawl' and organised many meetings. We were thrilled by the enthusiasm and support we received from most companies. Groups of 7 CILECT delegates went to the following. Midnight Transfer specialise in a unique Digital Intermediate (DI) Workflow called: 'DI from Day one.' The CILECT group had a workshop on DIs using Kodak's Look Manager and Display Manager. Both tools allow filmmakers to establish their 'film look' on location and to maintain it consistently throughout the digital workflow from location to postproduction house to theatres. Another group went to Cinesite where they had further tutorials with Mitch Mitchell and Matt Johnson about the future Digital Pipeline for movies and the endless possibilities of Special Effects. Mark Foligno and Söran Clotch from Molinaire built on their excellent presentation at the NFT and illustrated the digital workflow that allows you to start on film or HD, enter the digital chain and end by distributing to either TV, DVD, Blu-Ray or on a film print to cinemas. The Hat Factory has the largest grading screen in London and Jon Thompson led a workshop on colour grading for D-Cinema masters. Paul Collard from Ascent Media led a workshop on how the new technology improved archiving, restoration and distribution of classic films. The final group visited Remote where colourist Matt Troughton led a workshop on low-cost feature productions and how HD digital workflows, digital effects and colour grading can be achieved economically.

DIGITAL SNAP SHOT - CONFERENCE - AN END-TO-END SUMMARY

Russell Stockford from Remote looked at the costs of making low-budget independent digital productions. He showed us budgets that started with basic

no-salary costs that were destined for DVD releases to projects with sizeable budgets that would go to conventional or digital cinemas.

Which format should you shoot on? HDcamSR, HD, DVCPRO-HD, HDV, DVcam, mini-DV? Matt Troughton reminded us that all these formats compress the amount of data that is going down on the tape. He advised us not to choose a camera by the manufacturer's literature but by the quality of the image on the screen. He said 'look and think about the contrast and colour depth.' He explained that an 8-bit colour depth gives you 256 steps between darkest and lightest points - the higher the bit depth, the smoother the transition between dark and light. Knowing your workflow is essential and he summed up with, 'Although you have more choices these days, you also have more pitfalls. You have more choice but need more discipline!'

DIGITAL SNAP SHOT - SETTING NEW BOUNDARIES AND NEW WAYS OF WORKING

Paul Trijbits from the New Cinema Fund talked about 'Setting New Boundaries'. The digital world gives you more opportunities to show your work than if you were on 35mm film. One film that he had produced, This is Not a Love Song, was placed on the internet and had '175 thousand requests for a download in one hour!' He introduced filmmakers Carol Morley and Richard Jobson. Both showed digital films they had made in one day. Richard took the position that he liked the aesthetic of HD and wasn't interested in making it look like film. He felt traditional film-making was finished. He concluded with, 'I defy anyone to say that film will be around in the film industry in two years. It is over. It's completely over.' Carol Morley took the opposite view: 'I think film is just gorgeous'. Her main criticism of the digital film making process was that it was always associated with speed. She concluded by saying, 'My main interest as a filmmaker has more to do with the thought process and the ideas than with the medium itself.' Paul summed up the session: 'If your work isn't getting into cinemas – either as 35mm or as a Digital Release, and you want an audience, there are plenty of new opportunities for new film-makers to think about.'

The film-maker Olaf Wendt showed us some examples of a new and very effective form of digital back projection in a train carriage that he designed for the film Derailed (Mikael Häfström). It illustrated possibilities for digital techniques during production which allowed for control over lighting which, if using blue or green screen techniques, would have been very difficult to achieve. He also showed his own film Running Man which creatively merged film, digital and back projection techniques.

London

DIGITAL SNAP SHOT - DIGITAL PROJECTORS AND 3D

We put on glasses and saw a 3D demonstration of Stars Wars and Chicken Little. Joel Schiffman from QuVis and David Monk gave a primer on 3D and explained that a big extra on digital projectors is that 3D presentations are possible. They explained that it isn't really 3D (otherwise you could touch it) but a stereoscopic effect. It is a trick of the brain where, by wearing glasses that can turn each lens off and on separately, the projected, early-identical-images give the illusion of depth. The rate for such projection is 95 frames per second, so for 3D movies you are essentially shooting twice as much as for a normal movie. Apparently all the Hollywood Studios are working on 3D presentations. Will audiences flock to see 3D movies? Could one big 3D hit be a killer blow to conventional 35mm projection?

DIGITAL SNAP SHOT - D-CINEMA NETWORK

Steve Perrin of the UK Film Council, Rob Kenny of Curzon Cinemas and Richard Boyd of the NFT talked about the success of UK Digital Screen Network and reported that it had been reliable and had given most theatres more variety and a better standard of projection. They felt that audiences were interested in the films and not how they were projected. Richard Boyd had used questionnaires to discover that 94% of the audience 'liked the digital presentation and enjoyed the film'. Throughout the conference Richard organised for us to see digitally re-mastered clips of film classics including Casablanca, Robin Hood, The Searchers, Singing in the Rain and Black Narcissus. Seeing is believing and these carefully prepared clips illustrated that 'cinema quality Digital Projectors' can make a massive contribution to our discovery and appreciation of film history.

DIGITAL SNAP SHOT - THE CHALLENGE AND TAKE-UP OF D-CINEMA

Thomas Höegh, filmmaker and Chief Executive of Arts Alliance Media, gave the keynote address. His company is preparing the UK Digital Screen Network and have already had 10,000 screenings at their 50 digital screens and in 2007 will install a further 150 digital screens in the UK. Thomas said that he saw local digital cinemas developing into social centres offering a variety of films or, on some occasions, international sporting events. He concluded that cinemas should be 'temples of moving culture imagery that reflect the community.'

SUMMING UP

David Monk summed up a panel discussion about the future of D-Cinema with Peter Swinton, Jon Thompson, Jonathan Smiles, Patrick Von Sychowski and others by saying 'Going to a cinema where the image is always focused and always

has the right colours and contrast would be a great improvement.' The effect of electronic projection has to be similar to the best film projection: digital projectors need to show film natively at a speed of 24 frames per second and have colours and details as good as you would get in the best film print. The quality of the film has to be the same in every cinema wherever you show it. These were David's 'guiding goals' to developing D-Cinema. He said things were moving very quickly. One morning soon we'll wake up and the film reel will be gone.

Exploring D-cinema 2 concluded with a reception in 'The Great Hall', 309 Regent Street, London. Here, 110 years ago, the first UK public screening of film was held.

Fifty four people paid one shilling each to attend the Lumière film programme shown on a cinématographe. A review in the Polytechnic Magazine said 'the effect is really most wonderful.'

D-Cinema is coming. We, film lovers in industry, education and life, must prepare ourselves and the next generations for the future and past of cinema. We must make sure it continues to be an effect that is 'really most wonderful'.

Joost Hunningher

Chair CILECT Exploring D-Cinema 2

(Note: DIGITAL SNAPSHOTS, A DVD by Julie Lambden and Ronald Gow about Exploring D-Cinema 2 will be available soon. Check www.dcinema.org.uk for availability.)

Joost Hunningher, U. Westminster, UK

NATIONAL FILM AND TELEVISION INSTITUTE, ACCRA, GHANA



In 2004 the National Film and Television Institute (NAFTI) celebrated the 25th Anniversary of commencement of its training programme. The Institute has over the years played a key role in the production of professionals for the media industries in Ghana and other countries in sub-saharan Africa.

Graduates of the school are in great demand and majority of those who pursued the 3-year diploma course are holding key positions in various African countries including, Swaziland, the Gambia, Cameroon, Zimbabwe, Ethiopia, Ghana etc.

The Industry is expanding very fast and the school recognizes the need to produce accomplished professionals and researchers to meet the new challenges. The Bachelor of Fine Art degree programme was introduced in 1999 in affiliation with the University of Ghana to meet this need. The four-year degree programmes are available in the following areas of film and television: Film Directing, Television Production, Film Sound Production, Editing, Motion Picture Photography, Art Direction and Animation. Courses in liberal studies are offered to all students. Broadly, the aim of these programmes is to make graduates complete film makers with good interdisciplinary skills which will enable them to function efficiently in the industry.

All courses offered are critical, theoretical, historical and practical in orientation and are intended to raise student awareness of the relevant social, industrial and technological contexts within which cinematic and broadcasting activities operate. The curriculum provides room for innovation and encourages the student to develop his creative talent to be able to undertake productions which reflect the spiritual and intellectual aspirations of Africa.

The Institute has an excellent faculty. Most of them were recruited from the industry and are members of reputable international professional film societies. Others have postgraduate degrees in film and tv from reputable universities in Europe and the United States and have had several years experience in the industry. Indeed, all lecturers engage in professional practice and bring their experience to bear on the practical hands-on work of students.

New and improved facilities and services are continually provided for the training programmes. Some state-of-the-art facilities were recently installed. New additions include high definition cameras, advanced digital non-linear editing set-ups, the Sony Xpri Digital Media Workstations, highly professional film sound dubbing and animation equipment and softwares.

The corps of dedicated professional teaching staff and the state-of-the-art facilities assure quality training of our students. They also facilitate the execution of training programmes for trainees as well as professionals drawn from other parts of Africa. The Institute through these

training activities has become the Regional Training Centre. Just a few years after its establishment, NAFTI hosted regional training workshops in conjunction with Unesco, Television Training Centre (DW) Berlin and other international bodies. The concept culminated in the founding of ANIWA, the African Film and Tv Festival in 1993.

Over the past two years the Institute has organized regional workshops and seminars in conjunction with international agencies and NGOs on Scriptwriting, TV Production, Film Criticism, Film Sound dubbing, Editing and Animation.

Beneficiary countries include Gambia, Mali, Cameroon, Nigeria, Chad, Togo, Benin, Kenya Sierra Leone, Burkina Faso, Namibia, Swaziland and Ghana.

AFRICAN ANIMATION FESTIVAL

The African Animation Festival was instituted by NAFTI in 2005 to create awareness of the need to produce Africa's own animation for the African screen which has been inundated by foreign animation images. The event was a great success and a follow up festival was organized in 2006. The two events attracted good participation from students from Ghana and National Film Institute(Jos) as well as professionals from Sierra Leone, Mali, Burkina Faso and Cote d'Ivoire

An important segment of the festival is the introduction of art students in Secondary Schools and Colleges to animation. Last year twenty-nine students of the School of Creative Arts, University of Education, Winneba participated in exercises in digital image editing and animation techniques.

The Workshop dealt with interesting themes including African sound-track and music, African Art and story telling and Animation for African screen. The Festival was organized with support from CILECT, the US Cultural Service and the Cultural Service of France.

Participants were drawn from Sierra Leone, Burkina Faso, Mali and Ghana.



As a result of the interest generated among secondary school students, the lecturers of our Design Department have commenced extension work on drawing skills in nearby secondary schools. Participating lecturers from the College of Creative Arts, University of Winneba and College of Art, Kwame Nkrumah University of Science and Technology have also commenced similar extension programmes to secondary schools close to their Institutions.

The extension programme is a 'catch-them-young' exercise to assist young students of art to improve their drawing skills which will enable them elect to pursue animation studies at NAFTI.

ANIWA

Preparations have begun for the major biennial Regional Student Film and Tv Festival (ANIWA), which is scheduled for July 2-14. It is expected that CARA member schools as well as other training initiatives in sub-saharan Africa will participate. As usual CILECT will sponsor the resource person for the Workshop segment.

The festival which was held two years ago saw the participation of a large number of students from CARA member schools. The interaction and the resultant net-working among them was heart-warming. We eagerly look forward to this

NAFTI DELEGATION TO FESPACO, OUAGADOUGOU, BURKINA FASO
24TH FEBRUARY – 3RD MARCH 2007

LET'S CELEBRATE CULTURAL DIVERSITY

A delegation of twelve (Staff and students) represented NAFTI at the 20th edition of FESPACO held in Ouagadougou, Burkina Faso.

The theme of the festival was 'African Cinema and Cultural Diversity'. According to the organizers of FESPACO it was about time Africa began promoting cultural diversity through cinema. As has been expressed by many during the various colloquiums and sessions it was clearly disquieting that Africans were gradually giving up their

'Africanity' to become something else. There was the need therefore to promote and preserve cultural diversity through furthering the plurality of cultural expression. Today, it is indisputable that Africa is invaded by all kinds of foreign made films. This is all the more normal that the Pan African film festival takes up the challenge of the African cultural diversity by creating and reinforcing cultural identities through comprehensive programming in this year's festival.

One of the important innovations introduced to FESPACO this year was a prize awarded to the best documentary film and the second unique feature was what they called, 'School films' dedicated to films produced by students from African film schools.

SCHOOLS PARTICIPATION

The Institut Supérieur de L'image et du Son, ISIS, Ouagadougou, hosted some selected film schools from Africa and Europe including NAFTI, INSAS, IAD and ESAT. These schools had the opportunity to exhibit student's works and attend master classes. The master classes were the main activity at ISIS which provided students a bridge between theory and the professional film environment. The sessions were organized by *Africalia*, a Belgian organization dedicated to arts and media training in developing countries. *Africalia* has



been providing training and exchange programmes for ISIS.

The Institut Supérieur de L'image et du Son, ISIS also hosted a two hour meeting of film schools from CARA and GEECT. NAFTI had the opportunity to brief the meeting about CILECT and its programmes in the CARA region for the year 2007. The participants were made aware of CILECT's sponsorship of the regional training workshop of the Pan African Student's Film Festival and teacher's workshop, ANIWA AFRICA in Accra, Ghana in July 2007 and its support of the African Animation Film Festival in October 2007.

This year's event gave film schools the opportunity to interact and discuss various collaborations.

DUBBING DEMONSTRATION AT FESPACO 2007

The Sound Dubbing project in NAFTI held a two day dubbing demonstration on 27th and 29th February, 2007.

The programme was attended by the France Embassy Cultural Attaché, Francine Meyer, David Hivet of Cifap, and participants from Anglophone and Franco-

Ouagadougou

phone African countries. The venue for the workshop was IMAGINE, a private audio-visual institution in Ouagadougou headed by the Burkinabe filmmaker, Gaston Kabore.

The presentation covered Introduction to Sound Dubbing, History of Sound Dubbing in NAFTI, Stages of Detection, Adaptation, Recording, Editing, and Synchronization, the Final Mix to original picture. The presentation was by Mr. Andrew Obeng of the Dubbing Centre at NAFTI

CODESRIA FILM WORKSHOP

The Council for the Development of Social Science Research in Africa (CODESRIA) based in the University of Ghana, Legon, organized a three- day workshop from 27th February to 1st March 2007 at FESPACO in Ouagadougou.

NAFTI's presence at this workshop was both sympathetic and mandatory. Sympathetic in the sense that NAFTI is an affiliate of the University of Ghana, and mandatory because the discourses were thought-provoking and dealt with issues that were relevant to contemporary young African film students. The workshop discussed the following topics:

- Modes and Implementing of Dialogue between Oral, Traditions, Written Literature and Film Practice in Africa.
- African culture in Cinema
- Negotiation of culture and identity
- African filmmaker and the use of oral narrative performance
- The African filmmaker and his obligation to reference of indigenous orientation in order to get authenticity.

This was the first time film schools in Africa were recognized and given the opportunity at FESPACO to show case their works and we want to believe that this is just the beginning.

We hope that future editions will recognize the contributions of film schools to the development of African cinema and give it the needed support.



NEW TECHNOLOGIES UPDATE

There are different calendars - the Gregorian solar calendar, the Chinese, Hebrew, and Islamic lunar calendars... However, there is one, rather new, that is marking the beginning of the year somewhere in April, with THE event taking place in Las Vegas, Nevada, US. It's called the NAB calendar!

The event is the annual Conference and Exhibition of NAB (National Association of Broadcasters). Being the biggest and most important exhibition of its kind, this event is marking the beginning of the new year in the world of the professional A/V electronics. Although I am writing this text two weeks prior the opening of the show, I will try to give you the overview of some of the news of this year's NAB, which means - what will be happening in that market in 2007.

Nenad Puhovski, Chair NT Committee



SONY F23

Learning from the success of the Panasonic Genesis camera, for which it developed the whole electronic system, Sony is launching its newest CineAlta product - camera (with the recorder) F23. It uses three 2.2 megabit 2/3-inch type progressive CCD imagers and a 14-bit A/D converter. The new system shares the HDC-F950 camera's 1920 by 1080 RGB 4:4:4 design and supports 1080/23.98P, 24P, 25P, 29.97P, 50P, 59.94P, 50i and 59.94i formats.

The SRW-1 digital 4:4:4 recorder will dock directly to the top or to the tail of the new system. When more mobility is required, the recorder can also be tethered using a "dual-link" cable connection so the camera is as small and light as possible.

In order to be "film user-friendly," the camera body will be compatible with a variety of film camera accessories, including bridge plates, matte boxes and follow focus units. These can be attached to the unit without modification. For increased durability and reliability, and to withstand the numerous lens changes that often happen on location, the F23 system will use a harder material for its lens mount (B4 type).

When used with Sony's SRW-1 VTR, the new camera system can capture and record variable speed images from 1P to 60P at the full HD resolution of 1920 by

1080 pixels. This allows for quick- or slow-motion functionality, also known as "undercranking" or "overcranking," to produce special motion effects commonly used in high-end production.

These variable speed images can be played back by the SRW series of VTRs immediately after shooting.

The system's control surface layout, indicators and menu system were designed to give film camera users a familiar and intuitive user interface. Users can operate the system with the supplied "Assistant Panel" remote controller. This device connects to the camera with a single cable and allows users to remotely execute basic camera and VTR operations, such as REC/STOP, changing frame rates and shutter angle. The CVP File Editor, the gamma creation software, is also supported.

resolution: 1920 x 1080

sensor type: CCD

sensor size: 2/3 in.

converter: 14-bit A/D

lens mount: B4 type

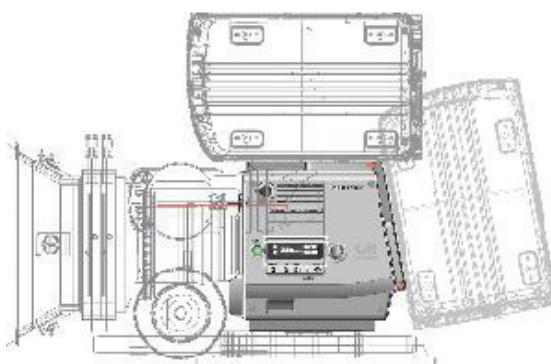
variable speed images: 1P to 60P

supported software: CVP File Editor

sampled color: 4:4:4

color type: RGB

date available: spring 2007





Sony HDW1800 HDCAM editing recorder

Affordable HDCAM studio editing recorder. Capable of Recording and playback HDCAM 1080/59.94i, 50i, 25PsF, 29.97PsF, 23.98PsF and 24PsF formats. 3-2 pull down is available by using option board HKDW-104. This deck inherited all editing functions from HDW-2000 series, such as DMC, audio split, pre-read and audio cross-fade editing. A color LCD panel on the control panel displays various type of information including audio level meter and time data. The LCD unit also displays video when playback or recording. Built-in down converter enables to output 480/59.94i or 576/50i. Non-audio recording is available such as Dolby-E or AC3. By using optional boards, 720/50P or 720/59.94P output and i.LINK (HDV) input/output option board can be dealt with.



Sony HVR1500 Digital HD Recorder

The HVR 1500 is an HDV source feeder and DVCAIM/DV feeder/recorder. It offers multi-format DV playback, and a robust set of professional video and audio interfaces ranging from analog to digital SDI and AES/EBU. Additionally, the new HVR-1500 offers HD-SDI output as well as RS-422A control capabilities, bridging HDV source material and assets with high-end HD formats and HD editing environments.

Panasonic AG-HPX500

In November 2006, Panasonic announced its first shoulder-mounted HD P2 camcorder, the AJ-HPX2000, a 2/3in. 3CCD (1280×720, progressive) DVCPRO HD camcorder (with five card slots). At NAB, Panasonic will unveil a second shoulder-mounted P2 camcorder, the AG-HPX500 (four slots), meant as a low-cost (\$14,000), full-size complement to

the compact HVX200.



The HPX500 adds HD-SDI, genlock, and 50i/25p frame rates to a feature set that otherwise matches that of the HVX200.

In P2 developments there are two big leaps at NAB: the availability in May of 16GB P2 cards (double the capacity of current 8GB cards) and the advent of Panasonic's new AVC-I intraframe MPEG-4 compression, which will double P2 capacity yet again. At NAB 2007 Panasonic will also showcase the new AJ-P2C032H 32-GB P2 card, scheduled for release by the end of 2007.



Panasonic AG-HSC1U

Weighing in at just 1.1 pounds, the newly released Panasonic AG-HSC1U AVCHD handheld camcorder is the world's smallest professional 3CCD AVC HD camcorder. Ideal for widescreen, high-resolution event documentation, presentation, training, coaching, and video production applications, this camcorder offers 1080i recording and the first 5.1-channel surround sound system.

The camera's F1.8 Leica Dicomar optical lens system incorporates 13 lenses in 10 groups with 21 multicoated surfaces.

The AG-HSC1U supports the advanced AVC HD (H.264) video format and records 88 minutes of video (or 41 at the highest-quality mode) on a high-speed 4-GB SDHC memory card. During operation in the field, a battery-operated 40-GB hard-disk drive can hold the content of 10 4-GB SD cards.

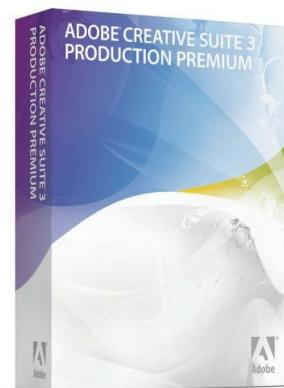


Panasonic AG-HPG10 P2 Portable Recorder

AG-HPG10 is ideal for in-the-field viewing, playback, and backup recording for broadcast, production, independent filmmaking, and more. In addition to providing playout of audio, video, and clip thumbnails from two P2 card slots, the new player/recorder enables backup to an external hard drive or other supported storage device via an IEEE 1394 or USB 2.0 connection.

The AG-HPG10 features a built-in speaker, a flip-up 3.5-inch LCD monitor, and controls for recording and playout. The system can automatically downconvert HD content to SD and is capable of playing media out in multiple formats including 1080i (24p, 24pA, 25p, 30p, 50i, 60i), 720p (24p, 24pN, 25p, 25pN, 30p, 30pN, 50p, 60p), 576i (25p, 50i), and 480i (24p, 24pA, 30p, 60i). It measures just 10.16 centimeters by 8.64 centimeters by 12.19 centimeters and weighs less than 1 kilogram.

Adobe Creative Suite 3



With the recent announcement of Creative Suite 3 (CS3), complete with Macromedia's products folded in, Adobe looks like it's got a winning model for integration. With CS3, Adobe cannily plays off the huge popularity of its Photoshop and After Effects applications.

Apple Final Cut Pro finally has a worthy competitor on the Mac. For the first time, Photoshop is available as a Universal Binary, allowing it to run natively on Intel-based Mac hardware and delivering a big boost in performance. The Mac gets attention, too, with the release of Premiere Pro for OS X. The NLE software might be irresistible to Mac users running After Effects; a bidirectional connection between the two programs means that files automatically update as you move back and forth, cutting out any need to re-render.

Tighter integration among the suite's applications will highlight many of the new features that are spread throughout CS3. Soundbooth, for example, represents a useful subset of Adobe's Audition audio program, which itself is no longer included in the bundle. Now Premiere Pro users can call up a sophisticated toolset such as an audio spectrum analyzer and editor, but the audio software has been trimmed and tweaked to remove the confusion of choices found in the standard Audition app. After Effects, meanwhile, gains an easy-to-implement character animation tool as well as a fast method to build 3D models from photographs. There's integrated output for cell phone video and animation, so users of Premiere Pro and Flash can design within the familiar Adobe interfaces.

An improved production pipeline - this time in 3D - topped the news in a Softimage announcement earlier this year. In collaboration with Electronic Arts' Chicago studio, Softimage is in the midst of developing a Softimage|XSI pipeline to turn out HD-resolution games. EA has a huge game-development studio operation - claimed as the largest one around - so shaving time off a production by tweaking workflow makes sense. Softimage says its ace in the hole is its Gigapolygon core, developed to manage the 64-bit, high-polygon-count 3D characters and environments needed in HD games.

Adobe Creative Suite 3 Production Premium software pack (tailored for the A/V professionals) combines Adobe Bridge CS3, Adobe Dynamic Link, Adobe Device Central CS3, and Adobe Acrobat Connect with:

- Adobe After Effects CS3 Professional
- Adobe Premiere Pro CS3
- Adobe Photoshop CS3 Extended
- Adobe Flash CS3 Professional
- Adobe Illustrator CS3
- Adobe Soundbooth CS3
- Adobe Encore CS3
- Adobe OnLocation CS3 (Windows only)
- Adobe Ultra CS3 (Windows only)



NEW MEMBER SCHOOLS



FILM, VIDEO AND MULTIMEDIA DEPARTMENT

LISBON

The film, video and multimedia Department from Universidade Lusófona de Humanidades e Tecnologias in Lisbon, Portugal, was created in 1996 within the Communication and Media studies Department to promote training and theoretical/applied research in the fields of communication, namely in areas which are related with the use of new digital media.

The Film, video and multimedia degree provides technical, artistic and theoretical training in all major areas of Film and new media content development and production. During the entire duration of the course, the students have the opportunity to work hands-on with state of the art equipment, besides developing contents and applications for several types of platforms, namely Ivt and mobile. Students are also encourage to publicly showcase their work and the course extracurricular activities constitute an important part of all students training.

Today, this department offers one honours degree in film, video and multimedia, two master degrees (one in multimedia communication systems and one in film studies) and several intensive training courses, besides having one fully operational research unit. The department involves 34 teachers – Master and PhD degrees - along with several professionals with a large background within the Portuguese industry. Currently there are approx. 350 students enrolled in the department courses.

This department has promoted in the past some important national and International agreements, which have made it possible for it to become an AVID Academic Partner, a Sonic Training Centre, a SONY partner for the promotion and training of professionals in HD technology; and a ORAD and VIRTOOLs partner for training in virtual reality and visual simulation technologies.

Our main areas of research and interest are:

- Film and television technology;
- New media production and its social impact;
- E-learning
- Interactive Television/video
- Digital Cinema
- Remote data broadcasting and mobile multimedia content

The creation of a postgraduate course leading to a masters degree in cinematographic studies is part of the Lusófona University of Humanities and Technologies' general strategy of training and research in the areas of cinema, video and new media. This postgraduate course in cinematographic studies thus has the general aim of boosting the research capacity of the University and the country in all areas related to the study of cinema and its production, dissemination and reception mechanisms.

The educational and scientific project of the Lusófona University for the area of cinematographic studies is an innovative and original project in Portugal in that it involves cinematographic creation and experimentation along with the reflection and criticism of the cinematographic subject and moving images, all in the same space. This project has been taking shape for several years, with a substantial number of initiatives and academic events being held and the production of a great many scientific and didactic publications. This means that this area, in particular the 1st cycle, is an accredited entity that has been financed by recognised bodies in the sector, in particular the European Union MEDIA programme and the Cinema, Audiovisual and Multimedia Institute (ICAM), the body that is responsible for production activity in these areas in Portugal. In addition, essential for defining the curricular structure proposed here is the exchange of experiences and information gathered by the University under the international organisations linked to training in this area, in which the University is represented: ELIA – European League of Institute of the Arts and CILECT - Centre International de Liaison des Écoles de Cinéma et de Télévision

Objectives/Competencies

The general goals of this diploma are the training of researchers in cinematographic studies capable of dealing with the selection and processing of information originating in Portuguese and European cinematographic heritage, relevant to the creation of new, original audiovisual and multimedia content and to the maintenance of the essential, significant, collective social memory. At the same time, this

(Continued on page 37)

Lisbon

**JAMIA MILLIA ISLAMIA,
NEW DELHI, INDIA**

**A report by Victor Valbuena,
CILECT Vice-President Training and Development**



The

AJK Mass Communication Research Centre was founded in 1982 by Mr Anwar Jamal Kidwai (AJK) who was then the Vice Chancellor of the Jamia Millia Islamia and also the first Chairman of the Centre. The Centre was established in collaboration with York University, Canada and the Canadian International Development Agency (CIDA). CIDA provided the grant for the production facilities and equipment while York University provided some of the earliest film teachers. In keeping with early Canadian filmmaking practice, the focus of the film and TV production curriculum was on the documentary. The Jamia Millia Islamia itself was founded as a secular educational institution in 1920 by followers of Gandhi; it was made a university by an Act of Parliament in 1988.

The Jamia Millia Islamia is a central university, i.e., funded directly by the Central government, not the State Government. The Mass Communication Research Centre itself is in a three-storey building that is currently undergoing renovations and additions, including a fourth storey to be added to the existing building, and a four-storey annex. The present building houses two television production studios, a community radio station, radio and audio production studios, a small media library, photography labs, classrooms and offices. The new four-story annex that is currently being built will house a film sound stage, animation studios, multimedia labs, an enlarged media library, and a media resource centre. A separate building houses a third television production studio, as well as digital audio and video editing suites. Most of the technical facilities and equipment were donated by CIDA and the Japan International Cooperation Agency (JICA). Most of the equipment for the new studios will also be provided by JICA. The three new Avid Adrenaline Media Composers were purchased by the school, as were the Arri SR-3 film cameras.

The Mass Communication Research Centre is a degree-

granting unit of the university, offering courses from short-term certificate programmes to the two-year MA and Ph.D. courses. Mass Comm is offered at both the master's and doctoral levels, with majors in film studies, film and television production. The MA programme in Development Communication and the Post Graduate Diploma in Development Communication also offer subjects in film and television production. Graduation or theses projects could be documentary films or (in recent years) fiction films. There is also a Post-Graduate Diploma course in Still Photography that focuses on photo documentaries, sound slides, and commercial photography. The newly-approved Post-Graduate Diploma course in Digital Graphics and Animation, is designed to meet the growing demand for more animators in the Indian film and media industry. Intakes for each of these courses is 20 a year, with the exception of the MA in Mass Comm (50), and the Post-Graduate diploma in Development Communication (40). The courses at AJK MCRC are recognized / accredited by the University Grants Commission, the Ministry of Human Resource Development (new name of the Ministry of Education), and the Association of Indian Universities.

The film and television courses are taught by qualified lecturers and professors with both academic as well as industry credentials. I met all 14 full-time faculty members as a group on March 29 when they briefed me on the subjects they were teaching as well as the film and TV production projects of their students. Dr Iftekhar Ahmed, Director of the Centre, who also teaches occasionally, has a PhD from Pune University. He has produced and directed numerous TV programmes for Doordarshan, the government TV network. Prior to joining Jamia Millia Islamia, he was Dean for Television at the Film and Television Institute at Pune. Other professors and lecturers who have post-graduate degrees in TV production, mass communication, or film production, and have years of industry experience include Mr Obaid Siddiqui, a former BBC World Service producer; Mr B. Diwaker, who graduated in cine-

New Delhi

matography from FTII and who was DOP for 34 Indian feature films; Ms Shohini Ghosh, Ms Sabeena Gadhihoke, and Ms Sabina Kidwai, all MA degree holders and award-winning documentary filmmakers; Mr Shahid Jamal, M.Phil from Jawaharlal Nehru University, filmmaker, and coordinator of the development communication programme; Mr Faisal Shah, who has a M.Sc degree in animation from Westminster University; Mr Mateen Ahmed, who has M.Sc. in Physics and Diploma in Cinema and has worked as film sound designer for 25 films; Mr Pawas Bishit, MA in Mass Comm and former producer at *Sesame Street India*; and Dr G.R. Syed and Dr Abilasha Kumari.

The Centre has produced about 800 alumni from its various post-graduate level courses. Maybe because of the documentary focus of the programmes, many of these graduates landed jobs and careers in broadcasting as journalists, TV documentary and public affairs producers, or independent documentary filmmakers. These independent documentary filmmakers have won awards at international film festivals in Australia, the UK and US, and elsewhere in Asia. In the last few years, film and TV production graduates of the AJK MCRC have also landed work in Bollywood in Mumbai, as directors, DOPs, and editors, giving competition to the graduates of the Film and Television Institute at Pune. The most famous ex-student of the AJK MCRC is Shah Rukh Khan, currently the number 1 male star in Bollywood. He did one year of the MA Mass Comm programme before he was completely lured by Bollywood.)

(Continued from page 35)

new diploma intends to promote original R&D projects in the particular area in Portugal, practically non-existent or partially represented, and the possibility of pursuing studies in the context of applying knowledge in a research setting, for graduates in Cinema or related areas of communication studies.

Career Options

The general goals of this course are the training of researchers in cinematographic studies capable of dealing with the selection and processing of information originating in Portuguese and European cinematographic heritage, relevant to the creation of new, original audiovisual and multimedia content and to the maintenance of the essential, significant, collective social memory. At the same time, this course intends to promote original R&D projects in the particular area in Portugal, practically non-existent or partially represented, and the possibility of pursuing studies in the context of applying knowledge in a research setting, for graduates in Cinema or related areas of communication studies.



DONG-HA
INSTITUTE OF MEDIA AND ARTS
ANSEONG, KOREA

**A report by Victor Valbuena,
CILECT Vice-President Training and Development**



Dong-Ah Broadcasting College was founded in 1997 by the Gong San Educational Foundation, to train students to become professionals in broadcasting and allied media arts. The Gong San Foundation was established by one of Korea's former construction *chae-bols*, Dong-Ah Construction. This year, on its 10th anniversary, the college was renamed **Dong-Ah Institute of Media and Arts** (DIMA), to reflect more appropriately the focus of its various curricular programs.

The Institute is located in Anseong, an agricultural city located 100 kilometers from Seoul. Four private universities and one state university are located in Anseong.

Courses offered. The Dong-Ah Institute of Media and Arts offers three-year post-secondary courses in the following areas: broadcast engineering, visual production, telecommunication, and internet broadcasting, and two-year courses in audio production, design, games and animation, performing arts, music, film arts, broadcasting and journalism, broadcast writing, public relations and advertising, and entertainment business management. The courses are hands-on and practical in orientation, but include some academic and theoretical courses in English, media ethics, social psychology, film theory and aesthetics, media history, media analysis, etc. The curricula are similar to the ones offered in Singapore's polytechnic system.

These courses are approved and accredited by the Ministry of Education and Human Resource Development. Graduates of these courses are awarded the Associate in Arts degree, although there is currently a petition with the Ministry for the Bachelor's degree to be awarded to graduates of the three-year courses.

The two-year programmes carry up to 90 credits while the three-year courses carry 135 credits.

In addition to the Ministry of Education and Human Resource Development, the Ministry of Commerce, Industry and Energy, and the Ministry of Labour have also recognized and certified the Dong-Ah Institute of Media and Arts as a national training centre for broadcasting education. This recognition entitles the Institute to receive annual government grants of up to two million US dollars for the upgrading of its teaching facilities.

As a private college, DIMA relies on tuition for its operational funds, but it also has an endowment fund from the Gong San Educational Foundation. It also receives grants from various institutions for conducting short-term training programs for broadcast media personnel.

CILECT-relevant programmes. The courses most relevant to the Institute's application for CILECT membership are the three-year course in visual production, and the two-year programmes in film arts, audio production, broadcasting and journalism, and games and animation. The three-year visual production program offers three major areas; directing, film production, and editing. The broadcasting and journalism has two major areas: video production and documentary production. The film arts program offers two majors: directing and acting. Audio production has specializations in sound for film and broadcast, and music recording. The games and animation course focuses on content creation for new media, including computers, mobile phones, etc. In all these courses, except audio production, the students take the usual film and TV production classes in scriptwriting, lighting and cinematography, editing and post-production; they also do industry internships, and produce short film and video projects throughout. Internships and film and video shoots for thesis projects are done during the summer and winter terms.

Teaching staff. The various courses are taught by professors with both academic and media backgrounds, as well as by adjuncts sourced from the industry. Each academic program, e.g., film arts, visual production, has a core staff of four to five academic staff with post-graduate degrees. For example, the coordinator of the Film Arts Division, Prof Wangtae Lim, has MFA in Film from the California Institute of the Arts (Calarts) and MA in American and English Literature from the University of Wisconsin, Madison. The coordinator of the Music Division, Prof Gun Kim, received his MA in Music Education from New York University. He has scored three Korean fea-



ture films. Prof Byung-chul Cho, who teaches editing, has a PhD in Broadcasting. Prior to teaching at DIMA, he worked as a broadcaster for Munhwa Broadcasting Corporation. Prof Tae-Don Oh, who teaches camera and lighting, has an MFA in Cinema from Yonsei University and has ten years' experience with Korean Broadcasting System. Adjunct staff are recruited from the senior ranks of Korea Broadcasting System or from the Korean Broadcasting Institute.

Facilities. The teaching facilities of the school are top-grade and industry standard. A five-storey building houses five TV studios of varying sizes, two AVID editing / post-production labs with 45 AVID machines each, music recording studio, audio production suites, a 250-seat preview theatre, a performance theatre, dance and acting rehearsal rooms, set workshop, multimedia teaching labs, lecture and discussion rooms, and a library with a sizable collection of film classics, award-winning international films, and contemporary Japanese and Korean cinema. The school has 250 digital video cameras; each of the five TV production studios has three HD cameras, either Sony or Panasonic. The school has four ARRI SR-II film cameras, Arriflex lights, and Steadicam for exclusive use of the 50 students in the Film Arts program. The film arts course also has a traditional Steenbeck.

One huge external wall of the building has a video wall that projects the various film and video projects of the students. These projects include music videos, short documentaries, news features, and coverage of campus cultural events.

Students. The school is quite competitive and attracts some of the best students who want to enter the industry via a route shorter than university studies. Students are admitted on the basis of high school grades, and the results of auditions and/or interviews. On average, one out of every 30 applicants get into the various programs. Film arts students must produce several short films before graduation, the thesis film in 16mm. Visual production students must produce entertainment and drama programs while broadcasting and journalism majors must produce documentaries on various subjects / issues. These productions are shot in digital formats.

Graduate employment. The film and video-related programs have produced over 500 graduates, many of them now work-

ing in industry. DIMA graduates find work within six months after graduation because of their practical knowledge and skills

learned through the hands-on training at the Institute. They work as camera persons, assistant producers, floor directors, assistant sound designers / engineers, acting talents, set designers / dressers or technical crew for local production houses, cable channels, and advertising agencies. Those working in smaller cable stations easily rise to become program producers and directors. The head of video production of a major Korean bank is a graduate of the school. He produces / coordinates production of the bank's corporate videos, training videos, commercials, etc... a featured actor in a current Korean TV drama is a graduate of the acting program in the film arts course.

Overseas affiliations. The school has exchange programs with overseas institutions including CILECT member-schools like VGIK and the Communication University of China, and the Illinois State University, the Ravenbourne College of Design and Communications in the UK, and a famous theatre school in Russia. Some of the graduates of DIMA have gone on to Illinois State University's communication program; one DIMA graduate is currently doing degree studies in cinema at VGIK.

Sony has also recently designated DIMA as a training centre to provide training to film and broadcasting teachers from private Thai colleges and universities instituting film and video programs in their respective schools.

CREATIVITY

Spanish film director and producer at CILECT's Congress, ECAM, Madrid, September 2006.

José Luis Cuerda

I have

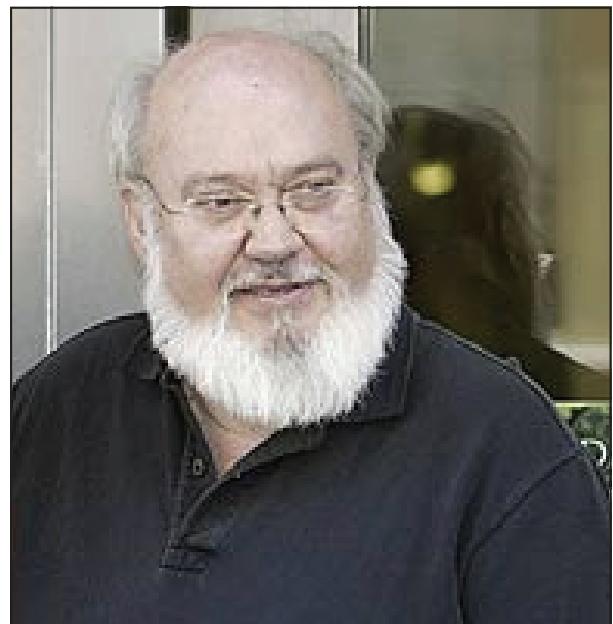
directed, written, and produced films that writers of books, if they ever refer to my work, will say have a creative component, in which I took full liberties to try all the crazy things that I could come up with as I tried to tell a story. This applies to three films specifically. I'm not going to tell you the titles because it's better that you find them on your own. I've done other films in which what we commonly call creativity is less evident, and perhaps even invisible. These other films are based on preexisting texts, or novels, which I adapted sometimes, and at other times a scriptwriter such as my frequent collaborator Rafael Azcona, adapted.

Among the scripts I have written myself, the more creative ones are those in which reality is not obvious, and must be traced to their true roots among the visual and aural branches I've constructed. Among the adaptations, which on the surface may seem less creative (although I myself think that one has to be much more creative when adapting a preexisting text like a novel), where I have had to struggle with certain passages, or where I have had to substantially modify literary elements because of the need to make images and sounds from something that was neither...in these cases there was a confrontation between my will and the author's will. By this I do not mean working against the story or against the meaning that the author was expressing in the text.

It would be stupid to adapt a novel one doesn't like, or a novel whose ethical, political and social positions one doesn't agree with. Moreover, there are certain literary forms which simply cannot be transposed to images and sound, but require the addition of things that a novel can do without in order to convey the meaning in images and sounds, which are the language of cinema.

I can say that in my adaptations of *The Animated Forest* and *The Education of Fairies*, a novel by Didier van Cauwelaert, I had to completely modify the structure, and once one modifies the structure, the perception of what one is communicating is radically different. I would not say that it is contrary to the original, but it is certainly different.

In my role as producer of three of Alejandro Amenábar's films—*Thesis*, *Open your Eyes* and *The Others*, one might say that *Thesis* is the least creative one because it stayed closest to reality, while *Open your Eyes* and *The Others* are more creative, because they include elements that are, or at least appear to be, fantastic. However, I think that even though in *Thesis*, the theme of the film is something quite difficult to perceive in lives at first impression, the main character, played by Ana Torrent, spends all her time desiring what she does not want: meaning. She's looking askance, peering between her fingers at that which



she says is horrendous and does not wish to see. But she cannot help herself, so she opens her fingers a little bit. In films like *Open your Eyes* and *The Others*, on the other hand, the motivations or the main drivers of the story line are much more recognizable as reality. *Open your Eyes* is in effect, the story of someone to whom destiny is given on a silver platter, and who destroys that destiny, much as a child would destroy a toy. He not only destroys it, but he destroys it willfully, by causing harm, by stealing his best friend's girlfriend, which is a moral challenge for anyone.

I am most comfortable with the idea that what the so-called author does is to distill his own experiences, his ideas, his feelings, his life, into a number of crystallizations that are his films. In no case can they be said to have come out of nowhere or created *ex nihilo*. Rather, they are more like the fruit of a seed, of a nucleus, a magma, something that one has been assimilating, voluntarily or not, and at a given moment, and from a particular perspective, and with a determined objective, made real through practice..

Madrid

It is my belief that in terms of existence, only the past really exists. The present, ceases to exist as soon as I finish saying the word, and the future cannot be demonstrated scientifically, because, for example, as soon as a brick were to fall on my head, the future would instantly cease to exist for me, and anything I might have expected of it would be nothing but mere speculation. What does exist are opinions and criteria, more precisely, the opinions that each of us holds, and the criteria that each one of us has for that which we may have developed, individually or in the company of others.

During the Spanish Civil War , there was a fascist general, a Spaniard, who used to say, that every time he heard the word "intelligence" he would grab hold of his pistol. As professors, you must have experienced a similar urge in your schools. I'm not saying that whenever one of your students says the word "creativity" you have to grab hold of a pistol. What I'm saying is that often, creativity has been used as an excuse to do the first thing that comes to mind, even if it is not worth a damn.

I have always told my students to use prose or verse to tell of things that affect them personally, things with which they are familiar and that perplex them, but which they feel are uniquely their own. I have always put my trust in a good beginning of a story, because after a good beginning, if one is generous with the story with the people who will be listening to the story, it is easy for the story to take on a life of its own. I have observed very good beginnings, from which all kinds of creativity can follow, as long as that creativity is applied judiciously, and with an eye towards the internal requirements of the story.

For example, one day I walked into a pharmacy because my nose was a mess. I bought a cream for my nose and behind me came a woman who told the pharmacist what she wanted. The pharmacist told her that the drug came in several forms, and whether it should be dispensed in the form of a pill or a liquid depended on what the drug was for.

The woman ended up saying "It's all the same. It's for my husband."

In that beginning there is a story. There is something behind it, otherwise the woman would not care what form the drug was in. A good friend of mine, an actor, used to say that communication was somewhere between "to play the trumpet or to scream." He meant that between playing the trumpet and keeping silent, there is a point where it is most likely that we will be able to understand each other.

Book REVIEW

"So how does one teach directing?"

Daniel McKinny reviews two directing texts

Directing: Film Techniques and Aesthetics By Michael Rabiger, Third Edition, 625pp, ISBN 0-240-80517-8

And

The Director's Idea: The Path to Great Directing By Ken Dancyger, 336pp, ISBN 13: 978-0-240-80681-5 ISBN 10: 0-240-80681-6

A critically acclaimed film director whom I recently had the pleasure of hosting while he was a guest artist at our film school, unexpectedly and unabashedly asked in a private moment "so how does one *teach* directing?" He was curious about how film educators communicate to directing students (beyond teaching film language and technique) the essence of that-which-cannot-be-named but which lies at the core of every masterfully constructed, magical, and artistic film.

Distinguished and celebrated cinema educators and artists Michael Rabiger and Ken Dancyger have constructed very different directing textbooks to address the question posed by our guest artist.

Dancyger structures *The Director's Idea* in two parts: What the Director Does and Case Studies of Directing. "The central idea of this book (is) that the director of a film must have a concept, an interpretive idea that I have called the director's idea, to determine an effective approach to the text, the performances, and the camera."

In Part I, he suggests that directors fall

into particular categories: competent, good, or great, a hierarchy reminiscent of Andrew Sarris' in *American Cinema* but from which Dancyger distances himself. His great directors list differs significantly from Sarris' pantheon and Dancyger is persuasive in his assessments.

"The path to better directing," he says in the introductory über-goal, "is exploring the tools available to the director and understanding how those tools can be deployed to make the competent director a better director and the good director a great director." As defined in the second half of Part I, the tools available are text interpretation, the camera and the actor.

Part II is a fascinating compilation of fourteen case studies of great directors' work from Eisenstein, Ford, and Truffaut to Kubrick and Breillat including analyses of scenes from several films. Each analysis focuses on that director's application of the aforementioned tools in the service of realizing his/her "Director's Idea."

Rabiger's Directing: Film Techniques and Aesthetics is an extensively revised and expanded third edition of one of the most "practical and comprehensive directing manual(s) that speak(s) directly to those who like to learn by doing."

This directing production manual is structured in eight parts. Parts 1 through 4 devote 16 chapters to the thought and activities prior to preproduction: Artistic Identity, ScreenCraft, Writing And Story Development, and Aesthetics And Authorship. "It seems clear from the plethora of unwatchable indie films that the

conceptual and creative processes remain the toughest challenge," Rabiger tells us, "so these are this books priority."

Parts 5 through 7 describe in impressive detail professional Preproduction, Production, and Postproduction practices, and Part 8 covers Career Track planning. Appendix 1 includes Outcome Assessment Forms which educators will find useful and Appendix 2 includes a Form And Aesthetics questionnaire which students should find useful.

"Learning to make films is like learning a musical instrument," Rabiger tells us. "You can't do it with either hands or intellect alone. You need an informed heart, a feel for the other arts, and plenty of practice to internalize what you discover." Plenty of practice and internalization is effectively facilitated in this text by including appropriate projects and exercises.

So how does one teach directing? One answer is to walk our students through the process aided by professionally informed and scholarly texts like Rabiger's or Dancyger's, while enabling those students to, as Stanley Kubrick recommended, "get hold of a camera and some film and make a movie of any kind at all."



BOOK REVIEW**L'invention du scénario**

Luc Dellisse

Essai Réflexions faites, ISBN 2-87449-019-9, EAN 9782874490194, pages 160, format 14,9 x 21 cm, € 16

This short manual is reviewed twice, by Marie-Geneviève Ripeau, co-director of the screenwriting department at La Fémis, Paris, and by Anne Feuillère, a free-lance journalist

A review by Marie-Geneviève Ripeau, La Fémis, Paris

L'invention du scénario promet dans son titre de l'Histoire et de l'Ecriture, mais le livre s'applique à traiter de la *fabrique* de l'objet-papier et pas de *l'invention* du scénario dans l'histoire du cinéma. En 1982, dans son film *Scénario du film Passion* Jean-Luc Godard démontre avec sa malice bien connue et en 52' que dès le cinéma muet le scénario avait été inventé pour *budgetiser* le coût du film. Combien de chevaux ? Combien de cowboys ? Quelle figuration dans le salon ? Bou-tade ? Provocation ? Ce qu'il voulait dire est que le scénario a toujours été *au service*.

L'invention du scénario veut traiter en 147 pages et six *blocs-chapitres* : Raconter, La Totalisation du récit, Les Dessous de l'intrigue, Dialoguer, Finir et après, Le Métier de scénariste, *tout* de la construction de la fiction à la profession. C'est son ambition. Dans une forme aussi ramassée ne s'agit-il pas d'un pari difficile ? Le livre présente une vue quelque peu surplombante de ces questions avec des bonheurs du côté des « dessous de l'intrigue » et de l'analyse des comportements. Il rappelle que le paradoxe du scénario est d'être un texte professionnel de communication en vue de la fabrication du film. Pas une fin en soi mais la fusée de lancement des astronautes-metteurs en scènes, comédiens, techniciens, financiers, distributeurs.

Le paradoxe du scénariste est d'écrire *assis* des histoires pour des corps qui bougent. Que l'on se souvienne de Spinoza « Vous ne savez pas ce que peut un corps ». Le cinéma qui n'est pas quoiqu'on dise *l'enregistrement*

d'un texte, nous offre dans ses meilleures réussites l'écho démultiplié du *scénario*. C'est ce *livret* que comme dans un opéra nous écrivons. Rien de plus, rien de moins. Et cela n'est déjà pas si mince. C'est une pédagogie de ce livret que *L'invention du scénario* s'ingénie à construire.

A review by Anne Feuillère

Hormis dans les écoles de cinéma où il s'enseigne comme une technique et dans le milieu professionnel où il se vit comme une pratique, le travail d'un scénariste, à la base de tout (ou presque) film, reste souvent dans l'obscurité de l'archive, à la manière de l'esquisse du peintre. Premier danger, donc, de ne pas y accorder toute son importance dans l'élaboration d'une œuvre cinématographique, tout obscurci, oublié qu'il est derrière l'œuvre. A contrario, comme le scénario est un art de l'écrit, l'autre danger qui guette le scénariste en herbe est de se prendre pour un écrivain. Un danger qu'alimente l'importance croissante qui est accordée par les financiers à cette base de travail.

Abordés dans la continuité de la méthodologie qu'il met en place, *L'invention du scénario* réfléchit cette dualité du scénario. Scénariste mais aussi enseignant à la Sorbonne et à l'ULB, Luc Dellisse décortique dans une langue simple les différentes étapes de l'élaboration d'un scénario pour réaliser un ouvrage véritablement pédagogique.

"Petite grammaire scénaristique", comme il le définitif lui-même, le livre part d'un principe simple, "Prévoir, structurer, vérifier" pour suivre pas à pas cha-

que moment de l'écriture scénaristique, et questionner, après l'explication de la technique - qui elle connaît des règles - ce travail artistique.

Du désir de raconter une histoire à son écriture, qui dans le cas du scénario, ne doit jamais perdre du vue son but ultime, être dissoute, écrasée en quelque sorte par la mise en chair du tournage, nourri de nombreux exemples, n'hésitant pas à se répéter, riche de mises en gardes et de précautions, le livre procède par accumulation, pragmatique, développant peu à peu autour de la notion de récit tous les moyens pour construire un scénario. Pour le profane, l'élève ou l'amateur, il explique et éclaire les notions clés à la base de toute écriture dramatique, les examinant au moment où elles s'imposent dans l'élaboration d'un travail, qu'il envisage toujours dans son rapport avec les autres intervenants d'un film, et, plus globalement, dans son inscription dans un art de l'écrit.

Véritable manuel du scénario, *L'invention du scénario* s'accompagne aussi d'un lexique, de nombreuses illustrations, d'un exemple de continuité dialoguée, d'une petite bibliographie. Clair, simple, logique, il aborde les différentes notions de l'art du récit, appliquées au cinéma, sans cesser de rappeler qu'au cinéma, un film naît d'un désir de montrer quelque chose, de raconter une histoire. Et si tester ce désir serait élaborer un scénario, on trouvera ici, justement, les moyens infaillibles de mettre ce désir à l'épreuve.

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ESTANDO ABOVIADO POR LA FIEBRE TROPICAL, Y ATABANTADO POR VICIONES ESPANTAVUES
INVOQUE CON TODA MI ALMA AL SANTO CRISTO DEL VENENO; QUIEN ME LIVRO DEL PADE-
SIMIENTO TERRIBLE, PORLO QUE PEDIDO ESTE RETABLO EN ACCION DE GRACIAS.
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