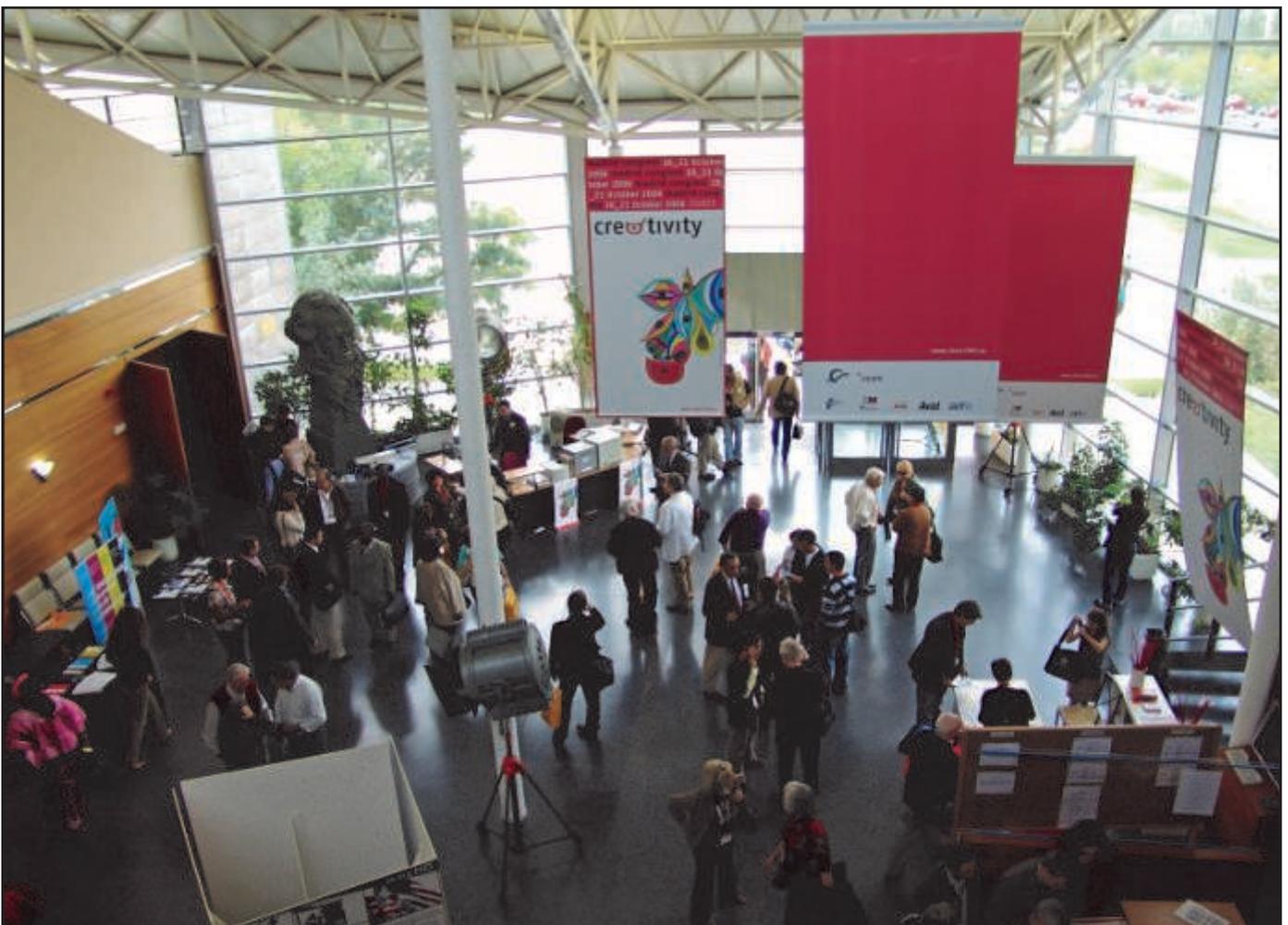


CILECT NEWS

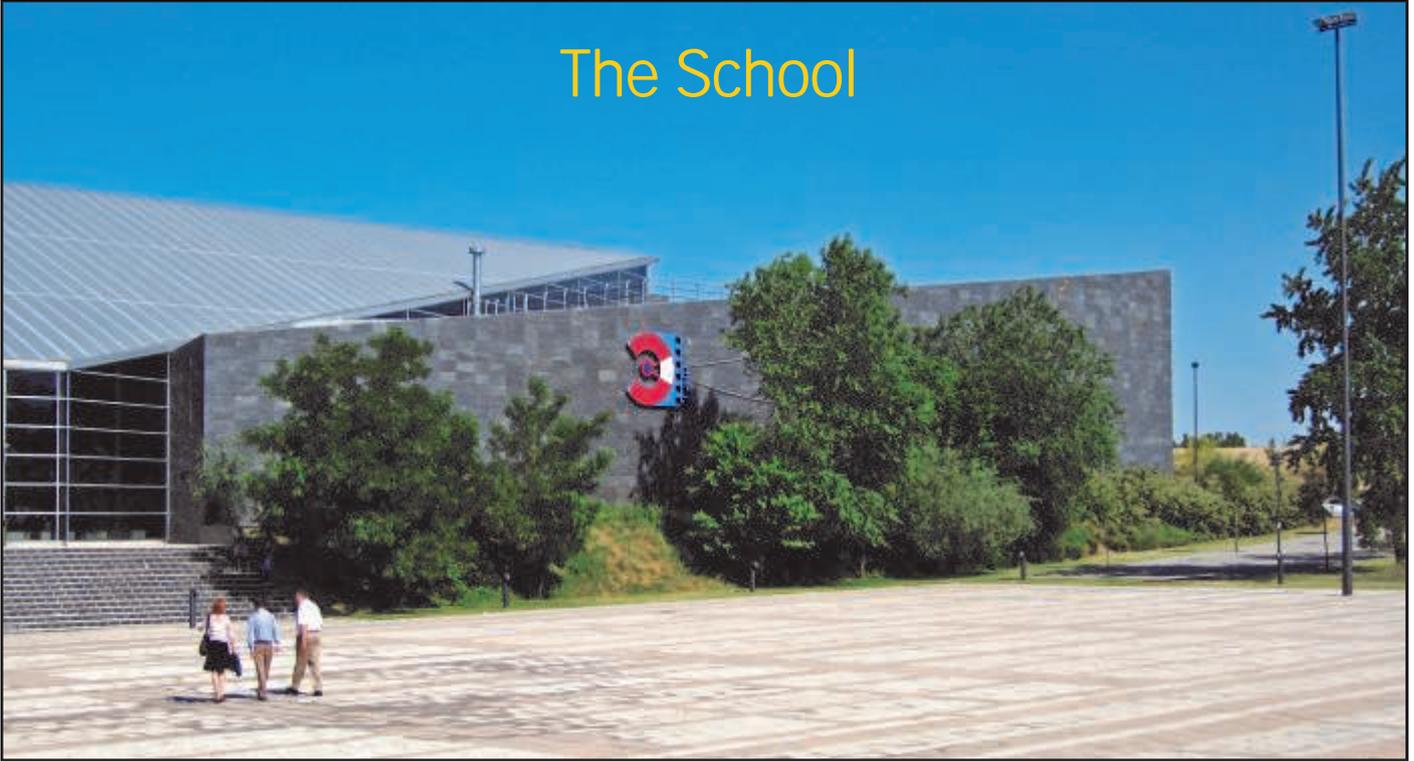
November 2007

Special Edition

CONGRESS 2006 ECAM Madrid



The School



The Audience



Congress and General Assembly, ECAM Madrid, October 2006

Time	MONDAY 16	TUESDAY 17	WEDNESDAY 18	THURSDAY 19	FRIDAY 20	SATURDAY 21
10.00-11.30	ECAM General Assembly Presentation of Hosts New members Walk through Programme O&A Approval of Reports	Pozuelo The Creative Mind Todd Lubart Katya Stoycheva	Pozuelo 10:30 The Creative Process Mamadou Dioume	ECAM Filmschool as Creative Environment Past, Present, Future Da Feng Zhong, BFI, China Chap Freeman, Columbia College, USA Poul Nesgaard DDF, Copenhagen	Outing Toledo and Aranjuez	La Lonja General Assembly Reports of Regional Associations Vote on Activities and Budget 06-08 Elections
11.30-12.00	Break La Lonja	Break La Lonja	Break La Lonja	Break La Lonja		Break La Lonja
12.00-13.30	ECAM General Assembly Reports "D-Cinema" (film clips) "High Definition for CILECT" (film clips)	The Creative Process Luis Bacalov José Luis Cuerda	The Creative Mind José Antonio Marina Kirpal Singh	La Lonja General Assembly Q&A with Candidates for election. Discussion on Programme 06-08	Outing Toledo and Aranjuez	ECAM Contributed Papers
13.30-15.30	Lunch La Lonja	Lunch Pozuelo	Lunch Pozuelo	Lunch La Lonja		13:30 - 14:00 CILECT Prize Closing Ceremony 14:00 - 15:30 La Lonja Closing Lunch José Luis Borau
15.30-17.00	General Assembly Reports "Lessons in Film" "En Transitó" (film clips)	ECAM 3 simultaneous workshops: Mayer / Mellin / Maintigneux	ECAM 3 simultaneous workshops: Mayer / Mellin / Maintigneux	ECAM Screenings Nominees for CILECT Prize		ECAM Open Space for Regions
17.00-17.30	Break	Break	Break	Break		
17.30-18.30	Regions	Contributed Papers Sylvie Landra	Kodak Presentation	Screenings Nominees for CILECT Prize		
18.30-20.00	18:30 - 19:30 Screenings ECAM	18:30 - 19:30 Screenings "Lessons in Film"	18:30 - 19:30 Screenings "In Transitó"	18:30-20:00 Regions		
21.30	Reception - Madrid Comunidad Comunidad de Madrid	AVID Dinner	KODAK Reception			

CONTENTS

Congress and General Assembly Schedule	5
Introduction	6
The Creative Mind	
• A Multifaceted Phenomenon, Todd Lubart	8
• Group Creativity, Katya Stoycheva	17
• Creativity Across Cultures, Kirpal Singh	25
• The Mechanisms of Creation, José Antonio Marina	34
• Creativity, José Luis Cuerda	40
Filmschool as Creative Environment, Panel Discussion	42
Contributed Papers	
• The Creative Process in Editing , Sylvie Landra Don Zirpola	52
• New Technologies, New Platforms, Barbara Boyle	62
• Creative Collaboration, Alison Wotherspoon	67
• EVAM, Bata Passchier	71

Introduction

Creativity and the Film and Television School

As is our tradition, the CILECT Congress is divided into the General Assembly, which is the “business” portion, and the Conference, which is the content portion. Of course, the important, but unstated portion of these meetings is to enable informal conversations and liaisons among the film schools of the world, and we encourage delegates to take every advantage of meeting new colleagues. Shyness is not a CILECT tradition.

The conference portion of the biennial CILECT Congress addresses the issue of creativity in the education of future film and television makers. Speakers explore the empirical findings about individual creativity and creativity with groups, creativity across cultures, and the philosophical dimension of creativity. Creative people from other fields, and film and professional film and television makers introspect about their own creative process. Workshops present creative exercises for teaching.

The Executive Council, which is responsible for the content of CILECT congresses, recognized that while previous meetings have explored new technology, screen writing, producing, among other topics, CILECT has never looked closely at the role of the school in nourishing and supporting creativity among students.

Because of unanticipated technical problems, we were unable to include two outstanding lecture demonstrations which were to have been distributed on DVD. Those who were present will not forget the inspiring participation of Mamadou Dioume and Luis Bacalov.

We began with three basic ideas:

1. Creativity can be defined. The psychologist Robert Sternberg provides a useful definition: “Creativity refers to the potential to produce novel ideas that are task-appropriate and high in quality.”

Creativity in a societal context is best understood in terms of a dialectical relation to intelligence and wisdom. In particular, intelligence forms the thesis of such a dialectic. Intelligence largely is used to advance existing societal agendas.

Creativity forms the antithesis of the dialectic, questioning and often opposing societal agendas, as well as proposing new ones. Wisdom forms the synthesis of the dialectic, balancing the old with the new. Wise people recognize the need to balance intelligence with creativity to achieve both stability and change...

2. While it is unclear as to whether Creativity can be “taught,” there is no question that it can be developed and supported. There is no doubt as well that it can be suppressed and diminished. We believe that it is the professional, moral, and ethical responsibility of teachers in film and television schools to ensure that each student’s creative potential is developed to the greatest possible extent.

3. It was important that there be a space for interested members to contribute papers reflecting their ideas on the general subject of creativity in film and television schools.

We thank our hosts at ECAM, and our various sponsors for their work on behalf of CILECT.

Henry Breitrose, editor

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Fernando Mendez Leite, director ECAM, opening the Congress

Creativity : A Multifaceted phenomenon

Todd Lubart

Université René Descartes - Paris 5
Laboratoire Cognition et Comportement CNRS (FRE 2987)
Cognition and Behavior Lab,
National Center for Scientific Research



Todd Lubart

CREATIVITY: A MULTIFACETED PHENOMENON

Today

I'm going to talk about a few key points concerning research on creativity in the field of psychology. First of all I'm going to try to define creativity, from our perspective as psychologists, and how we study it. Then I'm going to talk about the key factors that are important for an individual to be creative: intellectual factors, personality factors, and environmental factors. In the third part, I'll talk briefly about the creative process, and then give a few indications from the research for how to stimulate creativity.

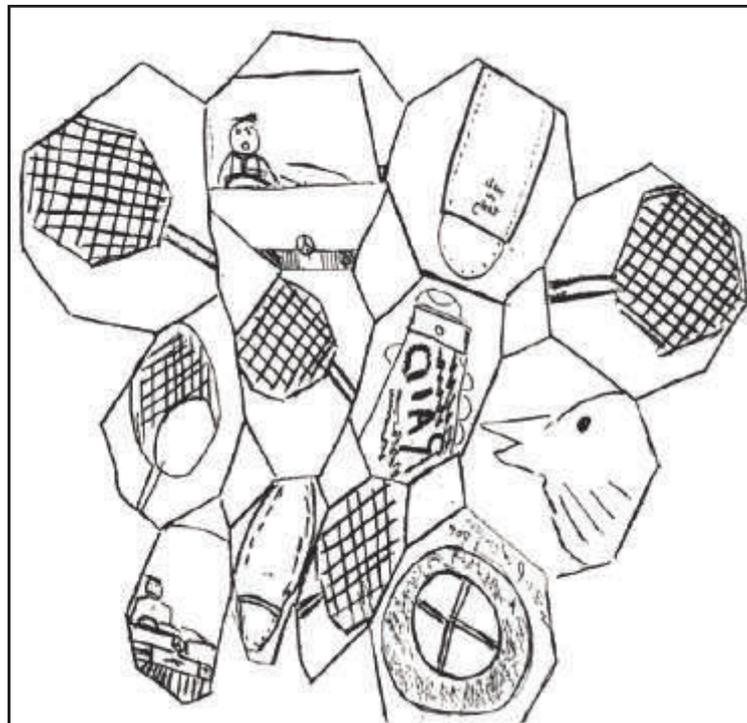
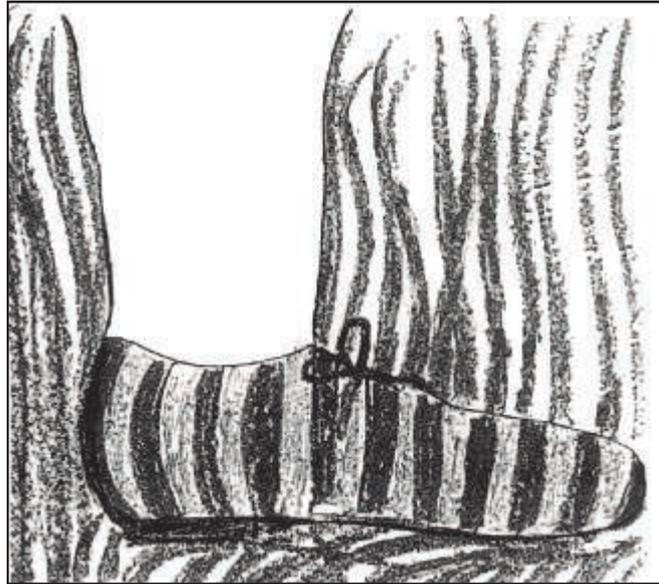
In our work, we've adopted a certain view of creativity, a certain working definition, which is that creativity is a capacity to produce responses, ideas, that have two main characteristics: they are novel ideas, meaning they are different from what most people have proposed in the past; and these ideas somehow are appropriate for the task that the person is doing. We distinguish creative thinking, which is original and adaptive from thinking that is highly idiosyncratic, but not very adaptive, otherwise known as bizarre ideas. Creative ideas are often recognized as being of high quality, and others realize the importance of the ideas.

How do people come to generate these kinds of creative ideas? Here are two examples of drawings that we obtained in one of our studies when we asked adults to come and draw the earth from an insect's point of view. We have hundreds of drawings of this type, and I selected two to contrast more and less creative drawings, according to our judges. To evaluate creativity, we can of course ask the person who produced the idea, but in general we refer what we call a "social evaluation," in which judges reach consensus about what is more or less original.

Here you see a drawing which was judged more creative.

It plays on the ideas that insects have complex compound eyes and they see many facets of the world at the same time.

We can deduce that this particular insect sees a very anxiety or threatening world, or maybe it's just an anxious insect. Something we did that is perhaps a bit closer to your interests in the film industry, was to invent ideas for a television commercial to promote paying taxes. In fact, in France at least, it's the season for paying taxes. Some people suggested that we're



going to show a friendly tax agent who answers questions, politely. I suppose that you would call this a kind of science fiction film. According to our judges, that was a very ordinary idea and not very creative. Another person proposed that we show scenes of society at work—the police, the hospital, etc. accompanied by

patriotic music. These images would slow down and the music will stop, and then the message would appear "Society can't work for you if you don't pay your taxes." That was judged to be more original.

So, what is it that causes some

people to produce creative ideas and others to produce non-creative ideas? Well, according to our research, there are intellectual and cognitive factors, personality and motivation, emotional factors and

Todd Lubart

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CREATIVITY: A MULTIFACETED PHENOMENON

environmental factors that interact to make some people more creative than others.

There are four main measurable factors that we can consider. Depending on a person's individual profile on these factors, he or she will have more or less creative potential in different fields. These factors are not universal to all tasks, and their contribution to creativity depends on the kind of task. According to their creative potential, some people will choose an artistic field, some will choose scientific fields. Then we will see what they produce, and the society will judge the level of creativity.

I propose to give you an example of each of these four factors, and then talk about how to put them in motion during the creative process. So here's an example of one ability, which is to see growing in your own garden, as it were, some information that's relevant to solving a particular task or problem. Many people go through their day surrounded by information that could help them solve a task in a new way, but they just don't see it. A good example is the discovery of Superglue in a laboratory at Eastman Kodak.

A division of Kodak was working on a project to develop plastic lenses for airplane gun sights. They applied cyanoacrylate to a lens to measure the transmitted light, and found minimal distortion. But when they went to remove the measuring equipment from the lens, there was a problem. It was stuck. They tried all sorts of ways of removing the equipment, but nothing worked and they called Harry Coover, their supervisor. He abandoned the cyanoacrylate because it was too sticky.

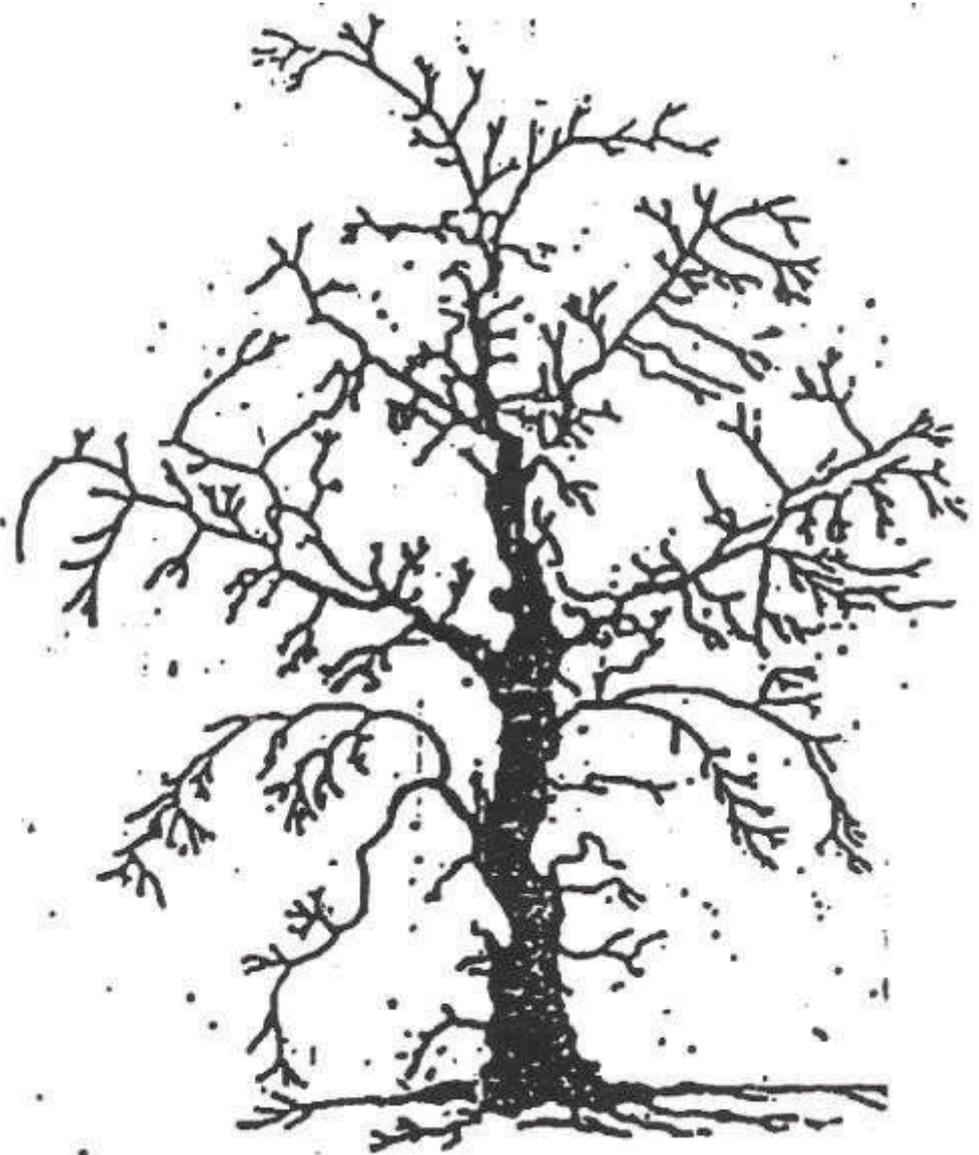
Several years later, Coover was now supervising research at the Eastman Company's chemical subsidiary in Tennessee. Coover and his team were researching a heat-

resistant acrylate polymer for jet canopies when Joyner spread a film of ethyl cyanoacrylate between two prisms and discovered that the prisms were permanently glued together. The story is that when he arrived he said, "I see the problem but I also see an opportunity." Coover realized that cyanoacrylate was a useful product and in 1958 the Eastman compound #910 was marketed and later packaged as Superglue.

If you look at this tree here, most of you will see—normally—that there's a kind of a tree there, a dead tree perhaps. Does anyone see anything else? If you do, raise your hand please.

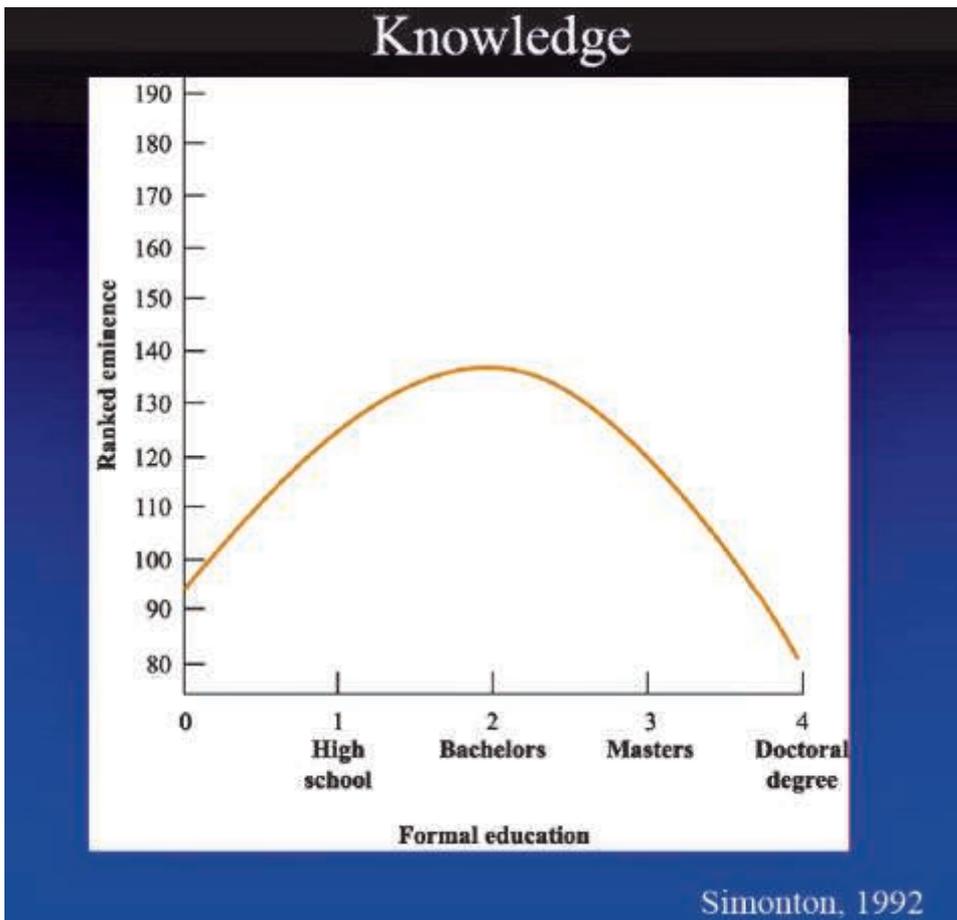
MAN: A face, at the bottom left.

LUBART: A face, there's another face at the bottom. There's a face on the top. In fact there are a lot of faces in the tree. When we show this example to some people, they sit and



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CREATIVITY: A MULTIFACETED PHENOMENON



what we would now identify as a bachelors degree. Perhaps it is the case that too much specialization may lead you to be a little too expert, too narrow, and perhaps with blinders on your vision. If you study it by domain, you see a similar curve, but the peak moves a little. So, for example, in nuclear physics, you need a PhD. In film studies I don't know where the key point is.

Look at the following image (page 10):

Do you see a cat here? If you **don't see a cat, you should see your eye doctor.** In one of our studies, we showed people a series of pictures so that one slowly morphed into the next. At a certain point, people will say that they see some different animal. Some people will slowly see an animal, and some people will see a different animal at the very end, **when it's normally quite obvious** that we have a butterfly. In fact,

some people resist and hold onto what they know. They saw it was a cat, they identified it as a cat, and they stay with that idea, while others are willing to let go of their knowledge more quickly. We found that those who are quicker in letting go of the initial ideas in order to move on to something new tend to be more creative, in our tests of creativity.

Now a few words about personality and traits generally associated with personality, such as motivation, and preferred styles of thinking and working. Some of our research has suggested that preferences for an intuitive or non-logical mode is a positive factor for creative performance. There have been many studies indicating that intrinsic or self-motivation can be a beneficial motor for creative work, but extrinsic motivation, from other sources, can also be useful, especially when a person is a little stuck in their ideas.

In one study we looked at risk taking, because to be creative, one must be willing to take risks, so as to distinguish oneself from what others are doing. Suggesting a new idea involves going in a new direction, different from what most people think. We proposed some different hypothetical situations to people. For example, **imagine that you're an artist, and you're going to illus-**

stare for some minutes and then say "It's a dead tree with some snow." This tells us that some people have the ability to see things that others don't see, and that's relevant for creativity.

Other aspects of creativity consist of using analogies and metaphors to get creative ideas, for example. You can try to engage divergent thinking: going from a certain idea in many directions. Many creative techniques foster divergent thinking. **It's the fundamental idea behind "brainstorming,"** for example.

As teachers and administrators, let us examine the old adage that **"a little learning is a dangerous thing."** A study was conducted on **"eminent creative people."** These were historically eminent people who were judged as eminent because, in the view of the compilers of a biographical dictionary, they did something really creative, like inventors, Picasso, Charles Darwin for example. Our little scale of eminent creativity is a very simple measure. We measure how many square millimetres of space has been devoted to the person in a biographical dictionary. A person who gets a lot of space is really eminent. Less space, less eminent. We identified 192 creative people, **and asked the question "how many years of formal schooling did these people have?"** Below, you will see a curve that shows for all the various fields combined, the peak is at about

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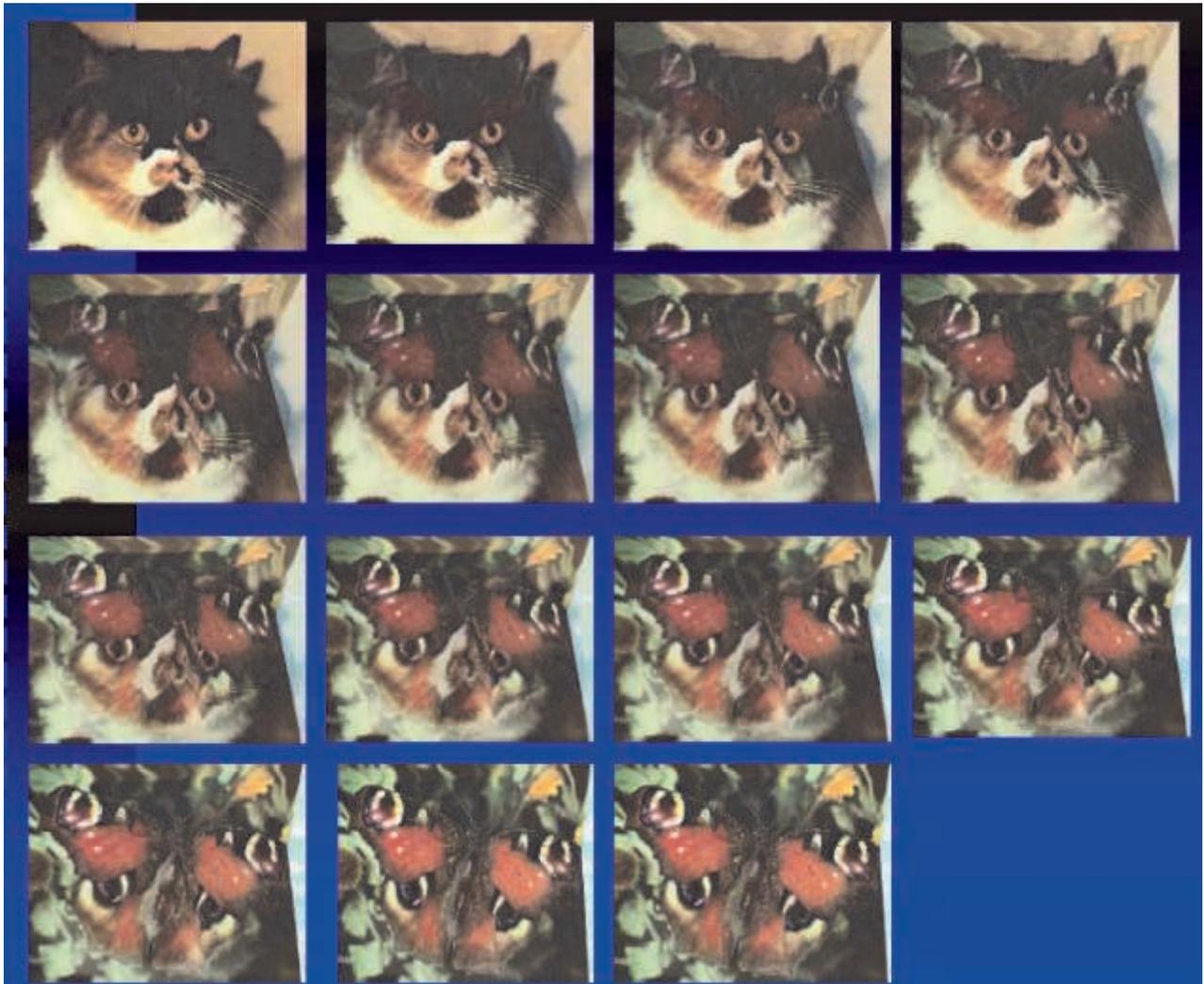
CREATIVITY: A MULTIFACETED PHENOMENON

trate a children's book and you are limited to two styles of illustration: a fire engine in a classical representational style, or a kind of cubist fire engine, which is rather unusual. There is a certain possibility that the cubist style might work but it might also be a big failure. **If you do the classical style, it'll be acceptable, not great, but at least minimally acceptable.** What level of risk are you willing to accept to try the cubist style? **Some people will say, "No way. I won't try the cubist**

of work.

There has been a lot of work on creativity and emotion. **As we all know, emotional states are transitory: today you're happy, tomorrow you're sad. But emotional traits vary** among individuals. Some people typically have emotional experiences that are quite different from the average experience. For example, a person who goes to a sad film, where most people in the audience are crying, but he or she is laugh-

Todd Lubart



style." Others will try it if there's a 10% chance that it might work. These are the risk takers. We observed considerable variation among individuals in their drawings, and this is related to how creative they were,

If you measure risk taking in general, in real life situations such as investing in the stock market, or choosing a job, that kind of risk taking is unrelated to being artistic in other tasks. In other words, risk taking is specific to a task or a domain. One needs to take into **account people's potential for risk-taking** in their field

ing, or comes out of the cinema very happy. We study a few of these states and traits. In one task, we asked people to generate lots of ideas about how drivers could become less **aggressive when they're at the wheel of their cars. We found** that those individuals who have the tendency to experience emotions that are unusual and different from the normal emotion in a given situation, tend to produce more original ideas. People who are alexithymic, which means a problem with expressing or dealing with emotions, are usually not very creative except when you put them in a highly emotion-

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CREATIVITY: A MULTIFACETED PHENOMENON

ally-agitated state. They become creative, because they try to reduce their emotional state and in doing so they produce ideas that are quite rare, according to certain theories, rid themselves of their emotions. In other words, in certain situations **they're especially motivated, because they don't want to stay emotional.**

There are complicated mechanisms of emotion that enter into creative work. Look at the paintings below:

This is a painting by Millet at the left and by Van Gogh at the right. You can see that Van Gogh had an inspiration for the subject matter, and that is what Van Gogh is known for, because if you look at a substantial amount of his work, this is not a rare example. There are a whole series of Van Gogh **paintings that are 99% similar to Millet's paintings in their composition, but he brought his own vision, his own emotional feeling to the subject. That's just an example of emotion playing an important role in the painter's creative work.**

Environment

Let us turn to the environment for creativity. The environment can nurture creativity, or it can hinder it. Most of the time we find that environment inhibits creativity, because it is easier to inhibit than to nurture it. The environment also **serves to evaluate, to judge, what is creative, and what isn't. There are many of levels of environment: there's the home, the school, the workplace, community, society, culture.** Let

us look at some other examples of creative inventions, for example the Post-It -Note that you might use in your daily life. It was invented at the 3MCompany, which is a kind of special environment in which they try to foster creative thinking. They give people time each week to do things that are not part of their normal job. It was not just one person acting alone at 3M who discovered the idea of Post-It-Notes, it was three people, one of whom who discovered a super weak glue while working on a super strong glue, another who discovered what you could do with a weak glue, which was is stick them in the page **markers so they don't fall out. There was a third** who figured out how to market it, because nobody thought it was a good idea until they gave samples to the secretaries of the director of 3M who found it a great product, and had to convince the directors of 3 M to produce it so they could have enough.

Then there was the sculptor Brancusi, who worked in Paris, and is known for inventing many ideas in marble sculpture. He had a few meetings with a hostile environment. Here are two of his sculptures, which are a representation of a woman:

Todd Lubart



Millet --- Van Gogh

CREATIVITY: A MULTIFACETED PHENOMENON

A marble version of 1915, and in bronze, in 1920.

When the bronze version was displayed at an exhibition in Paris in 1920, it was quickly removed by the police because they thought it might incite the public to all kinds of ideas which were unacceptable at the time. The public, or perhaps it was just the police, were not ready for such a creative idea. In his sculptures, he tried to capture the essence of Flight. This is his Bird in Flight

and this is “rooster,” which is his take on the French National symbol.

When these sculptures were brought to the United States, imported as modern art, they were held at the border, because Uncle Sam did not see them as sculpture. They were seen as pieces of marble or metal that should be taxed as imports of large hunks of precious metal.

- unconscious incubation
- illumination
- verification.

That’s a common model. We tried to look at some of the processes that may be occur in the creative process in a little more detail, because these large steps, unconscious work or verifying or checking your ideas, present a global vision of the creative process, but when we get into the detail, we must operationalize these large steps in a detailed way, so we took divergent thinking, the capacity to look in many different directions, and we did a study in which we asked a number of people to generate lots of ideas for how to use a cardboard box.

Our subjects said the boxes could be stacked to make a game, or a shed, or a shelf, or a chair, or a cage. The boxes could be used to store games or books, or other things. Because we used a large number of people, each idea turned up a number of times. Some of the ideas occur very seldom, some more frequently. Some like storing books, were very common.

Todd Lubart



Thanks to the case of Brancusi, the United States courts defined what is art and what is metal. **The court’s definition was simply that if two experts in art believe it’s art, then it’s art and not metal.** So the environment is important in terms of receiving ideas and validating them.

How does one arrive at creative ideas? Is it just a sudden “eureka!” or does it take a while? Are there logical steps, perhaps a sequence of steps? The French mathematician, Henri Poincaré, believed there were four steps:

- conscious work

Thirteen people in our sample had that idea. We asked ourselves **“If you trace an individual here—one person—in his or her sequence of ideas—where are the more original ideas? Are they at the beginning of the sequence, or are they at the end, or are they anywhere, occurring randomly in the sequence?”**

There are implications for teaching creativity in this kind of study. The statistical law of large numbers enables us to say that there is an average tendency here. **The ideas in the second half of every person’s sequence are more original, on average. It doesn’t mean that original idea can’t happen immediately, but statistically that’s rare. If you take people’s first and second idea compared to their last, and next to last idea,**

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CREATIVITY: A MULTIFACETED PHENOMENON



Todd Lubart



CREATIVITY: A MULTIFACETED PHENOMENON

the later ideas are more original. So, going farther in your thinking is potentially a good way to be creative.

There is a key concept of human nature which is one of the fundamental laws of psychology, which is that people tend to be lazy and follow **what we call the “principle idea of least effort.”** For example, if we have one idea that seemed **workable, that’s good, let’s stop let’s use it. But** in fact the chances are that the first idea will not be the best idea, so divergent thinking can be a **key element in the creative process. But it’s not** just thinking abilities. In the world, we all have emotional experiences with the objects and people we meet, and the places we go. We store these emotions, together with the concept that we have encountered. And if we use our emotional information as a way to search memory **for some other object that’s related emotionally,** we might come upon a creative idea. We examined the notion that associations based on emotional similarity rather than cognitive similarity lead to more creative ideas, and we had results that supported this idea.

So putting it all together, individuals need to develop, an array of abilities in order to be creative: intellectual, personality, emotional and environmental. Each task can require a combination of these things, and so we can measure a personality traits, create an abilities profile, and match it with a task to see who needs to be stimulated for which ability. To stimulate **creativity, we can’t just stimulate creativity in general** and expect people will be creative everywhere. We need to look at what kind of tasks people need to do and what abilities or traits they possess, and what are they missing.

Todd Lubart

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GROUP CREATIVITY

Katya Stoycheva



КАТЯ СТОЙЧЕВА

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GROUP CREATIVITY

M

y main focus is the influence of social psychological factors on creativity.

Educational institutions and industrial organisations have become increasingly dependent on the individuals and groups of

people who work in a complex social environment to create useful and novel products, processes, procedures, and services.

Empirical data and theory indicate that both individual and group creativity are highly dependent on social factors in the environment. I will first consider the impact of the social context on individual creativity, and then I will discuss some of the factors that facilitate or inhibit creativity in groups and teams.

THE INFLUENCE OF THE SOCIAL CONTEXT ON INDIVIDUAL'S CREATIVITY

Experimental studies with children and adults, interviews and questionnaire studies in real world settings, autobiographical reports and case studies all provide evidence that the social context has an impact on the creative performance of the individual.

Participants in the laboratory studies were asked to produce creative work under different conditions, and their results in different experimental conditions were compared in order to understand the effects of environment on creativity. Their work on the experimental tasks resulted in an observable product or response that was later judged for creativity by means of a procedure called **"consensual assessment technique"** that is based on the idea that something is creative to the extent that appropriate observers independently agree it is creative. People seem to be able to recognise creativity when they see it, even if it is difficult to define or measure objectively, and social judgments of creativity often rely on subjective judgments of creativity by experts in a particular field. Thus, expert ratings of the creativity of the work of each participant in these studies were obtained from observers familiar with the domain in which the product was cre-

ated (Amabile, 1987).

One example is a task for artistic production where participants were each given one piece of white poster paper, cardboard, glue and set of 110 pieces of paper of varying sizes, shapes and colours and were asked to use the materials to make a collage. Experts, in this case studio artists, were asked to rate the collages using their own subjective definition of creativity, and to judge the collages relative to each other. Other studies asked participants to make designs using a computer, to write a haiku-style poem or tell a story. Tasks were designed to allow for creative exploration and realization, and were not dependent on special verbal or artistic skills, and all participants were able to produce something that can be judged by experts as more or less creative (Amabile, 1987).

In other domains, field results were gathered from interviews with scientists working in research and development laboratories in a variety of corporations from around the world. They were asked to describe an example of high creativity and an example of low creativity from their work on the development of new products and processes or the improvement of existing ones. Detailed analysis of these interviews revealed that environmental factors were mentioned much more frequently than the qualities of the problem solvers in both low and high creativity stories. Non-scientists were also included in the observations, and a questionnaire assessing their work environment was used to evaluate their creativity (Amabile, 1994).

Researchers also looked into autobiographies, letters, and journals of outstanding creative individuals for retrospective reports on their creative processes. Case studies, such as an analysis of the factors behind the success of the British pop group The Beatles, are another useful source of information (Clydesdale, 2006).

Taken together, these different types of evidence reveal six specific environmental factors that influence the creative performance of the individual.

These are:

- Evaluation
- Surveillance
- Reward
- Competition
- Restricted choice
- Time pressure

Conditions decreasing individual creativity

Being concerned with external evaluation undermines creativity.

Katya Stoycheva

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GROUP CREATIVITY

In their descriptions of low creativity events, scientists repeatedly mentioned salient evaluation procedures. People who were told that their paper collages would be judged produced collages that were rated as less creative in comparison to the collages produced by those participants who were not expecting evaluation of their works.

Surveillance appeared to have the same sort of negative effect on creativity as expected evaluation. Subjects who believed that they were being watched while working produced less creative work. It is harmful to your creativity to believe that someone is actually watching your work, as it is harmful to believe that someone will be critically viewing your work afterwards. An environment that appears threatening can undermine creativity.

Another fairly common obstacle to creativity that emerges from scientists' interviews and creators' introspective writings is reward. They found it easier to be creative when there was no specific, well-defined, contracted-for, large reward for a successful project. Those participants who were offered reward for engaging in the activity produced outcomes that were rated as less creative than the outcomes of the participants who worked in no reward condition. Furthermore, those among them who chose to engage in the activity in order to obtain a reward exhibited the lowest creativity.

It appears that contracting to receive a reward for an activity undermines the creativity of the outcome. Seeing oneself as engaging in the activity in order to obtain the reward, and perceiving the task performance as a means to **an end decreases one's creativity in performing the task.**

When individuals compete with others for reward or praise, they want to do something better and/or faster than everyone else. Competition implies trying to meet external standards, feeling watched and having chosen to work for a reward. It is not surprising therefore that those participants who made collages or told stories as part of a contest performed worse and produced less creative works. Additionally, the evaluation of the collages showed that the competition group was much more restrictive in their approach to the use of materials.

Restricted choice was mentioned by half of the interviewed scientists as *the most important single factor in examples of low-creativity*. They described themselves and their teams as being most creative when they were allowed control over the plan for action, how to attack the problem, the techniques to be used, the pacing of the project and the use of available resources. Children who were given free choice of which materials to work with made more creative collages than those for whom the experimenter made the choice. It seems difficult to be creative when one is told the exact way something should be done. Insufficient

resources, over-controlled work assignments or tightly set goals have a restrictive effect in the work environment.

Time restrictions diminish creativity. Strong explicit or implicit deadlines, as well as insufficient time, and arbitrary or unrealistic deadlines may paralyse working at all. One third of the interviewed scientists mentioned time pressure in their low creativity examples, and one third mentioned sufficient time as a positive factor in their high creativity stories.

To understand how environmental factors influence individual creative performance, let us consider what makes for a creative task performance, and then examine the processes that could mediate the effect of social psychological factors on individual creativity.

MOTIVATION AND CREATIVE PERFORMANCE

Skills and motivation are necessary for a high-level performance in any domain.

Domain-relevant skills involve knowledge about the domain, technical skills, and special domain-relevant talent. So, for high-level performance in, say, the domain of cinematography, one must have knowledge about cinematography, the relevant technical skills, and talent for lighting and composing images.

For creative performance on open-ended tasks where there is no clear and straightforward path to the solution and multiple solutions are possible, creativity-relevant skills are also required. They consist of a particular cognitive style, a particular style of working, and implicit or explicit knowledge of creativity heuristics or methods.

Creativity relevant cognitive style is marked by the ability to break mental habits and an appreciation of complexity.

Creativity relevant style of working is characterised by the ability to concentrate effort for long periods of time, a sense about when to leave a stubborn problem for a while, and a generally high energy level (Amabile, 1987; 1994).

Skills determine what an individual can do, but it is motivation that will determine what he/she will do while working on a particular task. The extent to which an individual will

GROUP CREATIVITY

Katya Stoycheva

engage his/her skills and knowledge for creative action depends on his/her motivation. Neither skills nor creative techniques can compensate for a lack of intrinsic motivation to perform an activity.

Intrinsic motivation arises from a **person's** positive reactions to the qualities of the task itself. Intrinsically motivated individuals engage in a task primarily out of their own interest in it. They are motivated by interest, deep involvement, curiosity, enjoyment, satisfaction, and the positive challenge of the task. Enjoyment of engaging in the task and the successful accomplishment of a challenging task is an intrinsic outcome that is independent of any rewards or recognition from others.

Because they enjoy the task itself, and the process of searching for new solutions, intrinsically motivated individuals are more likely to expend energy exploring the problem, and more likely to find creative solutions. By devoting more attention to the task for its own sake, intrinsically motivated individual can explore varied perspectives and different pathways, step away from the problem to see the non-obvious sides of the problem situation, and attend to less apparent aspects of the task. These behaviours increase the probability to achieve a nontrivial, creative solution to the problem.

Task motivation is specific to each task and may vary over time for a particular task. It depends not only of the initial attitude of the individual towards the task and his/her degree of intrinsic interest in it, but is also affected by the presence or absence of constraints in the environment. When task performance is tied to conditions like external evaluation outcomes, rewards for results, competition with others, or restricted choices and limiting deadlines, extrinsic motivation for the performance of the task is emphasised.

Extrinsic motivation affects behaviour that is perceived as a means to an end, such as earning extrinsic rewards or meeting the expectations of the others. Extrinsic motivation is other-directed, in that it arises from sources outside the task itself and focuses attention on external **conditions placed on one's work**.

Extrinsically motivated task performance **reduces the individual's sense of autonomy and freedom**, and task-related behaviours tend to be

confined to instrumental actions. Extrinsically motivated individuals are distracted from the playful exploration of interesting and unusual aspects of the task, and their efforts are narrowly focus on the task as originally defined and on common algorithms that have worked well in the past. These extrinsic behaviours typically reduce **individuals' creativity in task performance**.

Given the overwhelming presence of evaluation pressure upon work and performance and the large use of rewards, competition and controlling limits in schools and at work, is it possible to be creative in the presence of extrinsic constraints?

CONDITIONS ENHANCING INDIVIDUAL CREATIVITY

Of all the components that are necessary to enhance creative performance, motivation may be easiest to affect.

As we have seen, it can be influenced by some changes in the social environment. While it would be very difficult to eliminate the evaluation of performance or the use of some reward system in the real world, it is possible to reduce their importance and to place the focus more on the work itself and less on its external controls. These **changes may turn individuals' attention away from external factors**, and reduce the negative effect of external constraints on the intrinsic task motivation (Amabile, 1987; 1994; Bjorkman, 2004).

Although contracted-for-rewards can have a detrimental effect on creativity, rewards offered as a bonus (as above and beyond what one might expect to receive) can have positive effects on creativity. Creators appreciated recognition for their efforts in the form of good salary and monetary benefits, equitable pay and compensation for effort, promotions, praise, and favourable working conditions.

In addition, positive effects of extrinsic motivation on creativity have been found when participants in the experiment were explicitly instructed to be creative, and were given specific instructions on how to be creative (goal perception). Extrinsic motivation can be conducive to creativity when it is informational, or when it encourages intrinsic involvement with the task performance.

Extrinsic factors in the work environment could be **presented in ways that supports one's sense of competence, but do not undermine one's sense of self-determination**.

An example is encouraging workers to evaluate their own work, and make whatever changes are necessary in their method. This leads to a sense of personal control and **freedom, which supports the perception of one's motivation as self-motivation**.

GROUP CREATIVITY

It is also important as much as possible to focus on and appreciate the intrinsically rewarding aspects of the task.

Research indicates that those participants who focused on intrinsic reasons for involvement with a creative activity (writing) produced poems that were judged to be more creative than the poems produced by participants who focused on extrinsic reasons for writing. The experimental manipulation required them to fill in a questionnaire on why people write (e.g. the market for freelance writing is constantly expanding (extrinsic) versus the pleasure derived from expressing yourself clearly and eloquently (intrinsic)).

Training in intrinsic motivation, such as role modelling video demonstration showing children engaging in creative work because of its value and their intrinsic involvement, could immunize children against the negative effects of reward.

To enhance individual creativity, it seems reasonable to emphasise the challenging aspects of the task at hand, the importance of finding a solution, and to increase the intrinsic satisfaction of the work process itself. The latter could be done, for example, by matching tasks to interests; allowed time, freedom and resources to build on the **enjoyable aspects of one's work, or the possibility for an evaluation-free practice of an activity.**

There are also some exceptions to the negative relationship between extrinsic motivation and creativity. Extrinsic motivation can provide the focus and energy necessary for completing a creative task when there are important sub-tasks that are not themselves particularly interesting. For example, in the completion of a research project, careful validation of the data entries and of the results of the statistical analyses can be very important but at the same time they can be seen as more boring and less intrinsically motivating than the excitement of generating hypotheses and interpreting the data. In the motivation – work cycle match, extrinsic motivation may work together with intrinsic motivation when the novelty of the outcome is of less importance.

Under some special circumstances, competition may also enhance creativity. Observations of creativity among research and development scientists showed that when they competed as a team with other teams, creativity within the group may actually be enhanced (Amabile, 1994). An analysis of the factors behind the success of the British pop group The Beatles illustrates the positive effect that resulted from the synergy between collaboration and mutual stimulation for high performance within the group, and enhanced competition outside the group (Clydesdale, 2006).

In conclusion, the optimal conditions for **individual's creativity can be described as** an atmosphere where there is minimal external constraint and maximal support for the intrinsic enjoyment and involvement with the work. It is also important to encourage talent development, skills training, and creative problem solving to a high level.

CREATIVE PERFORMANCE IN GROUPS AND TEAMS

The creative process that leads to an original, useful product includes:

- Understanding of the problem to be solved
- Its definition and redefinition
- Generation of many and varied, interesting and unique ideas;
- Evaluation of the proposed ideas and selection of the best solution,
- Planning for its implementation.

This process of development of novel ideas that are useful requires varied knowledge and skills (Stoycheva, Lubart, 2001).

Working in groups has become an important approach to the improvement of the idea generation and idea application. The involvement of people with multiple skills and knowledge databases is expected to bring for a superior outcome of the creative process. More concretely, this is characteristic of how films are made.

This expectation however is not necessarily confirmed by empirical research and field studies. There is a large amount of evidence that group composition and group processes affect the creative performance in experimentally created groups as well as in real world teams in both positive and negative ways. (Bjorkman, 2004; Paulus, 2000).

Group generation of ideas: Stimulation or production blocking?

Groups can be defined as two or more individuals who have some interdependence or relationship, and who have an influence on each other through their interactions. Real groups of individuals interacting in face-to-face meetings are potentially

Катя Стойчева

GROUP CREATIVITY

more creative than single individuals or nominal groups composed of individuals performing independently. For example, this approach to idea generation is implemented in the well-known procedure of brainstorming.

Mutual stimulation of associations, elaboration and development of the proposed ideas along with thorough problem exploration increase the chance that, in a group session, ideas or categories of ideas will emerge that one would not have thought of working alone. The expressed thoughts of group members may recall unique task-relevant stimuli that elicit more divergent thinking from other members.

But the comparison of performance by real versus nominal groups reveals that participants in the real group condition do not necessarily produce more and better ideas.

Different processes seem to contribute to the production-blocking effect that occurs in groups. For example, group discussion of ideas introduces time constraints: when others are talking, it is not possible to share one's own ideas. Members may also forget ideas while waiting, or decide that they are no longer relevant. Discussion may involve task-irrelevant behaviours such as needlessly elaborate stories, which eat time away and distract the thought processes of the group members. **The cognitive demand to consider others' ideas while trying to generate one's own ideas** lower both individual and group productivity.

Members may also limit their efforts and contributions by relying on the high performance of others in the group. This motivated, intentional withdrawal of efforts is referred to as free riding. Free riding occurs because group member perceives one's effort as dispensable in a situation of diffused responsibility. Social or cognitive loafing, i.e. being less motivated to work when individual contributions are combined into a group product, may decrease group's ideational output as well, since participants do not work as hard as when they are working alone.

Nevertheless, it is possible to design work pro-

cedures that are effective in overcoming the production loss in group generation of ideas (Bjorkman, 2004; Paulus, 2000).

Real groups did not suffer from production-blocking effects when they exchanged ideas by means of written notes or a computer-based group decision support system.

When using electronic brainstorming, group members can share their ideas simultaneously, remain anonymous to other group members, and still be accountable for their individual performance. Other ways to promote idea generation process consisted of providing groups with a comparison standard, and individuals with explicit feedback about their performance levels. Trained facilitators may increase the sharing of ideas in groups through appropriate moderation of the group discussion, for example, by eliminating critical evaluation or task irrelevant behaviours.

Others and me: Evaluation apprehension, and supportive leadership

Members' fear of expressing ideas, referred to as evaluation apprehension, may impair group productivity in idea generation. Group members may be concerned about how other group members will perceive them, when they

want to present more unusual or unconventional ideas, and therefore they may refrain from freely sharing their

In conclusion, the optimal conditions for individual's creativity can be described as an atmosphere where there is minimal external constraint and maximal support for the intrinsic enjoyment and involvement with the work

most creative ideas. Even if there is no overt reactions, individuals may still be concerned about the private reactions of others. Compliance to perceived group norms and conformity to group pressures might further restrict individual generation of large number of varied and unique ideas.

In a group environment that is safe, participants can freely express their opinions. Anonymity may seem an appropriate solution as it would lower social anxiety and make the individual less self-conscious, which in turn would lead to the free expression of ideas and comments that would be normally held back due to inhibitions. On the other hand, anonymous group members will be unable to receive personal recognition for their contributions, and free riding and social loafing could be promoted.

Leadership plays an important role in group creativity. The specific challenge of leading a group towards creative solutions lies in the creation of a form of interactions that support creative processes in the group work. By their behaviour, leaders and facilitators define the reality of the group

Katya Stoycheva

GROUP CREATIVITY

work.

Their role has at least three important aspects related to creativity: (Bjorkman, 2004; Paulus, 2000).

First, they have to create an atmosphere of intellectual stimulation by encouraging divergent thinking and promoting creative attitudes among group members. Evaluation apprehension could be overcome when feedback on **member's ideas is more supportive than critical. Criticism**, if employed at all, is not directed personally but aims at motivating, expanding and developing more ideas. Supportive feedback is not limited to just positive sayings but entails further elaboration and examination of the proposed ideas.

Second, the leader/facilitator has to create an atmosphere of acceptance that promotes consideration of individual ideas and points of view, and recognition and appreciation of the unique contribution of any and every one. His/her concern should be to encourage full participation of all group members in order to expand the group source of knowledge and information.

The third aspect of leadership for creativity relates to **group motivation. Clearly defined goals sustain group's efforts and motivate its members to exert themselves.** Strong motivation can reduce the degree of social loafing **and free riding and increase group members' participation** in the generation and exploration of ideas. It inspires collective action, and promotes enjoyment of and satisfaction with teamwork.

DIVERSITY AND CREATIVE PERFORMANCE

Diversity, in terms of differences among group members, may lead the group towards more divergent and more original results.

One study examined the effect of membership change on group creativity. Some group members were randomly rotated among groups during a series of idea generation tasks. **"Open" groups exchanged one of their team members for a newcomer from another group, while "closed" groups kept their membership constant.** Results indicated that open groups generated more ideas and more different kinds of ideas than closed groups (Choi & Thompson, 2005).

Another study of the link between diversity and group creativity involved participants with different approaches to problem solving: people who focused on unstructured, broad, and idea generating processes (innovators) or people with incremental, highly structured process-oriented approaches (adaptors). Three - members groups were formed. Some groups were homogeneous (only innovators

or only adaptors) and other groups were heterogeneous (two adaptors and one innovator or two innovators and one adaptor). Groups were assigned to one of two sides of a management – labor negotiation simulation. They were asked to design a scoring system to aid the negotiation process, which required that they specify all of the issues that they consider relevant to situation presented to them.

The groups' creative performance was measured objectively, by counting each proposed idea that was relevant to the upcoming negotiation. Heterogeneous teams produced more ideas than did homogeneous teams. Teams whose members employed different cognitive styles to approach and solve problems presented, considered, and combined more ideas and have achieved a more creative outcome (Kurtzberg, 2005).

While heterogeneity results in higher objective measures of group's creative performance, it may entail lower subjective perceptions of group creativity. Such a tendency was observed, for example, in a longitudinal study of 26 teams (ranging in size from 3 to 20 people) in seven different organisations in three different industries. They were identified as teams where creativity was important in their work, and they were studied for an entire project or definable project phase, from start to finish. Each day, participants **rated their work and their team's work on topics like own/team creative performance, team unity, importance of the work and events occurred that day.** Subjective perceptions of group creativity were related to positive feelings and team satisfaction. The more heterogeneous teams, which had a greater degree of variation in approaches to problem solving, rated their creativity lower and felt less positive about their teamwork. **Individuals' positive affect was lower in bigger teams as well** (Kurtzberg, 2005).

Subjective perceptions of group creativity may differ from more objective measures of **a group's creative performance.**

In the management – labour negotiation simulation, for example, **individuals' evaluation of their teams' creativity was not at all related to the objective evaluation of teams' creativity. Nevertheless, internal**

Катя Стойчева

GROUP CREATIVITY

feelings of creativity are a positive factor in group creativity, and can in fact stimulate high level performance. They help maintain a self-image of creativity that can potentially translate into tangible creative outcomes. It may take time before the creative potential of the ideas is actualised, and subjective perceptions of creativity will support and maintain creative behaviour throughout. Self-rated creativity may act as a self-fulfilling prophecy. Individuals with higher self-rated team creativity feel more satisfied with their work, and the observed link between self-evaluations of positive affect and creativity is important for team effectiveness.

An optimal degree of heterogeneity is necessary for the highest degree of creativity. On one **hand, members' diversity provides broad array** of input from a wide variety of people. On the other, members have enough in common to be able to experience group cohesion, work together smoothly, enjoy the work process, and being satisfied with its results.

Creative groups create an environment conducive to creativity. The qualities of the group members and the quality of interactions within the group affect the creative process. There are two complementary ways to promote group creativity. One enables creativity by limiting the negative influences of the group environment on individual and group performance. The other encourages processes that have positive influence on creativity at both individual and group level.

Finally, we should never forget that creativity is a probabilistic process. We cannot know beforehand when and how a novel and appropriate response will be achieved. Therefore, tolerance for ambiguity, patience, and an open minded, receptive and flexible attitude are best supporting the creative process in both individuals and teams.

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Katya Stoycheva

CREATIVITY ACROSS CULTURES

Kirpal Singh



Invited Speakers

CREATIVITY ACROSS CULTURES

Kirpal Singh

My grandmother always gave me a lot of hints for what she would have called humble and gracious living. And one of the things that she advised me was that **when you're speaking to a lot of people all at once**, it is always advisable to crave their indulgences. So I would crave your indulgences for all sins of omission and commission. It is also interesting to be speaking just before the stomach decides to sing out and send out all kinds of butterflies. So what I will do is, I will keep my presentation fairly brief, hoping that there will be time for engagement through a question and answer session.

I want to say that a lot of the ground I expect to cover is actually grounded, and is very, very controversial, problematical, and complex. And **it is not at all easy, even in a whole day's presentation**, to do justice to even some of the aspects that I hope to raise, let alone to cover such a wide field in about the thirty or so allotted minutes.

I want to begin by acknowledging the great debt I owe to my friend and fellow Singaporean, CILECT Vice-President for Programme Development Victor Valbuena, who put me in touch with the CILECT Executive, and to the CILECT Executive, for inviting me here. I am very, very honoured. It is very interesting. In recent years, I have been speaking mainly with what they call "managers of innovation," you know, corporate types, business types, like IBM and L'Oréal, AMEX, and various banks, ABN and all of that. It is very interesting to be actually speaking with actual colleagues, in the sense that we are all – I like to associate myself with you – in some ways, are people for whom creativity may not be an alien concept. Creativity is part of our planet, part of our being, and I think that is very, very important. And of course, it is splendid to be standing here in Madrid, the great capital of a very great and ancient place, a city that has seen a lot of grandeur, particularly the grandeur of creativity across cultures. Because historically, Spain gives us much evidence to suggest that there was a time when, no matter what religion we belonged to, or what cultural habits we conducted ourselves with, it was possible to live in peace and harmony.

Unfortunately, just as cracks appeared in history, some very big gaps and cracks are appear-

ing today-*and these cracks are worrying*, so I want to preface my remarks with my belief that I think today, almost more than ever before in the history of mankind, it is **absolutely critical that we try to understand each other's** cultures and be sensitive to a lot of the nuances of these cultures. It is one thing to be sensitive to the broad frames, but another to be sensitive to the sub sub-frames, the minor but important frames. And as people involved in photography and creating of all kinds of cinematic images, you are more aware than I of what subtle differences the very tiny details can actually make in the creation of an art object, or an art product.

Artists throughout history have done two things, I think, beyond the simple fact of just informing and documenting. One is, some artists believe it is their duty to rake old wounds in the search for truth, and in that way, an artist can become a wounder, a person who wounds. I would like to take the belief that because we live in an age which is desperate for some kind of harmony and understanding across cultures, that as artists we can contribute our **little bit to healing those wounds. So I'd like to suggest** that we think about the artist as a healer, rather than a wounder. And I think between the person who wounds, using all of his or her creative talents, and the person who tries to heal, using his or her creative talents, lies the polarity that I am hoping to cover in this short presentation.

You know, this is the land that produced the great **Cervantes. And we have the Cervantes Award. I don't** know if Gabriel García Marquez has been given it yet. He probably has, right? But it is very interesting that Miguel de Cervantes, one of the greatest of creative minds, born in Alcalá de Henares, about 55 km. from where I am standing, has actually travelled the world in the ways that few others have. Even as a boy, when I was growing up, in what was then the Malay Federation, about 13,000 km from where I am standing, we had a lot of fun with, Sancho Panza and Don Quixote, going here and there, jousting with all kinds of imaginary mills and windmills that were not there, and falling in love with women who were thought by them, at least, to be very respectable, only later to find that they were, perhaps, not so.

I think appearances and reality have always been the hallmark of the creative mind, but how this has been interpreted across cultures differs greatly, and therefore, we have to be extremely cautious how we think about these issues, especially in our day and age.

Much of what I am about to say is perhaps political, in a sense, We all have different agendas – but I think that filmmakers particularly have to be very much aware of the new political sensitivities that are arising all over the **globe. I'll be very happy to respond to specific questions**

Invited Speakers

CREATIVITY ACROSS CULTURES

and engage in a discussion about these little issues, because as I said, creativity is a troublesome, and sometimes **frustrating area in which to try to be an expert, which I'm not. I'm a big learner on this crucial journey. So I'm going to learn from you, and as we go along, I hope this will be a very happy journey.**

I want to begin by saying that the creative mind itself has become a very big major issue in all parts of the world today, and so one of the things that we have to think about is basically how to ask a few very simple questions. **As an academic, I've gone around the whole circle of being very scholastic and scholarly, and writing papers with 300 footnotes, to the point where I have come to realize that the quintessence of real learning, learning that results in understanding and wisdom, actually begins with asking some very basic and simple questions. So let's begin by asking, then what is the creative mind? Associated with this question are a whole lot of other questions, like, what do we mean by mind? Is our understanding of "creative" same as theirs? We had a very philosophic presentation by my previous colleague, but I remember that all manner of people had similar concerns, like the philosopher Gilbert Ryle, who held the grand title of Wayneflete Professor of Metaphysical Philosophy at Oxford, and wrote a most influential book, "The Concept of Mind".**

This problem has literally been mind-boggling. Is our mind distinct from our brain and our body? Well, Ryle didn't think so, and rejected the argument as "Cartesian Dualism." It's a question that's been around for three thousand years, and we're still debating. **Whenever we use words like "mind" we must be ready to recognize that there are no simplistic answers. What, then, is the "creative mind?" How do we define creativity? I will try to open up the discussion by saying, very simply, that if you think of the subsets of the creative mind – such as the inventive mind, the innovative mind, the adaptive mind, and maybe even the creative mind.**

I'm particularly interested in the creative mind, the mind that brings about something that hitherto has not been experienced by the human beings who are going to be exposed to it, In other words, what I am referring to is the very highest orders of creation, and the very highest order of creativity. It is different from adaptation, from innovation, and from invention, which I think are of a slightly lower orders, but again, this is very controversial and debatable. And in my view, the creative mind is the mind that is incessantly looking for something to bring about, to give birth to, something which is not yet there, at least not there in an ordinary vision. The creative mind breaks through the usual and shows us the unusual, the extraordinary, the unfamiliar, the unknown.

I recently taught a stint at the International Islamic University in Malaysia, as visiting professor in what they call the "Faculty of Revealed Knowledge". It's very, interesting because the title of the faculty clearly implies that there are two kind of knowledge, revealed knowledge, to which we have access, and hidden knowledge, which is available only to certain people. The great religious traditions have always assumed this as a given, but today we are trying – I say trying – **to bridge the gaps... or are we and are we getting anywhere?** Obviously, we have access to revealed knowledge, whereas some people have also access to **knowledge that is hidden. So there's concealed knowledge, as well as revealed knowledge. It made me think a lot about knowledge and creativity.**

How did the creative mind come about? **Well, we're still trying to discover the answer.** We heard some valuable ideas from someone like Todd Lubart the other day. **It's interesting, and like psychology, it is descriptive and analytic, but unlike philosophy, it is shy about predictions.**

HOW DO WE ACTUALLY EXPLAIN WHERE IS THE CREATIVE MIND HEADED TODAY?

That's a very, very dangerous question, because it has many ramifications. I see it headed in at least two different directions. One is, to try to fulfil or realize the strange belief that by bringing havoc and destruction to the world, the creative mind is contributing to its sense of final destiny and fulfilment. The other is that, in very simple terms, the creative mind is trying to celebrate the glory and the beauty of the universe.

I think between these two polar directions of the creative mind, we live in a time when perhaps it is possible that many of us can make small contributions, and veer a little bit away from the realization of the route of destructive fulfilment toward the realization of constructive celebration. I see that as a critical task for us at this time of momentous social and political change.

Kirpal Singh

GROUP CREATIVITY

WHAT IS THE RELATIONSHIP BETWEEN CREATIVITY AND CULTURES?

Again this is a, very controversial area. As we celebrate the creative mind, it is necessary for us to acknowledge and then begin to study the fact that that not all cultures, even those that seem much like our own, think of the creative mind as something particularly good or positive. Many cultures believe that the creative mind is the work of the devil. Even in the Christian understanding of the world, **Eve's punishment** for seeking knowledge of the forbidden fruit led to the fall of man, and expulsion from the Garden of Eden. It was the search for knowledge that created Original Sin. The devil was the first to ask the "what if" question, that is basic to creativity, when he asked say, "Why should I do this? **What if I took over God's position?**" There is a very long history of the creative mind being seen as something that is devil inspired, and therefore, something that should be avoided, and if possible, destroyed or at least cabined, confined, controlled and isolated.

Take Spain's Pablo Picasso. Not all cultures celebrate Picasso's creativity as genuine creativity because they think that if it is creativity, then it is mal-developed creativity. In the western cultural traditions, even in recent centuries, you might think of someone like the Marquis de Sade, who I think provided some very original creative insights into patterns of psychosexual behaviour patterns. Recall what he was subjected to, and what he himself subjected other people to. Even as recently as two or three hundred years ago, people who believed they were **enlightened, didn't always think that the people** around them were equally enlightened. The example of English poet William Blake is another classic example. Blake was not recognized as a creative genius until fairly recently and even then there are those who still consider Blake to have been deviant, and of the devil's party.

WHERE DOES THE CREATIVE MIND COME FROM?

Well, it may be that God gives us the creative mind. In English literature, we remember the poet Samuel Taylor Coleridge, who wrote that great poem "The Rime of the Ancient Mariner." Coleridge distinguished between two kinds of **creativity, which links to the third point I'm going to make about imagination.** He said that the primary imagination is the one that tries to re-

peat God in His creative modes. In other words, creativity becomes arrogated to man himself, and man says, **"I'm going to be God, I'm going to be the final Creator."** That act of arrogance can result in all kinds of retributive consequences. Other creative talents would try to celebrate their divine inspiration and acknowledge that if they are indeed creative, it is only because they have been given this great gift by God, the ultimate final creator known as God. And I think that is very, very important as well.

In ancient times, when the divinity of different people was perhaps recognized, and maybe even debated, the discourses very often were theoretically quite exciting because they went something like: "I respect your creative mind, and you respect my creative mind, and we both acknowledge that both of our creative minds come from God, but I want to say to you that my mind is better, somehow, than your mind." At least there was a mutual **admiration and adoration, and that's, very important** because today this state of peaceful debate and controversy seems to be more and more absent..

I think between the demonic and the divine is where the role and place of the imagination comes in. In some cultures, the stimulation of imagination is left until very late in the education of a child. In other cultures, the active stimulation of the imagination is begun even prenatally, while the baby is still developing in utero.

Starting from that, and working it through in terms of other factors, we realize that the imagination is a very powerful manifestation of what I would call the link between creativity and culture. If you think of the position of the imagination in different cultures, and how different cultures celebrate imagination and its physical manifestations, I think you probably also come very near to where this journey of discovery of creativity across cultures is leading me.

AREAS OF CONFLICT AND MISUNDERSTANDING

One cannot talk about the creative mind and creativity across cultures without recognizing areas of conflict and misunderstanding. I want to be so basic here that you might find it amusing, but I think there are some very basic issues that increasingly create a lot of problems.

After the attacks of September 11, 2001, or "9/11" as it is known, my trips to Europe and America, have become very highly problematical because of my headgear. I am a Sikh, and our sacred scripture, the Guru Granth Sahib commands "Let living in His presence, with mind rid of impurities be your discipline. Keep the God-given body intact and with a Turban donned on your head." Even **though I'm usually assured by airport authorities that it's**

Kirpal Singh

GROUP CREATIVITY

all random checking, I'm always sent for a second screening, because of my turban. It's very, very interesting how a simple thing like that, a piece of cloth wrapped around the head, creates an area of conflict, and misunderstanding. I get upset, and the airport authorities get upset when they see me upset, because they think they're just doing their duty, and I think I'm doing my religious duty by saying "hey, I'm a nice guy, not a terrorist. So it becomes a problem— a problem which, dare I say it? — could lead to a sense of alienation resulting in mistrust and suspicion.

I want to put forward three areas where I think that as filmmakers, and the teachers of filmmakers, as people involved with the very powerful mass media, we have to be very extremely careful about how the creative mind exercises itself across cultures.

Take the issue of the young versus the old. Very simple. The scenario begins with a scene of a family having dinner. Halfway through dinner, the young guy who's the third eldest child...it's a big family...says, "Dad, you know, I don't know why Mummy always subjects me to this rubbish that I am eating. I hate this stuff." Close-up of dad, who laughs and says, "Never mind. Mummy does her best."

A very simple thing like this in one culture might be understood in a positive way, as a very good sign because the young person is articulate and is able to honestly explain his feelings.

But in another culture, it would be absolute anathema for filmmakers to put on the big screen a young brat complaining to Daddy about Mummy's cooking. It is just not acceptable, nor is Daddy's failure to defend Mummy's culinary skills. Therefore, this could have considerable repercussions in terms of how the movies are received. Today, we live in a world where the young, on the one hand, have a lot of power, a lot of money, a lot of education and a lot of wonderful information. But the old are also people who have experienced much and gained a lot of wisdom. Most cultures claim that wisdom belongs to the old. I can't fully explain this, but I think that it's something to do with experience, I'm told. But these days the young have also got a lot of experience.

One of the things I try to tell my students when I teach them, or try to teach them, or try to talk with them, or try to facilitate the whole idea of creative thinking is, why do we assume that wisdom comes with age? Must it be that way? Can you think of a universe where nine-year-olds are very, very wise human beings? Maybe, but offhand, I can't think of any. I don't know. After all, the incarnation of the great Dalai Lama is supposed to be enlightened from the time of birth, which gives one cause to pause. I mean, the

incarnations of the great Great Avatar are supposed to be so spiritually advanced that all they need to do is learn how to brush their teeth, so maybe age and wisdom doesn't matter to them. My point, simply stated, is that one's perception of what is wisdom becomes questionable, when the creative mind begins to stretch and exercise its full stretched workings.

An eternal cinematic scenario in many cultures is the "Battle of the Sexes." D.W. Griffith directed a film with that title in 1914, about the male versus the female. A loose woman tempts a husband, a wife does what she needs to in order to bring him back home, all in one reel. In some cultures, the underlying idea is highly controversial, and a great area of debate, especially today, and especially in the Islamic world, where the role of the female is raising a lot of issues for debate and discussion, with which the creative mind must engage itself.

When we treat the relationship between male and the female, we have to be very careful that we fully comprehend the cultural framework of the audience who we expect to see the film. The targeted audience is an audience that the film maker fully understands in terms of the audience's cultural frameworks. Then he or she has the possibility of working within what we call a safe territory. But the moment the film maker wants his documentary, or little video clip, or little advertisement, to transgress the borders of his own cultural familiarity, he needs to be very careful, not merely of misreading the audience, but of the audience misreading the message in a totally opposite, and perhaps even hostile, manner from what was intended.

Many of us claim to be very progressive, and therefore we think that those who are traditional are merely old fashioned, and if they're old fashioned, we don't have time for them. But again the creative mind, I think, has to ask itself: "Is this fair?" Who gives us the right to dismiss the old tradition as unnecessary and obsolete? It's one thing to say that the a computer is obsolete or that a big old petrol-guzzling automobile is obsolete, but it's another thing to say that an aged human being, or the social customs that have defined and maintained a culture are obsolete.

Kirpal Singh

GROUP CREATIVITY

These issues are very sensitive, particularly in some cultures, because we are talking about representations of the human form. In some cultures, the very idea of representation is in itself very bad. It is assumed to spring from an evil intent. If we look at Chinese paintings, most of the time, at least in the traditional Chinese classical paintings, the hills, the rivers, the mountains, and other manifestations of nature occupy 95% of the allowable space and somewhere, in a small corner, there would be a little human being, reflecting or sitting, or meditating. In other words, in the great glory of the universe that God has given us, we as human beings occupy a very little place, and even that is a great honour, because we could be just outside of that space.

When the human individual began to dominate the landscape thanks to the Renaissance and the development of science and technology, which also came about as the signal products of human inventive creative mind in western culture, things began to take on very different overtones. We know that unlike traditional Chinese paintings, in the western tradition man seems more and more to dominate and occupy centre space.

Today, creativity has to grapple with the idea of the centrality of man, because on the one hand, **there's an urge to really go to the stars, and to create our own clones**, while on the other hand, **there's the advisory caution that comes from the traditional**, that warns us "Hey, this is dangerous territory." The world of Superman is not a world for every man. I think between the Superman and everyman, not only the philosophers Nietzsche, and Schopenhauer, but a lot of people come into play, including some the very powerful figures who have founded some of the **world's great religions. This is a very powerful area of discourse**, because when my students ask me, "Can you give examples of creative people?" I tell them among the most creative of human beings have been the founders of great religious faiths. Jesus was immensely creative, and for his labours he was crucified. Muhammad was great. **He founded another one of the world's great religions**, and for his accomplishments he was persecuted and made to flee from Mecca to Medina. It was much the same with the Buddha, and with virtually every other founder of a religion. Whenever the creative mind engages itself and tries to bring about what it considers good, it always faces persecution, oppression, repression, suppression. I sometimes hypothesize that,

perversely, one index of measuring a mind's creativity is that the more you're persecuted, the more you're oppressed or suppressed, repressed, the more creative you might turn out to be. What I am getting at is that history is full of examples that human nature on both sides of the divide has never been completely at ease with what we call the creative mind.

WHAT ARE THE KEY FACTORS?

Obviously **home and upbringing** are important, and I think it behoves us to try to understand how the very notion of family, is understood. I know that among some of our more academic disciplines, such as cultural anthropology and sociology, the concept of family in the traditional sense, is becoming obsolete. But I think it is important that we reconfigure the very idea of home and upbringing. I was told the other day that in many cultures, the word "home" is highly suspect because what it refers to is what we who live in developed societies would call a "house." The moment we begin to engage in concepts like that, and ask what it is that makes a house a home, or that a houseless person still possesses a home, we are exercising our creative faculties. I think that is important for us to do this, because the home and early upbringing is where the growing child first encounters what we might call the world outside of himself. The first contact with the rest of the world, apart from the nurses and doctors, who does the delivery if he is lucky, and with everything else that serves to acculturate, as an infant, as a toddler, and as a very young person is key and fundamental, and **we often don't do justice to the different models of acculturation** when we attempt to understand people from different cultural backgrounds.

Then, there is **schooling and education**. Only relatively recently have school educational curricula all around the world begun to change. A classic example of this is what happened at the venerable Cambridge University, which began in 1284, about the time that Edward I invaded Wales and Scotland, and expelled the Jews, and **Marco Polo had his first Chinese dinner, but that's another story.** All the world holds Cambridge in awe. Some people even worship graduates of Cambridge University, like that truly great creative mind Stephen Hawking, Lucasian Professor of Mathematics, whose book "A Brief History of Time" has been bought by many, but understood by few.

About eight years ago, Cambridge decided to have a change of vice chancellors. In British higher education, the vice chancellor is the chief academic officer of the university. The chancellor is an honorary position, and the current holder of the title is HRH The Duke of Edinburgh, which tells you how honorary it really is. For the

Kirpal Singh

GROUP CREATIVITY

first time in its long and distinguished history, it was thought okay for a woman to occupy the top position. It took them six hundred-over years to realize that a member of the other half of humanity, a woman, could become the leader of this very revered institution. And what did this woman do when she took over as vice chancellor? An entire revamp of the entire Cambridge curricula, because she said, that other than its glorious past, the curriculum had nothing much of which to boast. It takes a very courageous individual to come up with that pronouncement and to try to use the creativity with which we are blessed to change the parameters of schooling and education, especially in a hallowed institution like Cambridge.

When the Singapore Management University decided to make creative thinking an integral part of its university core curriculum, meaning that no matter what the specific **field of study ...even our accountants have to do creative thinking ... the university forged the conviction that the future belongs to the creative people.** Similarly, we are greatly blessed, because as teachers, in our hands and our heads, and our hearts and ourselves depends the future of generations. To paraphrase the writer Henry James, because education, like the novel is notoriously heavy baggage, like a sacred monster. A former Minister of Education in Singapore said that his work is very problematic, because in the ministry of education, the head is very flexible, but the body is very lethargic, and very hard to move. Ministries of Education everywhere resist creative changes, because the creative mind challenges the status quo, **the creative mind asks questions that we don't feel comfortable answering.**

As a father of four over, I know how frustrating and irritating it is to be asked, "Why daddy, but why, daddy, why?" After a while, we just say, "Shut up and just do as I tell you, kid, ok? Don't waste my time." Everybody does that, daddies, bosses, CEOs. Conceptually, the "shut up and do as I tell you" syndrome is a kind of cultural hegemony, which Antonio Gramsci once defined as a situation in which everyday practices and shared beliefs provide the foundation for complex systems of domination.

What is the creative mind going to do when confronted by **this kind of a cultural hegemonic type? That's an interesting question.** Religion is obviously a fundamental factor in creativity. In the broad Islamic world – and I hope that some of my Islamic brothers and sisters in the room might help me here – the representation, and imaging of especially of God, the Prophet, and of human beings, are almost virtually taboo. **So when we say, "We're going to protect this Muslim brother of ours, who is trying to make a film, from persecution and prosecution, and those prosecuting and persecuting him are all bastards,"** I think we have to ask a deeper question: Are we obviously correct,

and even if we are, do we understand the broader frames from which the opposition comes? That is the point I really am trying to make about creativity across cultures. It is one thing to say these cultures are bad **and evil and all that, but it's quite another thing to appreciate that perhaps not so long ago, our own culture might have been that way as well.** These days we seem to have forgotten the lessons of history, so that in our intercultural dialogues we sometimes omit the fact that just because we have **come over a certain hurdle doesn't mean that other cultures have also leaped the same hurdle.** In fact, given history and geography, and time and space, it is very difficult for everybody to cross the hurdles in the same way at the same time, and are we even sure that crossing these hurdles has all been for the better?

Religion is very powerful. In the old days, if a religious person thought that the creative individual presented a problem for a community, and that the real creative person was divinely inspired, the temple, the church, the mosque would provide a sanctuary. The idea of religion acting as a sanctuary may seem quaint these days but I think it is still very powerful in many parts of the world, because minus the religion, that same individual could be flogged and crucified and sacrificed because of his or her obvious differences from the rest of the **community's hegemonic code of belief, conduct and behaviour.**

When I was teaching at the International Islamic University in Malaysia I was working with a poem with my first class. The students were undergraduates in the last term of their final year. As I walked out of the class at the end of the session, two girls totally covered from head to foot in *burka* and *niqāb* came up to me and said, "Could we have a few moments with you? I said, "Sure," and they said, "Just because we're dressed the way we are, doesn't mean we're not sexual." I said to myself, "Oh my God, what have I done now?" So I looked at them and said, "Well, please explain, because I don't know where you're coming from." And they said that apparently, what I had done was to compromise my teaching, because in my subconscious I had

Kirpal Singh

GROUP CREATIVITY

thought that because I was at an Islamic university, I tread carefully. They said, "When you explained the poem, you explained every single line, image, metaphor, symbol, everything. But when it came to the two lines that had sexual allusions, you just glossed over them. You didn't bother to explain with the same detail." They just wanted to assure me that their way of dressing had nothing to do with their outlook, and their biology, or their hormones. This is a very important cultural fact to carry away. In other words, the cultural artefacts, the cultural images with which we present ourselves to the world, very often belie what actually lies beneath and within. Given the current debate going on about customs of dress in places like France and England, how do we engage with it? I think the creative mind has to find out creative strategies, or creative ways of negotiating around this the issue. Interestingly the Muslim manner of dressing is not religiously Islamic alone. Like celibacy in Catholicism, it was adopted into Islamic culture. It did not grow from religion organically. It goes back into the deeper roots of history. In any case, how our appearances and are realities represented in, and by, the creative mind, is very important and significant.

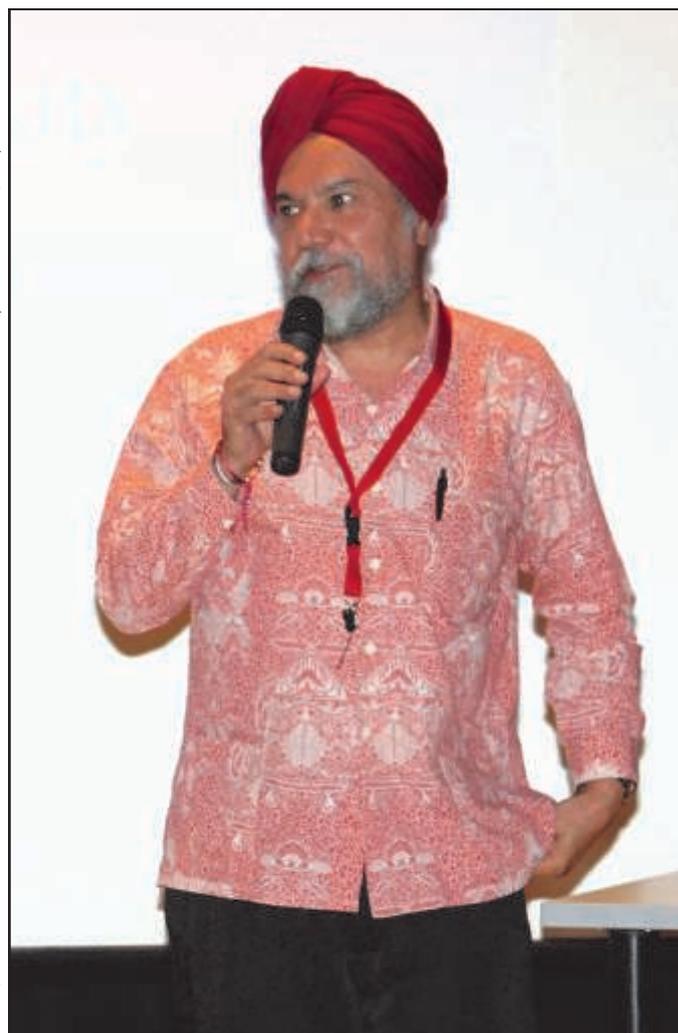
FEAR AND TRUST

Fear and trust are especially important for educators. They play a critical role both in the nurturing of creative minds, and in the destruction of creative minds. Why are they important? Because by and large, the world tends to believe that, other things being equal, it is absolutely fundamental that order be maintained. The creative mind, if it does one thing brilliantly, says that it is going to change that order, no matter how subtly, no matter how narrowly, but somehow it will impact on that order and change it. To what extent do we want to maintain order in all that we do? Because that extent, the way we define it, will measure how much we fear and how much we trust.

Most cultures are quite accomplished at instilling fear, whether it is the ultimate fear of God and the fear of hell, or whether it is the fear of losing a job, or not getting a promotion, or the fear of getting punished by Mummy or Daddy, or lover, or spouse, or teacher Today,

many of us are gripped by fear. I admit that I am fearful. Every time I take a plane flight, or every time I walk out in the street, I am always full of fear. Why am I that way? **Why can't I be more trusting? Why can't I walk out bravely and confidently, trusting that everything around me is okay?** Because unfortunately, trust has been betrayed, and every time trust is betrayed, it becomes a problem.

The other day I asked someone "Why are we going back-



ward in the management of certain things in my university?" and she said, "Well you know, how it is, Kirpal, one rotten apple spoils the entire basket." I said, "but why should it be? Why do we allow the one damn rotten apple to ruin the other ninety-nine? Why? Why are we so prone to this kind of thinking?" After some thought, I came to the conclusion that it is because we want to maintain order. We are nervous so that if even one spoiled apple is included, the whole basket will have to be discarded and cleansed. I think it becomes a salutary lesson, because the creative mind again has to ask a fundamental question. In

Kirpal Singh

Invited Speakers

GROUP CREATIVITY

my mind, the moment we were able to think that the walls did not just protect us from invading enemies who would destroy our beautiful sculptures and artworks and temples and mosques and churches, was the moment when we realized that walls also made us prisoners within this space and prevented us from knowing the world outside. That was a very creative moment in history **of ideas, because of the answer it provoked. It's** very important that we think about the many different manifestations and variations of the argument about whether the glass is half full or half empty. I think that for better or worse, the dialectic of fear and trust is very important when it comes to maintaining order. Each of us will have to ask this question, in our own families, in our own homes, in our own relationships, about **whether we make decisions about our lives: "Are these things based on fear or on trust?" Trust is** very risky. Failures are very painful, and it can be very costly to trust, because betrayal runs deep. But I was brought up on the Bible as well, and someone said, it is written in Job 13:15 "Yea, though you slay me, yet I will trust thee." Trust relies on mutual negotiation. It is very difficult to trust a total stranger, or a strange situation, until you have achieved sufficient knowledge to make a decision. The default position is fear.

STRETCHING BOUNDARIES

The creative mind always wants to stretch boundaries. I applied for sabbatical leave, and a research grant from my school, and part of the application asked about what I intended to do. I am working on a book, "Leadership Across Cultures." My previous book was, "Creativity Across Cultures, but I had to give all kinds of precedents and cite all kinds of other research areas. I told **the university, "I don't know where this research is going to lead. I just don't know. As for the final outcome of this, I don't know. And besides, what** relevance does this question have to anything important?"

The result was that my research proposal was rejected. Why? Because it had no precedent. No one had done it before. Precedent may be important, but how can you stretch boundaries when **you're always following precedents? Whenever** you break new ground, you ask has anybody anywhere else done it anywhere else in the world before? And if it has, how was it received, bearing in mind the cultural imperatives? In some cultures, it is never good to be the first. In many

cultures, it is never good to attempt to be perfect, especially from an artistic point of view, **because even if you're perfect, that act of perfection** is obnoxious to the people who believe that by definition, or scripture, humankind cannot be perfect, that there will be something that is bad. Art works were made intentionally imperfect to assure that there was no doubt that human frailty can never imitate the final ultimate act of creation that which belongs to God alone.

STAYING ALIVE AND UP TO DATE

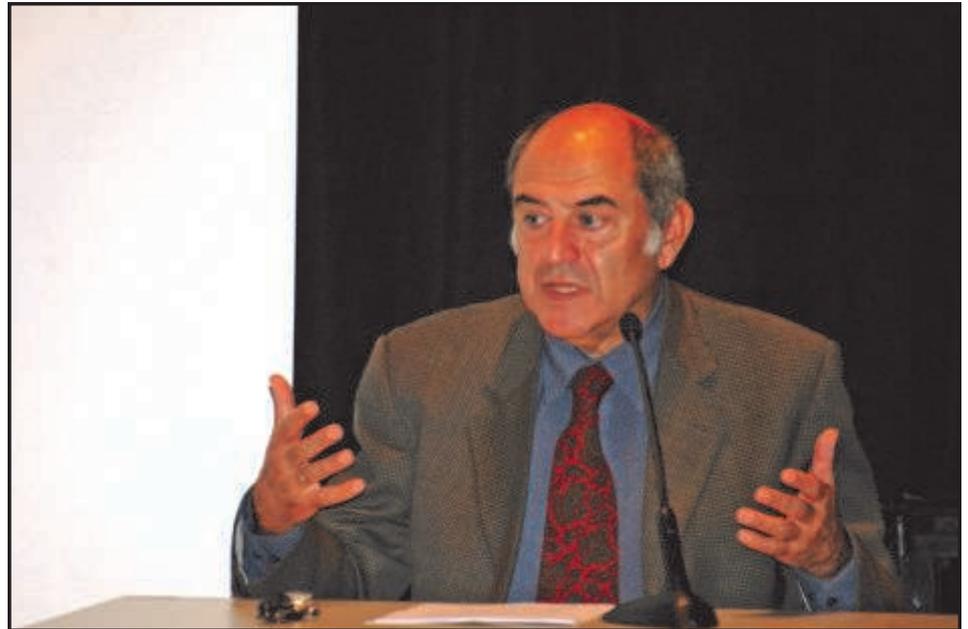
These are again very important concepts, because the creative mind wants to stay alive. It **doesn't just want to get bogged down and** bored. It is so easy for us to get become bored. **Very creative people are easily bored, and it's** very hard to maintain their attention span for long because, they want to be up and doing **things. They're passionate, they're obsessed,** but of course, these are not things that contribute to our sense of security, and the maintenance of order..

Imagine the student who suddenly gets up and **says, "I'm sorry, professor, but I'm fed up, I'm** just tired of listening to that crap again," and walks out. You want to say, "How dare you?! Come back! " and you think of ways to punish such insolent behaviour. You are caught up in human revenge, and I think the creative mind is constantly fighting against that. When we are trying to update ourselves, the mind that is very creative is not only alive, it is vitally alive. It imagines other scenarios that are so exciting and seem so much worth the journey. Do we have the capacity to allow the creative mind to actually flourish? Do we have the capacity to help that flourishing, to be aware of cultural nuances? That is too is fundamental, especially at this time in the convoluted history of our civilisation. Our move forward depends on how creatively we find solutions to cross-cultural conflict. And here, you, makers and teachers of film, have a major and dynamic role to play.

Kirpal Singh

THE MECHANISMS OF CREATION

JOSE ANTONIO MARINA



José Antonio Marina

Humans are unappeasably restless. We need to constantly explore, invent, learn, change, and innovate. Two great forces drive this need: one is our search for wellbeing, the other our desire to widen and expand our own possibilities. One seeks stability and the other adventure; one security and the other risk; one, routine, the other, discovery; one, enjoying **what's been invented, the other, the joy of inventing.** By dedicating ourselves to a specific creative activity we certainly diminish a certain kind of wellbeing, but in doing so we also fulfil our other great motivation. Indeed, happiness is the harmonious satisfaction of these two contradictory impulses: the search for wellbeing and **the expansion of life's possibilities.**

1

The definition of creativity I am about to give will be on the test, so take note. It is very simple: to create is to intentionally produce efficient novelties.

This definition widens the field of creativity beyond art, science, technology, politics and business, to include the interpersonal relationships in our daily lives. Love of cinema brings us together today, but when speaking of creativity everything we say must hold for this fascinating art as well as for others, and especially in daily life.

Let's take a moment to analyze my definition. When I speak of intentional, voluntary and directed acts, I purposefully exclude unexpected and unintended realities in order to make my analysis more useful. Clearly, evolution has produced unprecedented riches of forms and novelties. For example, I grow orchids, and the nine thousand varieties that exist demonstrate an incomparable inventiveness. From what we know, such an impressive variety emerged from a process of chance mutation and a subsequent and automatic selection of viable variations. Animals, for their part, seem to have a lesser range of variation. Otters, for example, are ingenuous builders of dams, but now we know that the origin of that great ability lies in the fact that the sound of water, which is so soothing to our ears, is to them mortifying, and so they seek to lessen it. Were we to mechanically produce water sounds inside **an otter's nest, the otters would construct a useless dam** over the sound-producing machine.

Let's now turn our attention to the other two aspects of creativity: novelty and efficiency. First of all, for creation to take place one needs novelty, and the opposite of novelty is routine and repetition. Every artistic style decays when it becomes repetitive, for that is when mannerisms, which are nothing but the ossification of art, begin to appear. Juan Ramón Jiménez said it best when he wrote, **"The first poet who compared teeth to pearls was a genius; the last, an imbecile."**

The search for novelty is part of every inventive activity. **A society's relationship to novelty is a definite test of its personality and the personality of its members.** We are all indebted to Greek culture, and the most noteworthy as-

Invited Speakers

THE MECHANISMS OF CREATION

pect of their outlook was their certainty that novelty would make us better human beings. In one of the books of the *Corpus Hippocraticum* (*De prisca medicina*) we read that, **“To discover new things or to conclude a standing investigation is the task and ambition of intelligence.” That is why I have spoken of creative and inventive intelligence.** Aristotle tells us that a man by the name of Hippodamus of Miletus proposed a constitutional amendment that would reward any citizen who invented something useful for the country. In Thucydides’ *History of the Peloponnesian War*, a Corinthian messenger warns Spartans that their techniques are outdated in comparison to those of their enemies, and that **“just as a city that enjoys peace and security should not change old customs and laws, so too should a city that is sieged and treated poorly by another invent new ways of defending itself. That is why Athenians, who knew a lot about these matters from experience, always sought to invent new things.”**

Spain, however, has never been friendly to innovation. In 1674, the Covarrubias Dictionary defined **“novelty” as “Something new and unaccustomed. Usually dangerous, for it brings with it a change in customary use.” Even a progressive like Luis Vives argued that virtue, as a habit of moral and social conduct, was the enemy of novelty. Unamuno’s famous quip—“Let them invent!”—follows the same logic, as do all nationalisms. And let’s not forget that Sabino Arana’s slogan was “God and the Old Law”.**

Based on the value that societies place on innovation, they either favour or hinder its development. Some societies process novelty only with great difficulty. Balinese culture, for example, fears the unforeseen above all, a fact that accounts for that culture’s emphasis on rituals, filters and guards. The same thing happens with very traditional societies, whose members cannot even imagine what could be. In a curious study undertaken in Arab countries, peasants were asked how they would act if they had to live in a non-Muslim country, to which they only answered in silence because they could not imagine such a situation.

2

So this is the first of several criteria for creation: novelty. We apprehend novelty through the feeling of surprise or astonishment, both of which are very fine and very complex mental operations. We recognize what is new by comparing it to what we already know, so that memory itself functions as an indispensable element for creation. Thanks to memory, that is, we can detect novelty.

Thanks also to memory we can detect interesting paths. A hunch, for example, is a form of recognition of something at once vague and certain about the possibilities of a given topic, a given melody, a scientific idea. This is something that has always interested me, and that I think is essential to understanding the mechanisms of creation.

William James thought that such a sense of orientation was part of all creative activity. **“Every philosopher,” he wrote, “or every scientist who has contributed anything to the evolution of thought, has had a sort of mute conviction that the truth is to be found in one direction and not in another, and indeed has given his best trying to make it work.” This unspoken and tacit conviction, this certainty regarding the fertility of an idea, is one of the characteristics of the phenomenon I want to study, a vague impression that allows us to direct our actions based on very imprecise reasons. For the alert reader who objects that James sometimes entertained certain credulous ideas, let me cite Albert Einstein, the ultimate in scientific prestige, who, thinking back on his work, said, “All throughout those years, I had a sense of direction, of going in a straight line towards something concrete. It is very difficult to describe this feeling, but I for one experienced it as a form of flight, a form of visual over-flight.”**

How are we to interpret these statements? To choose a line of research is to listen to the call of suggestion. Without knowing why, a scientist knows that there are some paths that seem promising and other paths that seem to lead nowhere. This reminds me of Feynman, a very funny Nobel prize winner in Physics, who wrote in his wonderful autobiography that **“One latches onto a theory as onto a woman. Once you know her defects, you are already too deep in love to leave her.”**

How is it possible to sense possibilities? This is the great task of intelligence. To discover possibilities in the existing reality is to visualize that reality halfway there and in the rough, like a diamond before it is cut.

Valéry used to say that poetic invention is **“a sudden perception of the future of an expression, a rhythm or an idea.” And he added, “Future here means usable value.”** Henry James, who has taught us so much about the creative process, was always concerned with

José Antonio Marina

THE MECHANISMS OF CREATION

José Antonio Marina

the selection of a theme, with that which makes a theme interesting. In the prologue to his *Portrait of a Lady* he quotes Turgenev as saying that the seed of a novel is usually a vision of a person that would not leave him alone, an active or a passive presence “making itself interesting or attractive simply by their way of being or doing, by simply being available.” James enthusiastically picks up on Turgenev’s phrase “en disponibilité,” and compares literary fiction to a house with a thousand windows. The landscape that can be seen from these windows is the same, he writes, but the eyes through which that landscape is seen changes. The good novelist has the perspicacity to find an interesting theme in the smallest of things. In *The Spoils of Poynton* James returns to this topic by noting that the novelist’s imagination is pricked as if by a sharp needle whenever it comes into contact with a loose word or a vague echo. In that smallest of details, in “a pinch of truth, of beauty, of reality, barely visible to the naked eye,” the novelist sees a story. “A good eye for a theme is a rare thing indeed,” he said, and I agree. James falls short of speaking of a sixth sense, but in his *Notebooks* he tells us that many of his novels were suggested by stories he overheard. But “in order for them to be of any use,” he warns, “they must be stripped down to a minimal scheme.” He then adds, “Life is a splendid extravagance, and one must choose. What are the signs that should guide us? What are the laws that govern the best selection? Once established, the relationship of an artist with a given theme creates a small world filled with preoccupation and business.” I am sure that you who are experts in cinematography will know the genesis of many a film. And I am sure that all of them began with this kind of imprecise perception of interesting possibilities.

Whoever possesses a sixth sense recognizes possibilities before explaining them, foresees consequences without pinpointing them, perceives the tree inside the seed, deciphers messages that have not yet been transmitted. How are we to explain such a strange ability? To answer this question is key for any pedagogy of creation. I suspect it has something to do with the habits of memory. There is a memory that is archival and another that is creative. The ever-sharp Ortega already said so: “To have a lot of imagination it is necessary to have a lot of memory.” And the ancient Greeks, who

were even sharper, discovered that the Muses, those gentle protectors of the arts, were daughters of Mnemosyne, of Memory. If you are interested in researching this any further, I recommend you read “Memoria creativa” [“Creative Memory”] (included in J.M. Ruiz Vargas, ed. *Claves de la memoria*, Trotta) and *Inteligencia creativa* [Creative Intelligence] (Anagrama).

3

Let’s continue. A vague idea materializes into a project, which in the beginning is nothing more than the sketch of a search, and of which we frequently know more what it isn’t than what it is. It’s an experience similar to having a word at the tip of one’s tongue. We know the word we want to say without knowing fully what that word is.

When one studies the genesis of a work of art, one sees how the project itself directs, pulls and leads the creator’s task in very interesting ways. From a goal-oriented perspective, to create is to place intelligence at the service of a creative project. This may sound like a tautology but it isn’t. The project’s grandeur, its novelty, will require the invention of a new style. As an example, consider the case of Monet, one of the most innovative painters of the last few centuries. If we compare Monet’s technique with that of Madrazo, for example, we realize that they are both great painters. However, only Monet had a very innovative project. He wanted to paint the variations of light, and out of that project came a very intangible concept of landscape. He was only interested in appearances and appearances changed precipitously, without end.

I have already talked about novelty as a precondition to creativity. But novelty is a necessary yet insufficient precondition, for it does not help us to distinguish what is creative from what is simply extravagant. It would certainly be a novelty were the Queen of England to open the next session of Parliament with a strip tease. But it would hardly be creative. So what else is necessary, besides novelty, for the creative process to unfold? Earlier, I defined creation as the intentional production of efficient novelties. Efficiency, then, is the other precondition for creation.

This does not mean that creation is a kind of utilitarian activity. That which is efficient is what will allow me to bring my project to fruition. The project can be in the arts, in science, in technology, in business, or in matters of the heart. Efficiency is what integrates creativity into all aspects of our lives, those that are professional and those that are life projects. What distinguishes an aesthetically valuable project from a trivial one is the validity of the selective criteria of the artist.

Here we come face to face with what I think is the most

Invited Speakers

THE MECHANISMS OF CREATION

important element in the task of creation, an element I already alluded to when I spoke of artistic sense. A **creators' project, if it is a true project and not some vague desire, has to have selectivity to help distinguish between what is relevant and what is mediocre, what is interesting from what is trivial, and what is certain from what is thwarted.**

This is the great determining factor in the act of creation. The most peculiar, inventive, new and personal that a great artist can do is to create a system of evaluation that, if successful, will end up directing the sensibility of his epoch. Notice that my emphasis on the activity of creation has shifted. First I spoke of ideas, of the production of new things, and now we **see that what is most important isn't the flow or richness of ideas but one's selectivity.**

Even with techniques used to promote creativity, such as brainstorming, one can distinguish clearly between production and selectivity. Brainstorming requires the production of ideas without at all evaluating them, so that nothing gets censored. Yet once all these ideas have been laid out one still has to make a selection, and it is here that the artist has to prove himself. I could give dozens of examples to justify this affirmation. Valéry made dozens of versions of his poems. T.S. Eliot wrote, **"In all probability, the hardest part of an author's work is the critical part, the labour of constructing, omitting, correcting, and proofreading."** In *The Mystery of the Lost Will* (Anagrama) he studied the variations that Wordsworth added, over the course of over fifty years, to his poem *The Prelude*. In music, Tchaikovsky attributed the greatest importance **to the phase of evaluation, when "that which has been written in a moment of ardour has to be critically examined, improved, extended or condensed."** Something similar happens in the sciences. Gordon Gould, **who invented the laser, tells us that "one has to be able to critically examine that which has been thought, and refine the few things that work. One must be able to reject the ninety percent of ideas that come to mind, without suppressing the progress of one's mental activity in the process."** Beethoven also **altered things continuously. "I carry ideas in my head for a long time," he said, "before I set them down on paper. I alter many things and discard others; I try things out over and over again until I am satisfied, and only then do I begin elaborate the work in my head."**

In my opinion, most modern art, especially the visual arts, has been impoverished because it has sought novelty above all, to the point of neglecting the search of evaluation criteria. It still uses criteria that were

revolutionary when they emerged at the beginning of the twentieth century, but which have by now devolved into a mannerism of invention.

I believe a great work of art begins the other way around. It struggles to find a project, a new way of creating that starts off as something vague, half-guessed, but which forces the artist **to sharpen his tools. Flaubert said, "What a great artist I would be were I to write with the style I have in my head!" And Van Gogh, in a wonderful letter to his brother Theo—and by the way, this is a collection that should be part of every creator's library—in that letter he wrote, "I want to draw round human figures, powerful as stones. I'll draw a hundred figures, a thousand if necessary, to attain my goal." In another letter he added, "I have read a phrase by Gustav Doré that is the true mark of an artist: 'I have the patience of an ox.'" And Rodin, according to his one-time secretary Rilke, said the same thing all the time. At a time when impatience reigns among creators, I think it is important to remember these things.**

4

To create is, above all, to enter the reality of a new project. Its opposite is passivity, automatism, and routine. The impulse to create has been key in the invention of new arts and new forms throughout history. Cinema is one of its more recent creations, but more will come, and in fact, we are currently witnessing new modes of multimedia creation.

Cinema has many new and distinguishing features. It is a collective art that requires the coming together of many creators: **producers, directors, scriptwriters, technicians, actors...** It is also an art that needs a powerful industry in order to exist. And it is, finally, an art whose vocation is to touch and move large numbers of people. It has had to invent a language, a technique, a set of criteria of selection. Whenever I read about the development of early cinema I am amazed at the talent that went into creating, out of nothing, a grammar, a syntax, a semantics, and a narratology. **Cinema's very separation from theatre, its liberation from theatre's** tics, was a veritable feat, not to speak of the creation of montage, the close-up, the travelling shot, and of fades.

José Antonio Marina

THE MECHANISMS OF CREATION

José Antonio Marina

Art can be thought of as the awareness and subsequent resolution of problems. All of you are experts in cinema and can readily identify many examples of this creative obstacle course that is called filmmaking. I will therefore give you examples from other arts with which I am more familiar. The first is from literature. García Márquez says in an interview that while he was writing *One Hundred Years of Solitude* it occurred to him that the character of Remedios the Beautiful ought to leave the narrative. The author wanted Remedios to disappear in a fantastic way, in accordance with the magical logic of the story:

Initially I had planned that Remedios would disappear as she knitted alongside Rebeca and **Amaranta in the house's corridor. But that almost filmic ploy seemed unacceptable.** Remedios was going to hang around anyway, so then it occurred to me to have her leave body and soul to heaven. What could be the basis in reality for this? Well, a woman, whose granddaughter had escaped with a sergeant early one morning, decided to spread the word that her granddaughter had gone to heaven.

The interviewer then asked Márquez about a **comment he had once made that "it was not easy to make her fly," to which the author responded:**

No, she would not fly. I was desperate because I could not make her fly. One day, thinking about this problem, I stepped out to the patio. It was windy, and a Black woman, who was very large and beautiful, was trying to hang some sheets on the clothesline. But she couldn't **because the wind would take them away. At that point I had a vision. "That's it,"** I thought. Remedios needed sheets to fly to heaven. In this case, the sheets were the element that reality contributed. And as soon as I sat in front of my typewriter Remedios the Beautiful flew higher and higher with no difficulties.

To give you a better idea of the result of this process of searching, of absorbing different elements, of transfiguring reality, let me cite that page of the novel:

It was an afternoon in May when Fernanda decided to fold her brabant sheets in the garden and asked the women in the house for help. They had just begun when Amaranta felt a

mysterious trembling in the lace on her petticoats and she tried to grasp the sheet so that she would not fall down at the instant in which Remedios the Beauty began to rise. Úrsula, almost blind at the time, was the only person who was sufficiently calm to identify the nature of that determined wind and she left the sheets to the mercy of the light as she watched Remedios the Beauty waving good-bye in the midst of the flapping sheets that rose up with her, abandoning with her the environment of beetles and dahlias and passing through the air with them as four o'clock in the afternoon came to an end, and they were lost forever with her in the upper atmosphere where not even the highest-flying birds of memory could reach her.

In *Chronicle of My Life*, Stravinsky tells us about the genesis of his *Symphony of Psalms*. He had been thinking of writing a symphonic work, and so was glad to accept a commission **offered to him. "I wanted to create an organic whole without conforming to the different models of tradition, but conserving the periodic order that distinguishes the symphony from the suite." That was his problem, to select the aural material and to construct a work with a high level of counterpoint development. "Finally," he writes, "I settled for a choral and an instrumental ensemble where each of these two elements would be raised to the same rank, and without one prevailing over the other. In this arrangement, my view on the mutual relationship between the instrumental and vocal parts coincided with the view of the ancient masters of counterpoint music, for they also treated these two elements as equal. They neither reduced the role of the chorus to that of a homophonous chant, nor did they reduce the function of the instrumental ensemble to that of an accompaniment to the chorus." Only after this did Stravinsky begin to think about the text that would accompany the music, and in all probability he developed the architecture of the composition before writing a single note.**

5

My interest in creative intelligence is not limited to the arts, which I see principally as the great metaphor of our world situation, as a pedagogic introduction to other, more **consequential areas of human creativity. Don't forget I'm not an artist, but a philosopher.**

All the examples I have given lead to one conclusion. To create is to solve problems in a way that is both efficient and new. This definition allows us to apply the lessons we have been developing regarding creative activity to a set of problems that are especially urgent and crucial, problems that deal with personal happiness and with the dignity of coexistence. These colossal problems have given rise to an enormous flow of creativity in the areas of affectivity, relationships, communication, politics, law and ethics. Just as

THE MECHANISMS OF CREATION

cultures everywhere have tackled the creation of music or the elaboration of religions, and have done so in their own particular way, they have also had to invent methods and proceedings for coexisting, they have had to resolve a series of universal and ubiquitous problems that we normally call moral problems. The value that we place on life and on death, on worldly goods and their distribution, on sexuality and procreation, on power and its limits, on the treatment of our weak brothers and sisters, our sick or elderly, **our relationship with foreigners and with gods...** all these problems have demanded a continuous outpouring of creativity.

After a multi-secular experience, we can observe that humankind has designed a gigantic creative project: to institute itself as a species endowed with dignity. Nature does not provide any proof for this affirmation. Human beings are, without a doubt, the most intelligent animals on the planet, but this fact has both positive and negative consequences. We can act with dignity or without it, something no other animal can do. Dignity is not a property of nature but rather a magnificent project full of risks and in constant flow. In short, we could consider dignity as the culmination of the creative activity of intelligence.

So far I have spoken about how every artistic, scientific, technical and humanistic endeavour springs forth from the same well of intelligence. But I have also warned that they do not meet in their goals. Each activity has its own laws. One **can't build a house with metaphors, but one could with mathematics. On the same token, one can't write poetry with algorithms, or make films with moralizing ends. What I'm proposing** is that there is a teleology of intelligence, a goal that underlies all these concrete activities and that simultaneously reveals and conceals itself in them. Humanity has been inventing things throughout history in an effort to humanize itself. The value of the different creations can be judged by the extent to which they contribute to **the fulfilment of this great project. It's not about** applying ethics to every activity. From good intentions can flow dismal poetry and terrible films, and certainly no science. However, ethics can help us situate different creations, each with their own private set of laws, within a unified evaluation framework. This way, human works acquire a double value: the one they have within their own field—artistic, scientific, political—

and the one they acquire because of what they contribute to the great ethical project.

I know all of this can sound like celestial music. I am sure that I could explain myself better if I had the time, but my time is up. I will therefore finish by inviting you to think of a poem by Goethe, which summarizes, in its own way, everything I have said today:

**'Tis man's task
To break mediocrity's hold,
And to live full of resolve
In beauty, goodness and truth.**

José Antonio Marina

CREATIVITY

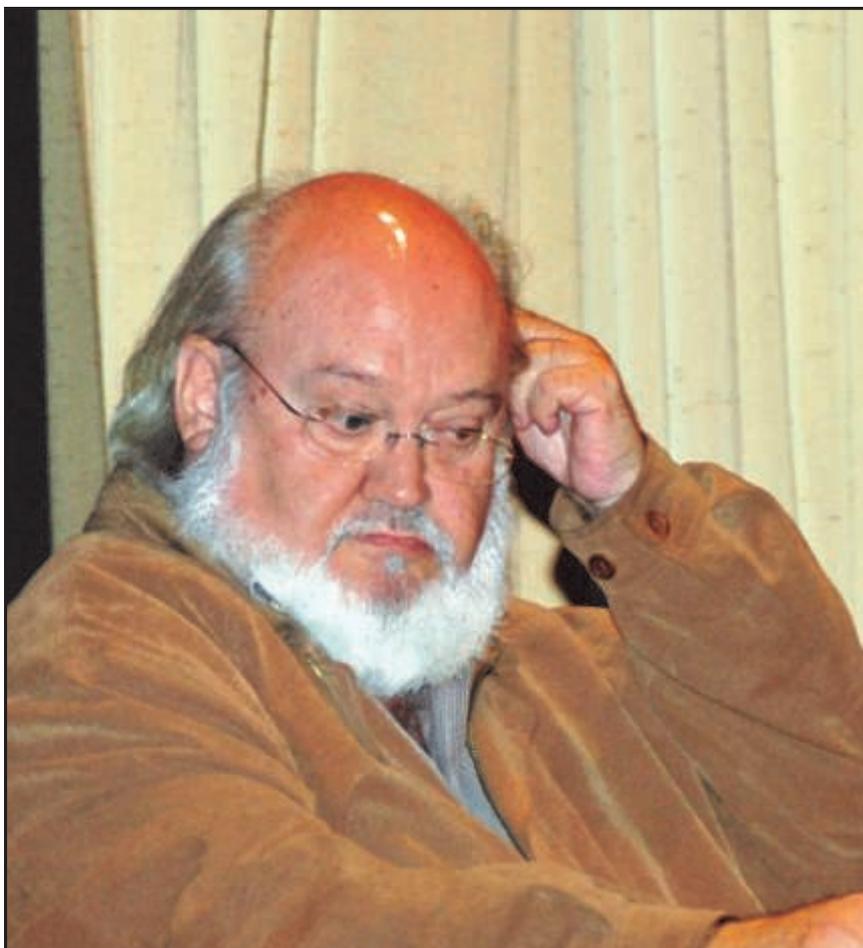
José Luis Cuerda
Film director and producer.

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

Invited Speakers

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..

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.

* * *

José Luis Cuerda

FILMSCHOOL AS CREATIVE ENVIRONMENT

PANEL DISCUSSION

Caterina D'Amico: Let me first introduce the panel. Zhong Dafeng, from the Beijing Film Academy, Chap Freeman from Columbia College in Chicago, Poul Nesgaard, who has just arrived from Copenhagen and the Danish Film School, and Mario Santos from the Universidad del Cine de Buenos Aires.

I take this opportunity to explain the theme of this conference. I think that you all noticed that over the years, the type of students who apply to our schools has changed. Until, perhaps, 10-12 years ago, the applicants to our schools, were young filmmakers, who had very little experience in filmmaking and who desperately wanted to get access to first-rate profession equipment, in order to practice with tools that were out of their reach. As a result, the big stress in our schools was on technical issues: how to operate the tools, especially the camera, the lenses, the lights, the editing equipment, in short all of the things with which the students were not acquainted.

The enormous effect of digital technology, especially the cheap technology that has become widely available has translated into the fact that nowadays people who apply to our schools have had the opportunity to shoot and edit their own films. This may have been in a non-professional way, but they were able to experience the language of filmmaking to a much greater extent than ever before. I agree with something that was said on the first day of this conference by Nenad Puhovski, who said that low technology indeed invites young filmmakers to be less attentive, less reflective about what they do, because they tend to shoot a lot and to choose later. It is one of the great responsibilities of our schools to change this attitude and to impose on the students a different kind of preparation and a dif-

ferent kind of reflection and a different kind of study before they begin shooting, even when they are using that type of technology. Nowadays, our students are less eager to concentrate solely on access to technology, and they seek something else, something that would make them be more confident in their creative possibilities. This is why I believe that today **it's particularly relevant that we take into consideration the problem of turning our film schools into a really creative environment, in which we not only provide students with the tools, and the professional education that teaches them how to operate the technology, but also that we try to provide them with something else that will enhance their potential, and their creative powers.**

This is why we members of the Executive Council decided to concentrate on this topic at this conference, and this is why we have this last session in order to reflect on how to use the inputs and stimulating ideas that **we've had during the last two days,** and also to share experiences that the colleagues who we have invited to participate on this panel may already have had with the issue of how to enhance creativity in our students.

The first question that I would like to pose to my fellow panellists is about physical space. When we admit our students with the understanding that they will spend two, three, years, perhaps four years in one place, we ask them essentially to live there and to produce there. Therefore, I think the environment is very important, because it affects the way one thinks, and the way one relates with others. How do you deal with this problem? Has your school been designed according to your needs, or did

you have to adjust to an existing building? How did you do it, and what are your current needs and what are your discoveries?

We begin with Poul Nesgaard, who has just arrived from Copenhagen, and knows nothing about what has been going on for the past two days. You were innocent! So, you get to throw the first stone.

Poul Nesgaard: I'm the director of the National School of Denmark. At our school, we have about 100 students and we have a variety of courses for the various professions. Eight years ago we moved from our old school to a new place. We celebrated our 40th birthday two weeks ago.

When we moved to the new place we **were very scared that we didn't bring the soul of the old school with us to the new building, but it turned out to be no problem, because the school was created by the teachers and the architects, working together. I mean really it was created by the teachers because it turned out to be perhaps one of the biggest fights at the school ever: how should the new school be? It should be useful, but it should also be aesthetically pleasing, of course. One of the most energetic discussions was about how the canteen, the café, which is the place where the students and teachers met informally every day, had to be in the centre of the school, as soon as you entered the front door. We wanted the cinema close to the canteen, because it's the main room for the school. We had to fight for it, because the government administrators who were responsible for financing construction didn't think it was so important to have a central café, and a canteen. They argued that the money could be used in a "better way." But we fought them, and we**

FILMSCHOOL AS CREATIVE ENVIRONMENT

got the café, and it is right in the centre of the school, and the cinema is there, **and it's a marvellous place.**

It's so important, because a film school is a place in which we have to talk to each other, where we have a dialogue about our art and our language. It was a real fight among the teachers, because some wanted it to be very big and powerful building, and others wanted to build it more a quotidian building. I contacted an architect friend and I explained this dispute, in which one group of teachers was standing here and the other group of teachers was standing there, and vigorously disagreeing. As the man on top of the whole thing I **have to make a decision, but I couldn't just say "Oh, this is a good idea," to one faction and "This is also a good idea" to the other, but I know this process is very important.** To have a film school is to be involved in a process, and to build a facility for a film school is to engaged in a process. My architect friend said **"Well, it's no problem, because they are saying the same thing without realizing it." He was a very skilled architect, and the teachers were just amateurs, He came to the school and talked with all the teachers, and when he had explained the idea, everyone said, "Oh, that's exactly what I mean"**

Everyone in a school has his or her opinions, but film schools are particularly filled with dilemmas. When you put creative people, who are by nature individualists into a school, into a situation in which they must cooperate with **other people, it's impossible.** Eventually, there comes the moment where you suddenly understand, and say to yourself **"we'll we got some results out of this."** **And it's a great result. It's marvellous to be in such a place.**

The film school in Denmark took a year more as it should have to build, because of all the arguments, but I think it was a good investment, because as I see it, the school is excellent because of the quali-

ties of the space. I see Per Lysander is here from the Dramatiska Institutet in Stockholm. We went up to his old school building to see what we **shouldn't do. It was just a big building, and it was very, dark, with long dim corridors and all that.** We asked, **"How can we organize our building to make open spaces?" It is the nature of film schools to have lots of dark rooms, such as the cinema, the studios, the editing rooms, and such.** How can it be organized so that the light can come into the school, so that students and teachers can go out and meet other people and discuss what they are doing? So we split up our school and we got a building with a lot of beautiful windows, very short corridors, and small spaces where people can sit down and talk, and from which they can easily get to the studio, or the cinema, or the editing rooms and so on. The process is **important and it's necessary to consider** how you can create the best facilities for informal discussion.

Sergio Miranda: I am Sergio Miranda from the Uruguayan film school. The school of Cinema in Uruguay is a department of the *Cinemateca Uruguaya*, which has three fundamental pillars: the preservation and archives of film heritage, the exhibition of films through a circuit of six theatres, and training by our school, which has been in operation for ten years.

From the beginning, the discussion regarding space has been very interesting to me, the space as much for the professors as for the students. The problems of each of the regions are distinctive, but I ask all the schools: What are the criteria for the selection of your teachers?

I understand that in small countries where perhaps there is not a well-developed film industry, this could be a problem. Clearly it is not the same to select a professor of film history or film analysis or a professor of direction, as it is to select a mathematics or

English professor. Therefore, at the Uruguayan school for example,, we are particularly interested above all in professors who teach in practical areas, who can commit to meeting their classes, and who, at the same time are active professionals. This creates difficulties when, for instance, these professors work on feature films and must take a leave of absence for six or eight weeks.

Then, this leads me to explore the theme of the professionalization and development of the creators, and the development of professors, and to raise the question of whether CILECT could be an environment in which a project could be developed that relates specifically to this issue, and create exchanges among schools, perhaps first at a regional level,

Chap Freeman: Let me tell you a story. I should first mention that Columbia College is an urban institution, and that at the undergraduate level, **our philosophy is "open admissions,"** which means that every applicant is accepted, so we were experiencing explosive growth in our student population. About ten or twelve years ago when I started as head of the directing programme, our facilities were all in retro-fitted buildings in the South Loop area of Chicago, a neighbourhood that had fallen into disrepair and that we, together with many other individuals and institutions, were trying to rehabilitate. I noticed that in many of our student productions, the weakest link, in terms of the artistic quality, was the environment, the locations—our students were mostly shooting on location then—and the production design.

We would get a film that had a pretty good script, and pretty good acting, but it would have been shot in a **student's dorm room or in mom's kitchen.** The need to use existing spaces was marring a lot of the work. At the time, we had one small shoot-

FILMSCHOOL AS CREATIVE ENVIRONMENT

ing stage which we shared with the sound curriculum, so each semester I was able to schedule only one directing class. I decided that we needed some new space, a neutral black box space in which students could create their sets and shoot. I went to the administration told them that I could probably triple the enrolment in the directing programme, if they found the space. I went out and did some amateur legwork and looked at some spaces, including a bar that had gone out of business and some other dubious places. One day, the person who was our provost at the time, and who some people referred to as “Dean of Construction,” because he loved to build buildings, said to me, “Come with me,” and we went down the street and he unlocked a door and here was an old building that had been used as a depot for receiving Fedex air freight, and he said, “We’re going to give you half of this building, and we want you to tell us how to do it.” So for the first time in my life, I was able to order a space. It didn’t turn out to be exactly as I’d hoped, but we did get three black box sound stages out of that. So instead of having to fit the action and the drama into somebody’s living room, the students were able to create spaces of their own. We also hired one of our own post-graduate students, who had built sets for the Goodman Theatre in Chicago and is an expert carpenter, and we made him the facilities manager for our part of the facility. After a while, he came to me and said, “You know, I think I should build some modular sets for these stages.” So, of course, I said “Sure.” Over the years he built a kitchen, and a living room, and a bar set, and they are all modular so you can remove the walls and such. Unsurprisingly, the films improved.

We’ve also started a production design programme. It’s still very small, and underdeveloped, but we’re developing it and I think that now our students are able to use the space even better than before. In the future, we will hope to

build a whole new building like the one Poul is talking about, a facility designed specifically for us I don’t know how many of you are in retro-fitted spaces, in which you’re trying to contend with what was there before, and trying to adjust it in one way or another. Our process was successful but I would extend that kind of thinking to the teachers’ needs as well, which was really what Poul was talking about. What kinds of spaces do the teachers need in which to teach? I think that has a great effect also on what happens in the school. Teaching in a poorly designed or in a difficult space, your teaching is affected. It isn’t only the students who need good spaces.

Caterina D’Amico: Thank you Chap. How many students do you have in your film department?

Chap Freeman: The film department at Columbia College right now is just under 2000 students. So, it’s big.

Caterina D’Amico: And Poul was talking about 100 students.

Poul Nesgaard: There are another 50 who come from other schools.

Caterina D’Amico: So 150 altogether?

Chap Freeman: We have a few post-graduate students also. Columbia College as a whole has about 10,000 students now and all the public arts being taught in the same institution.

Zhong Dafeng: I think that what requires that consideration in any discussion about space is the situation of the students. Compared with most other film schools, Beijing Film Academy is much bigger, with 3500 students. All the students live in the campus, so every student’s living space should not be too small, but size is important. We house our students in dormitory buildings, but the campus is only about 76 acres, which is not very big.

Caterina D’Amico: Eighty-six acres is not very big?

Zhong Dafeng: I should have said 76. This is our fourth location in our school’s 56 years. We moved to this campus in 1987. At that time there was only a main building and a few others. The theatres, the sound stage and other facilities were built gradually, and we’re still building some things. We think the space for students is very important to support a creative culture for the students. In our school the disciples are more highly specialized than in other schools, so we have a faculty of specialists, but we think we should have an environment that brings the students together. We also created some spaces to help them get together informally, to do their homework, to make their film on campus and we also created some space where they can get together after the class.

Most classes are in specific professional disciplines, but we think that students from various specializations should get many chances to work together. Most of the students collaborate, from the first short two-minute film, until their graduation films. After graduation, some of the groups stay together for five or ten years, and they make several films. We try to make our school a collaborative environment for the students.

(unrecorded question)

Chap Freeman: We do. He’s speaking of the fact that Columbia has satellite space. And I assume you’re talking about the Los Angeles programme. Yes. The Los Angeles programme isn’t just the film programme; there are some other aspects of that. But we have students who are interested in having careers in Los Angeles and so we struck a deal with one of the studios there to actually have space on one of the studio lots and we created a kind of mini teach-

FILMSCHOOL AS CREATIVE ENVIRONMENT

ing group there. Supervised by someone who shuttles back and forth between Chicago and Los Angeles. Bruce Sheridan who's been our Chair for the last five years, and Doreen Bartoni who's our Dean do some shuttling back and forth. And that programme is for very senior students who are either ready to finish our programme or who will do that programme and then come back and finish in Chicago. And it concentrates on something that not every Columbia student wants but those who want it want it very badly, which is introductions to the Hollywood industry. They are exposed to various directors who direct; who demo direct for them. Then they do projects of their own that are critiqued by those people. And they are also exposed to various craft skills so that people are brought in from all different areas of Hollywood industry to speak to them and to get them aware of what the ropes are. They read Daily Variety every day and have a little coffee session where they talk about that. So this is ski jump to West Coast industry employment.

Caterina D'Amico: Let us leave the issue of space and turn to the question of how much emphasis you give to creative potential of applicants.

I assume that prospective students go through a selection process which may be devoted to evaluating the work that they have already done, and also to evaluate their potential. Correct me if I'm not correct about your programme, but I assume that students apply for a specific field, or craft, or profession, and then are evaluated in some way for their creative potential in the area that they have chosen. If that's the case, how do you evaluate the creative potential of applicants?

Poul Nesgaard: In case you are unaware, Denmark is a very little country. We only have 6 million people, which is why we have only 100 students. So in our country, that makes it a big school. The Danish school is not a university.

It's an art school that stands on its own. None of the teachers come from an academic background except Mogens Rukov, but he's so special that it doesn't matter.

Caterina D'Amico: You would never guess!

Poul Nesgaard: Yes, you would guess. He has a lot of knowledge and he's a clever man. None of the books in our library were written by academic people, only by people who are from the industry. We are very clear that it's not a university. The students don't have to have graduated from high school or have good grades in their previous classes. It depends only on their talent. So, if you have the right students and you have dedicated and gifted teachers, then you have a good school.

Of course, when you discuss the Bologna agreement on mobility on harmonizing post-secondary education in the European Union, we will try to avoid it as long as possible, but I understand that we have to discuss it eventually, and we have to go forward with those considerations..

A prospective student must choose a single programme. It is not possible to apply for more than one. Typically, applicants are about 23, 24 years old. They must have some background in making films, much as an applicant for a music conservatory would have to be an artist on a musical instrument. The applicants' background is that they have previously worked in the industry, and we ask them to submit two films with their application to show what they can do. The application asks them to describe themselves in their own words and tell something about their ambitions. We also ask them to reflect on the work that they have submitted.

That's the first step, and if they go further, they encounter the first test. We ask them to come to the school for an interview, to see a film, and

analyse the film from the point of view of their proposed professional specialization. In the interview, we talk about the application and the film, and determine whether is the applicant is someone who can listen and who could be a part of a conversation, Even if the applicant is a very good artist but cannot be a part of a group, then he or she cannot get anything out of spending four years at the school.

Applicants who pass the first test are given practical tests, depending on their professional goals, and after each test there is follow up interview where the results are discussed.

At the end of the process, six students are admitted to each of the school's programmes, every second year. This enables us to build up teams. All the students who are admitted will be there all the way through, for four years, and therefore we like to say that we are not educating individuals, but that we are educating a new generation of filmmakers, because they come into the school as a group and they leave the school as a group. Cooperation among all the students is extremely important.

The curriculum is a mixture of theory and practice and discussion and evaluation, and more discussion. We think that our philosophy is as an inspiration for the students, because the point is that each student is a unique person, a unique artist at the school. It is important to focus on the students for the teachers as well, because it's their language that has to be developed, not the teachers' or the school's.

Caterina D'Amico: Thank you.

Chap Freeman: Our programme at Columbia is very different from Poul's in Denmark. As I mentioned previously, we're an "Open Admission" school, at the undergraduate level. The concept may be a bit unclear to

FILMSCHOOL AS CREATIVE ENVIRONMENT

people who teach in schools organized in typical universities or conservatories. The philosophy derives from an ideological stance dating back to the beginnings of the college that said that we wanted to teach the public arts.

The ideological stance of the college is that opportunities should be provided for people to become professionals in the public arts who might not otherwise be accepted to such specialized kind of work, and so we do not have an entrance exam beyond the process of applying to the school and having graduated from high school. This is 1960's left-wing American politics in action, if you want to call it that. We also have a pedagogical stance that relates to it, which is that you cannot know what you are really going to be good at until you are given an opportunity to try it.

We teach a four year Bachelor of Arts degree at the undergraduate level and in addition to a general education component, half of the student's course of study is specialized in some public art: we have art and design, arts management, dance, digital media, theatre, film/video, game design, jazz performance, journalism, marketing, music, photography, fiction writing, radio, television, and theatre. Within those specialties, there are sub-specialties, like animation, documentary, etc.

I don't know about your students, but when we ask newly-entered undergraduate film students at Columbia what they want to be, 90% of them say they want to be directors. After a semester or two of actual practice in the different film crafts, that number goes down, and then by the end of the four years that it takes to complete a degree, I'm pleased to say that a very small percentage actually want to be directors, and I was the head of the directing programme for a long time.

There is a sorting-out process that we think can only happen through practice, and so instead of predicting creativity, or discernment, or practicing any other

form of discrimination or who should come and of who has real talent, what we do is provide students with an introductory set of courses in our core curriculum. The first is a course in ideation, in developing ideas, which we hope will provide them with a bank of ideas on which to draw later, and also preproduction techniques, which are based around, Michael Rabiger's later books, which are about ideation and story development. Michael headed the programme at Columbia College for many years. We use that as a way of preparing students to go into production, and also as a way of beginning the process of self-definition about the student's eventual specialization. In addition, all students take a set of core courses. We're in the process of revising our core, but at the moment it's two terms of basic production, a film history class, a film aesthetics class, and a screenwriting class. The goal of this core is for the students to get a broad knowledge of the various filmmaking crafts, and to practice them all to the point they are capable of making choices about how to specialize.

Caterina D'Amico: You said two terms, or one term?

Chap Freeman: I meant two sixteen-week terms. Many students, when they enter film school, don't fully understand what an editor, or anyone else who works on a film really does. They don't understand what a director does either, but they want to be directors for reasons that I'm sure you recognize. We use another method, if you want to call it a method, as our substitute for a formal admission policy. It's a testing process in which the student essentially tests himself or herself, and we do lose some students along the way.

I had a student in directing who made quite a high B grade who said "This is one of the best courses I've ever taken because you have shown me through practice that I never want to direct

again in my life." And I said, "Fine!" He's a very good cinematography student now. Our Master of Fine Arts post-graduate programme is also a programme for beginners. Not only don't we take students from our own undergraduate programme, but we actually prefer students who don't have a background in the media arts, or who have not graduated from another film school, because we think that having lived real lives and studied other things, they bring substantive subject matter to film.

I am personally opposed to the idea of high school students going to an undergraduate film school and then perhaps to a post-graduate film school, and then becoming a filmmaker, because I think it tends to produce filmmakers who don't know about anything except movies. So, in the graduate school we are committed to the idea of trying to attract people who have backgrounds in other areas; physical therapy, meteorology, banking and so on. Of course, we do expect those people to show artistic talent. The applicants for the post-graduate programme we choose to interview are asked to show examples of some previous artistic activity that they have engaged in, and at that point in there is an evaluation of that potential.

Caterina D'Amico: On average, how many applications do you receive for the graduate programme?

Chap Freeman: We get something around 200 applications for the post-graduate programme, and we interviewing from 60 to 80 people, our class is very small, it's 12.

Joost Hunningher Westminster University, UK: How many of the students who you admit complete their degrees?

Bruce Sheridan: It varies year to year. I'm Bruce Sheridan, Chairman of the Film Department, Columbia College.

FILMSCHOOL AS CREATIVE ENVIRONMENT

It varies from year to year but on average, between 40% and 60% graduate within the period that you specify. More graduate, but take longer.

Chap Freeman: There are class fees for various classes which differ according to the actual costs of consumable supplies, so for example, students would pay a lower fee for a screenwriting class than they would for an advanced production class or an advanced cinematography class.

Poul Nesgaard: In Denmark it is free. **That's why we can be so exclusive.**

Caterina D'Amico: Zhong Dafeng, would you tell us something about how relevant the assessment of creativity is in the admission criteria for the Beijing Film Academy. **Let's begin with numbers.** How many applicants do you have, and how many students do you may admit to the school.

Zhong Dafeng: We have 3000 students in the school in total, about 1500 studying for the four-year BA degree and about 500 working for the MFA degree. Then, we have at least 100 in the Ph.D. programme and another 1000 studying for two-year basic level diplomas. The ratio of applications to admissions varies with the programme. For the four year BA degree programme, I think we admitted about 430 students last year.. There were somewhere between are about 18,000 to 19,000 applications.

Caterina D'Amico: So, that is astonishing. 18,000 to 19,000 applicants for 430 places for the BA.

Zhong Dafeng: Every year for about one month, the whole school works with the applications. At some points, we have 4000 people in the campus. Each student brings some parents or some friends.

We have three stages of testing, and each department conducts its own tests.

For example, in the scriptwriting department, we admit about 12-15 student each year. The average number of appli-

cants is 800-1000. The first stage of testing is in two parts. One part is called **"free writing."** Applicants may write in any form, poems, essays, stories, whatever. The other part is film analysis. We show them a film and they write analyse. Then we cut about half the applicants, and the remainder go on to the second test.

The second test is also in writing. Applicants write short script, to show us how they use images in their thinking. Then, we ask about 100 people to come in for a personal interview. In the interview, the teachers ask them about their goals, based on what they have already written. Usually students prepare a lot about film knowledge, **about what film they've seen, and what directors they know.** After the interview, some students stay behind **and say something like: "Oh, teacher, you didn't ask me anything about myself. Let me talk about my family."**

Actually, we might ask scriptwriting applicant to talk about their parents. **Someone might say, "Oh my parents, my father was president of a company." Another one might say, "Oh my father graduated from such-and-such school." But a third maybe says, "They want me to apply to school but my mother doesn't want me to study film, so they hid my ID so I couldn't apply, but my father helped me steal it from my brothers!" Maybe we think that this student has the spirit and the ambition, and we need to teach him how to translate things from real life into images. We would think this is the better student for scriptwriting.**

Each department has different ways to choose students. I think in a few years, perhaps one of the reasons why some of the students in our school have been quite good is the structure of the school and admission by each department. They are in the best position to judge the special potentials needed for students of sound, cinematography, or writing, and so forth. When we choose the students we can

specify their specific area of study. Of course, we ask that the student become familiar with other areas, and we require classes in the fundamentals of film. We ask that students of scriptwriting, become familiar with the fundamentals of directing, cinematography, and so forth, and the student may choose other as well.

At the same time, we help them learn to collaborate. As a result, in these past few years some of our graduates have become famous directors, but some of them have not graduated from directing department. Zhang Yimou graduated in cinematography, Jia Zhang-Ke, who was awarded the Golden Lion at the 2006 Venice Festival graduated from the Critical Studies programmes. There were some students from production design who become directors.

I think that creative the potential has several aspects: one is how the deal with artistic issues. Another is purely technical—but these things you can teach them in the school. But there **some things you can't teach, but you can help students develop them, like how you use inspiration and emotion from life and put it on the screen.** Another thing we can help them learn is creative collaboration, team work. When the students work together, they help each other. When they work together, they find the way.

Zhong Dafeng: The total school has about 500 staff and 300 teachers.

Mario Santos: I will do the same thing as the other colleagues, I will divide the question. At our school, we define ourselves as a humanistic institution with specialization in cinematography, although we have many concentrations in production and in reality we produce a lot. As much as 50% of our curriculum is humanistic. To find professors in the humanities is not difficult because, for the most part in Argentina, there are good univer-

FILMSCHOOL AS CREATIVE ENVIRONMENT

sity professors that can provide that type of material.

As for the technical curriculum, which is more complicated, we try to integrate our graduates. We have a programme where we train and bestow them the title of professor, so that those students who are interested in teaching cinema have the appropriate tools and can develop their teaching at an institution. We try to strengthen teaching because it is important that they know the philosophy. An institution is its philosophy, and the culture inside the university is very important.

As for television, we do not have a separate television programme, although part of the technical curriculum is to study the language of TV. Paradoxically, while television forms a part of the diploma work of our students, we currently do not have a specific programme. We believe that we should train them in the audio visual language, which is extensive, includes television and advertising, and forms part of the diploma work that the students do, with the tools that we provide them.

Graham Thorburn, AFTRS, Sydney: "We've recently started testing for collaborative ability. I'm wondering if anybody else is doing that. Since we're a postgraduate screen arts school, and we train students in writing, directing and producing, we decided to see if we could test how well they would work together.

Caterina D'Amico: In Rome we do indeed test for collaborative ability. It's one of the key things that we want to test, and we have a complex selection process. Basically when we have shortened the list of applications to somewhere between two times and three times the number that we can admit, which is like the Copenhagen school, 6 people for each specialization, invite them to participate in an intensive 5 week course. We work them from 9 in the morning until 7 in the evening, and we test their capability of working to-

gether. This is a major criterion for the final selection.

Alan Rosenthal, the Hebrew University of Jerusalem: We've heard a lot this morning about different methods of training in specific areas, as in Denmark, and Chap talking of giving students a general education and then letting them gradually find their way. What interests me about the training of directors, is directors for what? In other words, are you training specifically for features? Are you training directors for documentary? Do you address the possibility of directors who can move between the two, which is very much an English way that I've rarely seen elsewhere? In many schools, the training of directors for documentary is really neglected. So what is happening at your school?

Caterina D'Amico: In Rome, we teach directing, broadly defined, and part of the curriculum is to direct both documentary and fiction. We have a compulsory module for directing documentaries, and other modules on directing fiction. By the time students reach the stage that must decide on what they want to do for their diploma, they're free to make either a documentary or a fiction film.

Poul Nesgaard: At our school we have a documentary department that teaches the making of documentaries and we have a fiction department that teaches the making of fiction films. We do use documentary filmmaking as an exercise for the fiction directors, and the cinematographers and sound people and editors. They collaborate with the documentary people, so we have interaction between these two departments. I think it's very important for the directors of fiction to focus on reality, and not just fiction, because fiction must be based on reality.

Caterina D'Amico: ...and if I may add, at the Centro Sperimentale, screenwriters are required to make

documentaries. It's part of their curriculum.

Chap Freeman: Alan, as I'm sure you know, at Columbia College, we have the Rabiger Center for Documentary and Michael Rabiger's books are among the leading books on teaching documentary. The programme operates parallel with the fiction production programme. In the graduate school, each student must also take some documentary work and some fiction work before deciding how he or she will make the diploma film. We also encourage that kind of crossover at the undergraduate level though it's less compulsory. The statement that Godard is said to have made, that all fiction films are trying to be documentaries and all documentaries are trying to be fiction films is not just Godardian hyperbole. It's really true. We believe it. Even in a course like Fiction Directing I, there is a documentary component because each exercise must include research on real life..., factual research, which is then put to use for the fictional ends of the project.

Zhong Dafeng: At our school we concentrate on feature films but all students have to take some classes about documentary, and most students have to do as in the first two years an assignment, a short documentary film. I think the documentary film director and the fiction film director, they need some different features, different potentials.

Dale Pollock, North Carolina School of the Arts: I find this issue of trying to judge the creative potential of applicants one of the thorniest issues we face. It's a little easier at the North Carolina School of the Arts, because we're an art school. We look for artistic accomplishment on some level but I'm really puzzled by how to test for collaboration skills. We find that eventually, our students learn to collaborate but don't come in as collabo-

FILMSCHOOL AS CREATIVE ENVIRONMENT

rators. There's a socialization process that teaches them how to collaborate. Sometimes we run across students who cannot collaborate, and they are not invited to continue in our programme. **I'm very curious how you can screen for collaboration skills when that is part of a student's maturation process.**

Caterina D'Amico: Well, if you put them to work together, and you watch them working together for five weeks, **that's a test.**

Graham Thorburn: The best we've come up with so far, is for applicant for the writing, producing, and directing streams. It seemed to work. We have four tables with photographs on each of them. One table is a common table and each of the other tables is assigned to one of them. The task they have is to find four pictures on the tables that tell a story, without needing verbal explanation. We observe how they do that.

Mercy Sokomba: I'm the director of the National Film Institute, Nigeria. I listen to the presenters and it seems like it **doesn't really fit with the African situation**, particularly the talk of space, equipment and so forth. And I was challenged by the introduction you gave, about how students once came to your schools for technical knowledge, and these days most of them have learned the equipment and are now back in school to learn the theoretical part. I think that in Nigeria, and most parts of Africa, we are still in the first stage. Students need to know the technical aspects, so we take the arts and the crafts of filmmaking. Our school was established eleven years ago in a small block of flats that was designed for residential housing. We started with about 30 students, and it was supposed to be a diploma programme. We then evolved to a diploma programme affiliated with a university. The diploma programme was a 3-year programme in all the core courses in filmmaking: directing, cinematography, scriptwriting, editing and so on. Now, we had to fit what we need

into the space. We still have that problem. Eventually, about four years after the first location we got a semi-purpose built building for the film institute. At the time we had about 100 students, offering a 3 year professional diploma in filmmaking. We had a screening room, three classrooms and an editing suite that we got from the Nigerian Film Corporation. Actually, most of the equipment came from the Nigerian Film Corporation.

Then we started battling with the space, because we wanted space to empower, to encourage the creative aspects of the students that come in.

We don't admit students who do not have a three year professional diploma. Eleven years ago we had no film school in Nigeria so Nigerians had to go abroad if they wanted to study film until this school was established. Four years ago, we began to offer a Bachelor of Film Arts degree, affiliated to a university, and we will soon be graduating our first group of **about 50 graduates. They've been doing very well.**

But our issues, the African issues, may not necessarily fit with the issues **raised by the panelists. I'm wondering if there is a way that CILECT can begin to look at our schools, how they're growing, what their problems are. I don't know if there's a committee that handles how to advise, compare curriculums and so on.** In summary, there are peculiar situations in developing countries, there are special situations like converting space to fit; converting the environment to suit the creative needs of the students. But I must say that our students have done very well. They have won prizes at international student film festivals. **They've been able to win awards at the Berlinale, and at Cannes. So, I think we're just beginning to build a sound stage, and we're just beginning to build the photographic lab for the still photographs and photojournalism, so it's still quite a daunting task.**

But you know, it's still very interesting.

Caterina D'Amico: Thank you for your intervention. Indeed, CILECT has a vice president who deals precisely with curriculum development **and these issues, and he's there to be consulted.** The very fact that at the last congress the general assembly voted to have the regional representative sitting on the executive council was precisely to bring the problems of the regions to the knowledge of the whole executive, because they are very different. Each region has problems that differ.

Rolf Orthel: I just wanted to say a **few words about Alan's worries about teaching documentary.** In the Amsterdam school, although Holland is considered a rather documentary country, which I think it is, there was a recent school director who said we should take the twelve best directing students every year, and that was it. That meant that after two or three years 80% to 90% of students only wanted to do fiction and were not interested in documentary. The curriculum did not really provide for documentary in the development of directors. A subsequent director of the school happily changed all that back to what I would describe as normal. In the past few years, we admitted about six documentary and six fiction directing students, and that has been working very well. Last year the documentaries were well thought of by the public at large, rather better than the fiction pieces. So there is hope, Alan. But the interesting point was that you should be very careful when you admit students, if you want to continue documentary quality in your school.

Nik Powell, British National Film and Television School. First of all, Madame Chairman, may I say how glad I am that you chose to go across the panel from left to right, because that seems to me the natural order of

FILMSCHOOL AS CREATIVE ENVIRONMENT

life. Secondly, though our school may be marching in a different direction from everyone else, one of the first things I did on arriving at the National Film and Television School was to say how much I hate this word “collaborate.” For my parents and my generation, “collaborator” is a bad person, so I discussed it with Roger Crittenden, the long standing and brilliant director of studies at the school, and we came up with the word “engage” which I think is much better, because we ask our students to engage with the world, to engage with society, to engage with the school, and of course to engage with the tutors, and most of all to engage with themselves. So we have adopted the word. I don’t want students excluded from my school as Lars von Trier might have been excluded from the Copenhagen school on the basis of not being able to collaborate.

Caterina D’Amico: But in fact, he was not.

Nik Powell: No, he wasn’t, but I know from my friends that he was the subject of much discussion...and if collaboration had been given too much importance, I don’t think he would have been there. That’s just a guess. You can contradict me of course, Poul.

Caterina D’Amico: But he was admitted.

Nik Powell: I think that collaboration can be overstated, and that the most important thing is that we choose students who have the skills and potential to excel at the particular craft that they’ve come to the school to learn. We should be able to cope with students who cannot easily collaborate because these may turn out to be the people who will really make a difference in future .

Poul Nesgaard: Nik Powell taught us a good suggestion: to use engagement instead of collaboration. I think it is what it’s about. GEECT, the European regional organization, is a part of CILECT. We have meeting for teachers

and every year we try to make this meeting as inspiring as possible. It’s always a problem to get the right teachers. At our school, we have many teachers and some have been there many many years. And then we have many freelancers. It’s no problem to get freelance people from the business. They love to come back to the school to teach. In Denmark, about 70% of the people working in film and television are graduates of our school, so it’s so easy to get people back to the school to teach for a week, a month or something like that. But you must also have people in the school who continue to follow the students, because a continuing conversation about their work is so important. They discuss every little detail, every little exercise, about how to develop their language. We have a conflict between the film business and the TV business at schools all over the world, , and we’ve had television at the school for about eight years. It was really a fight, but it’s clear that the collaboration, or engagement, between TV and film business is going to be very productive. People jump from TV to film and back again and that has really raised the quality of the TV drama in Denmark. The school really had to fight for this, because we don’t want the film industry to be like TV, and we don’t want it the other way either. It’s very important for the students graduate, because there are a lot of jobs there. We don’t forget it. We’re not an art school in an unworldly sense, and we try to educate people to work in the real life after they leave the school.

Chap Freeman: On the question of where we find teachers, we like to maintain a one third division in each of our areas between full-time tenured teachers, untenured teachers, and professionals. Master of Fine Arts degree in the United States is a professional degree, but it is also a terminal post-graduate degree that is regarded as a teaching credential in the aca-

demic world. So many students are interested that there are actually some courses in the graduate school that prepare them to teach at the entry level in the undergraduate school. We don’t always achieve a perfect balance, but we like to have a mixture of teachers from each one of those areas. On the topic of teaching television, at Columbia we have a separate television department, because, in the United States, most television operates on a corporate model, while film operates on an entrepreneurial model. In television, for example, screenwriting is usually a team effort, while in film, each draft of a script is typically written by a single individual. There are many drafts, but one can think of it as an artisanal process, performed by several artisans, but not at the same time. One of the advantages at my school is that students can switch programmes without leaving the school. One of the most talented screenwriters that I ever had in my class—this was very early in my career—came to me and said, “ I really want to screen write collaboratively and I’m going to major in television” and she switched.

Zhong Dafeng: We had some changes over the years in how we dealt with teachers. In the beginning we got a lot of people from the industry who gave lectures in class, but we found that someone who is very good at making films may not be very good at teaching. Too many people from the industry may not be very good at improving the knowledge to the students. Over the years we enlisted most of our teachers as full-time teachers, but we expanded the source of the teachers from all over China, and from other countries, other films schools, and many from other universities. And another very special thing about our school is that we have our own studio, which makes from two to five films each year. Many of our teachers work in the studio. It’s part

FILMSCHOOL AS CREATIVE ENVIRONMENT

of our film industry. But this studio is a little bit different from commercial studios. They can be a bit more artistic and experimental than other film companies. Especially since the 1980s, the films from the studio influenced many other films in China.

In almost every area—sound, production design, directing—we have some professors who are quite famous in the industry. They do quite a lot of films, and they can bring many things into the school. They also serve as bridges between the students and the film industry.

About the TV. In China there used to be only two schools. Our school, Beijing Film Academy, is largely for filmmakers. At the other school, the Communication University of China, used to be called the Beijing Broadcasting Institute, the emphasis is Television. They have very good TV news and documentary programme. But in the past ten years we, many school has developed film and TV together. We opened our house to TV, based on our advantages. For example, we have a film and TV commercial programme, to train students to make commercials. Most of the graduates worked for the TV commercial industry, but some also made films which won many prizes at festivals all over the world. And in some other areas, such as the directing department, we teach TV directing, as well as teaching television series script writing in the script department and in scriptwriting we had a TV series programme. We take advantage of our film base for filmmaking, film screenwriting and are open to the TV.

Martin Loh, NAFTI, Accra. When my colleague from Nigeria spoke about teachers and other things of that kind, I had to agree. From our experience in Ghana, we have had to rely very much on our colleagues from sister schools to help organize master classes in areas in which we are not as strong as we would like to be. This has helped us very

much, and together with our own efforts, it is why we have an industry **in Ghana**. While “collaboration” is still very useful, we are getting sponsorships for teachers who are willing to come from CILECT member schools and do workshops for us. Many people have agreed to do workshops for us in various areas, even yesterday I was talking to Dale Pollock about the possibility of a master class in producing. CILECT members might want to find some solution. Schools from which we draw teachers might be willing to second them for a period of time while keeping them on salary, and we can cover local expenses. We need the expertise of CILECT teachers in most areas, to be able to build ourselves up.

Caterina D’Amico: Thank you. We will have to wrap up this session, even though I would have liked to have addressed other issues like creative curriculum, how to encourage creative teaching and also what the different schools will include in their curriculum which is not specific to the professional crafts, but is just there to enhance creativity.



THE CREATIVE PROCESS IN EDITING: SHORT & LONG FORM NARRATIVES

A CONVERSATION WITH

SYLVIE LANDRA

AND

DON ZIRPOLA



Sylvie Landra is a professional editor working primarily in France and England. Her own feature credits include *Treasure Island*, *Avenue Montaigne*, *Orchestra Seats*, *The Bridge of Avignon*, *A Sound of Thunder*, *Catwoman*, *Jetlag*, *Sweat*, *Taking Sides*, *Belphegor*, *Don't Let Me Die on a Sunday* and *News from the Good Lord*, which received a special jury prize at the 1996 Avignon/New York festival and *Vagabond Shoes*, a short film, honored at the New York Film festival.

Don Zirpola is Professor in the School of Film and Television at Loyola University in Los Angeles, and V.P. for Finance of CILECT.

Don Zirpola: I thought we would start out with the dialectic question of whether there is really a difference between, editing the long form and the short form. We use the classic combination of a writer structuring the film on paper and giving characters life and meaning, a director, and the whole supporting apparatus of production. The editor is the final writer, who to my mind puts images and sounds together. Sylvie, is there a difference, for you as editor, between long form and short form?

Sylvie Landra: **Well I'm not sure that I have the right answer**, but my point of view is that the main thing to take care of is the story, whether you have twenty seconds, a minute, or an hour and thirty minutes in which to tell it. What is important is your purpose. Even if it is to sell soap, what is interesting is that you have to decide which attributes you want to tell. You have to tell things that make you want to use the soap. If it is feelings, then it is similar. You are just dealing with it in a different way. If you have an hour and a half to divvy up feelings, then sometimes you have first to deal with the characters **that are important, and then the character's feelings, and how you convey the character's emotions or their motivations** to the audience. So in a way, I think that there is not such a big difference. I think that the way you approach is very different, but in the end, your main goal is **to get where you want to be. It's just that you're doing it** through a funny story or a sad story.

D.Z.: In the editing room, you deal with dailies, and you need to be able to put pieces together and have closure. I think many people who look at dailies say "that is a complete piece", but the art of editing is such an eclectic

THE CREATIVE PROCESS IN EDITING: SHORT & LONG FORM NARRATIVES

thing that we almost have to be specific about a single movie in order to talk about how those elements are put together.

S.L.: Yes, the very exciting thing about what I do is that when you receive dailies, whether for a short film or a long feature, there are directors who have shot kilometers of film. They like to shoot and shoot. **When you receive them you ask yourself “Ok, should I really look at everything and remember everything? And what was the reason for this scene? Oh yeah”.** I work slowly and take things out, and keep my mind **on the scene and its purpose in the story, so I’m just looking at those bits of the characters and the actors. But sometimes when I work on short films, it’s the opposite.** Ok, there is a big ballroom scene, and it was shot in three days with twenty people, but it has to **look like hundreds of people, so it’s the other way around.** I look for everything I can grab and keep it in **bins, and organize everything.** I say to myself **“Ok, I am looking for a girl dancing that way”.** What is exciting; even when you are drowning under meters and meters of dailies with amazing actors who actually give a good first take, and a very good second take, and an amazing the third one, is being like a kid in a **candy shop, because, it’s like, “well which one am I going to take because this one is good, and this one is also good? Sometimes, you look at the dailies and are like “Well that was good” and you use it without looking at anything else, because it is already entertaining.** So, I think that the way you work is driven by what the story was in the beginning, when you read the script. Then you put the script on one side, and work with what the actors gave to the director. The actors interpret the script and make a whole new story out of it.

There isn’t any single way of doing what I do. I think that one of my talents is never to become tired of it. When you finish the first cut, and look at the long and ugly rough assembly suddenly what you did a **month ago doesn’t fit, so you go back to the thousands of feet of unused film, and look at something else.** The process is the same, all the way through, and what is exciting is that you choose a shot, but two days later you replace it with another, and in it works better, because later on in the movie the actor gave a better performance, so you have to go back

lower it a little in the beginning, so he doesn’t seem to overlap it. So that is very exciting.

D.Z.: Dee Dee Allen that once said she **couldn’t cut Alice’s Restaurant, because initially she couldn’t identify with the characters and therefore didn’t know whom to cut to,** and when. How do you go about understanding and learning about your characters, and when to cut?

S.L. : **It’s like when you are adopting someone, or you meet someone and make friends and start to build up a relationship. It’s precisely like that, most of the time.** When you edit a film, and you meet actors at the wrap party or the premiere, you behave as though **they’re old friends, and they look at you with a “Who is that” expression. You’ve spent six months with their faces, and you know everything.** You know when they are going to **forget their lines. In one movie I’ve done, Harvey Keitel always blinked before forgetting his line. I could say to myself, “Oh he is going to lose his next line,” and then, bingo, that was it. Gary Oldman’s acting in the film “The Fifth Element” is another example.** The amazing thing about being lucky enough to work on amazing movies with amazing directors, and amazing actors is that **you’re given wonderful characters. You read the script and you have your own story, and you’ve made your own movie when reading the script, but then the director made his movie using his story.** The actors bring it to life, and they actually bring more than what you can imagine. What is amazing is that in take after take, they are building their characters and it gives you a palette of feelings and emotions. There may be so many subtleties in their performances that are scattered throughout many takes. Performances need to be judged on levels of intensity – often you will need to place a performance that is a little less intense initially in order to build to a stronger interpretation later in a scene. That is how you play with it, and the amazing thing is that generally make one plus one

Sylvie Landra

THE CREATIVE PROCESS IN EDITING: SHORT & LONG FORM NARRATIVES

thousand passes in the editing room to find these delicate moments in their performances. **It's like you are making pottery. You make a shape, and then you add a little bit more.** The actors help you to do that when they give you a lot of things to play with in their characterization.

D.Z.S.: **Why don't you talk a little bit about the experiences you have had with, for lack of a better term, not very exciting first cuts.**

S.L.: I think the first cut is something you **don't want to show to anybody else, including yourself, because you know it's going to be terribly long and boring.** There is a palette of boring, but then you look at it and think, **"Holy cow, we have to start again because this sucks."** Generally, the directors hate you, and/or leave. I have had many experiences and generally it's quite profound. When I showed him one director the rough assembly, he looked at me and said, **"Can go for a walk?"** and I was like **"Oh fuck. Ok, I'm fired, it's terrible, and he didn't like it. I was like "Robert we have two months more to work on it." We walked for ten minutes and he didn't say anything, and of course I was thinking "It's terrible, he doesn't like it." After ten minutes he turns to me and says "You know what? It's not that good, but it's not as bad as I thought. We should go back to the editing room". I was like "Yes".**

I also have a friend, a woman, who is an introspective director. She is well known for screaming at her editors. She knows that is a problem, because when she sees the first assembly, she screams at them and treats them badly. Then, she will just go back to work, because she had to express disappointment with what she has done, and she knows that she has more work to do. So the first assembly is difficult to watch it, but the **good thing is that generally, you know if it's not too bad, it's going to get better.** That's what helps you get out of bed and go to

work the next morning, but that is all a part of the process. Sometimes it is painful, but there is a lot of hope.

D.Z.: Do you find that the editing room is a lonely place for you?

S.L.: **Not really. I guess I'm not all that friendly. No, it's not a lonely place. It's true that there is a big difference between a hundred people's energies directed at one goal, on the set, and an editing room and where there are only two people. I don't think it's lonely. You have plenty of friends to play with in your computer.** The good thing is you can make them shut up when you want to. Actually, you feel quite powerful in the editing room.

D.Z.: **Do you feel that you can control the actor's performances?**

S.L.: **I haven't thought too much about that, but it's true.**

D.Z.: **Doesn't it then come down to understanding the character and building the story?** You have a scene with a beginning middle and end to it, and maybe in long form you build those scenes in different ways from how you would in short form.

S.L.: The truth is that when you have an hour and a half to work with, a lot more can happen than in an eighteen minute or fifteen minute short film. A scene could work really well by itself, but then you put it where it should **belong in the movie, and you look at it, and it doesn't work that well because of what comes before and after.** Maybe the scene is good, but what is around it is not good, so it's a process of playing with that. **In a short form, it's a bit the same, but it's not in the same time duration, because you have to be very precise and you have to grab the audience immediately.** In the short time available, you have to grab the attention of the audience, and their feelings and emotions more quickly, so it works in a different way. Putting things together is one thing, but making them work together is another. That is **the distinguishing process of the long form. You don't have to deal with that so much in the short form.** In the long run, I think the short form may be more difficult, because it is quite hard to be precise and to have a beginning, a middle, and an end in such a short time.

D.Z.: **You've made films with a number of different directors, many with Luc Bresson.** The context of the crea-

Sylvie Landra

THE CREATIVE PROCESS IN EDITING: SHORT & LONG FORM NARRATIVES

tive process we are talking about is the screenwriting process, which is one kind of relationship with the **director. The director's relationship again with the whole production crew is another.** Then there is the intimacy of the editor working with the director.

D.Z.: **It's true. The editing room is a special place.** Luc Besson said something that I really like. He said that the editing room is a bit like the bathroom. You **don't want anyone to see you in your underwear so you keep the door closed until you are dressed, which is to say, until the movie is ready.** You are actually sharing a bathroom, as it were, with someone else, **who you don't know very well. It is a unique place, and a lot happens in there.** People express themselves in unique ways. Like a Japanese toilet steams and dries and makes funny sounds.

D.Z.: How do you go about building a complex scene?

S.L.: We start out at the beginning and go to the end. **That's an easy answer, but the biggest and most frequent question I ask is do you know when to cut, or where not to?** In short, where should I cut? The biggest question for all editing is to know when to cut a shot, and when not to. The role of the editor is to anticipate what the audience will make of what they see, in effect to be the audience.

In *The Fifth Element* there is a scene where Gary **Oldman's character walks to an elevator to escape** with an electronic card in an elevator that has a clock with a bomb attached. In another room there are characters who plans to explode their version of the same clock and destroy Oldman's character. The point of suspense in the scene is when the time clock is about to explode. When he sees that it is going to explode? When the clock is up? You have to follow the audience, because the audience anticipates what you have to do. What is interesting is that basically **you work in bits and pieces like "Ok that part works", and "He is scared", and "Where are the other actors and the clock, because the bomb is going to explode?"** Should we go back to where they are just to remind the audience that they are close, or do we want the audience to think that they are not close to escaping from a terrifying explosion? So we work in bits and pieces like **"Should we put it in before, should we put it after because the character is scared, and when do**

we cut back to them?" Do we want the audience to think that they are not close to escaping, or let them know more than the characters, and by doing so alternating where the focus of suspense should be for the scene. I have to say that Luc Besson is a director who knows precisely what he wants. Often it is small, like tweaking something and bringing the best last frame that we can get from an actor, or dropping a special effect in at just the right moment, or looking for the best way to tell the story of that moment.

D.Z.: It must be a great challenge for an editor to work on a big budget movie and to not have the character overwhelmed by the effects. Often, the effects take over the film, and the story gets lost. How do you deal with that part of the challenge?

S.L.: **I don't really think that the actors suffer** because there are a lot of visual effects. The effects, like explosions, are there to entertain. Even if there is no story behind the explosions, they are fun to watch. There are **different kinds of movies. Some are "candy for soul," and others are "candy for the eyes."** It depends on what kind of movie you are doing. You have to do the best you can do for that particular kind of movie. Visual effects are really fun to do, but at the same **time they're very hard, because in the editing you don't really see them. At first the effect is a drawing, and then the drawing becomes a square, and then the square becomes something else.** Basically you deal much with the **actor's performance before you deal with the visual effects.**

Frédéric Garson, who did *The Dancer*, works in another way. When they shoot, they are really close to the actors, and he talks to them with the still camera rolling. Generally, an entire roll of film goes into one take, and the traditional logic of shooting is all upside down. You see the beginning of a sentence, and then the end, and then the beginning again. He just goes with the actors, works

Sylvie Landra

THE CREATIVE PROCESS IN EDITING: SHORT & LONG FORM NARRATIVES

Sylvie Landra

with them and pushes them. Eventually, most of the actors give him what he wants. It is very demanding when I look at dailies, because the take is ten minutes long. I know that the beginning is at the beginning. Then, a couple of minutes later there are two more beginnings to the sentence. Then, it goes to the middle of the sentence. **It's just bits and pieces. In the elevator bomb scene of "The Fifth Element" Gary Oldman says "Oh no." I think he said it one hundred times in one take. "Oh no", "Oh no", "Oh no"..... I ended up taking the picture from the very first take and the sound from the last take, because it matched very well. An editor has to look at the material a thousand times to choose one, and after awhile you don't know which one you really like. I think that contributes to the challenge I was talking about.**

D.Z.: You have been talking about infinite possibilities, but ultimately you, the editor, become the audience. You decide, unless the director is with you and says **"yes, I want the audience to look over here, or over there,"** because you are telling the story.

S.L.: Ultimately, as a director and an editor you need help, because at some point you have seen the film so many times that when you look at it, you anticipate what is about to come. and it is **difficult to concentrate and pretend you don't know that the reaction you want from the audience is "Oh this is entertaining". Yes,** the editor decides, but you need other people. You are the only audience until the time you need a real audience, and that is why the team of producers are helpful. They have been with the project since the beginning, and they can help and say, **"This is shit". Sometimes it is really painful. because there are things that you like, and you have to admit to yourself that you need to go back to the editing room and start all over again on**

any given scene. You are the audience, but at some point **you become a very fragile audience, because you can't tell if it is good or not anymore.**

Daniele Thompson is a French director who is known for sitting in the editing room on the first day and saying, **"I don't know if the storyboard interests anybody else but me". I think that we all are concerned about whether anyone else will like the film, or even be interested in it. We don't really know, so keeping it fresh, not forgetting what you wanted to say, and making the most of what actors give you, is what makes the editor's choices so exciting. It is why collaboration with people is important, because sometimes you have to open the door of your editing room and show what you have, even if you are not ready, and ask, "Do you like that or not?"**

D.Z.: Walter Murch theorizes that if you have a visually **complex image, the soundtrack shouldn't be at the same emotional level, because it overwhelms the concentration of the audience. Do you think that is true?**

S.L.: I think that the balance is the same. Sound is, of **course, very important and I don't know if we can make the scene 50/50 or not. In one scene in *The Fifth Element*, Gary Oldman has a limp. When he walked with that limp, we put a sound on it, so it was "Clink, Clink" every time he took a step. Little details like that just enhance the fact that the guy has a limp. You can hear it. It could be a funny limp, or sometimes even an angry limp. It all depends in the sound that you use, but it's true that sometimes you can have too many sounds, or too many explosions, and you kind of get blasted. You can't really see the details if you put too much in it.**

I don't know if you are going to find an answer to your question. I'm surely not going to have one. I can say that it depends on what you are showing, but you have to be concerned about what you want to show. If there are some details that you want to show in a big explosion, you might want to show the explosion using no music, just the noise of the explosion, or maybe take all the sounds away and have a silent explosion, which would create another effect, There are many ways – the real question is what is it that you want to say.

D.Z.: I want to focus on short films. Your work on *Vagabond Shoes* was exemplary. I find its structure most fascinating, as well as your use of detail, sight line, and reac-

THE CREATIVE PROCESS IN EDITING: SHORT & LONG FORM NARRATIVES

tion shots. There are very few words of dialogue in this whole seventeen-minute film.

S.L.: I think there are perhaps three or four lines, plus a song, not more than that. Everything is seen through the eye of that actor. There is a guy lying in the street, and obviously he is homeless. He is sleeping in a doorway of a square in London, and he awakens and walks, and ends up in a square at night, in front of a beautiful hotel where people go to party. He is watching them. It is very sad, and you understand that something happened to the guy, but you **don't really know what. It is Christmas time, and there are Christmas parties everywhere. Another man drops a suit that he's putting in his car. He forgets it,** and the tuxedo just falls in the street. The homeless guy looks at it and grabs it, and then goes to a supermarket and steals some things, and goes into a toilet and prepares himself. Then the next thing you see is him going into a ballroom and he finding a way to sneak into the party. He is enjoying the party as much as he can, and talking to people and drinking a lot. He finally ends up on the stage singing for the people and then he leaves. What I love about the film is that at the end, when he leaves the hotel, the camera pulls back and you discover him still sitting in the same place as before, still looking at the suit that is still on the ground. Then, he stands up and takes the suit. So **you don't really know if he was there, if he was thinking about going there, or if he was going to go there.** I like that movie a lot because it is all about feelings without words and it pulls the carpet out from under your feet. You think **"Oh, I saw exactly what happened, but is it going to happen or not?"** and you never know because of the narrative structure of the film. That was a very interesting piece to work on, because it was a five day shoot and they had made it absolutely for free. We had to grab any anything that could make that party look like a really big party. I had to use all the tricks of editing that we all know, like playing three songs, and have people dancing all to different rhythms. Then we decided to make that piece big, so we grabbed the sound of trumpets and put them on another shot, and synced them. It looks like there were three cameras, but it is all done with a single camera.

D.Z.: This morning we've been discussing thinking outside the box, and putting boxes within boxes, and

using them for different things. I think the **way that you've constructed the whole film** is like that. It is taking those bits and pieces **and creating a thing that just didn't exist.** especially when it is a short film. Obviously, any good movie should speak for itself, and I think the short film shows the creation of taking things that would be *disparate* elements, not linear sequencing at all, and making them into a story that unfolds. By **just taking those elements that weren't in** sequence, you have created another world.

S.L.: Yeah, that is an exciting part of that process.

D.Z. : Talk a little bit about how you constructed that sequence.

S.L.: That ballroom sequence has been edited like a short film. It was done much like a student film, two weeks here, one week there, you have some time spare time and free equipment. It was difficult and good at the same time. I put the ballroom scene together little by little, grabbing stuff and learning all the dailies. There were three songs in it, and we took one out, because it was too long. Even though, we still think it **is a bit long, but it is finished so we can't** work on it anymore. We used the singing from one song, and the trumpet from another piece. Because of the indulgence in **food and drink...the homeless guy went dizzy for all those things that he hasn't had** for a long time, assuming that he ever had them before. The main thing we were looking for was to be a little bit dizzy, and have all those people laughing, and flashy and shiny, and grabbing any pieces of film that made the party come to life. We wrung the dailies out as much as we could. It took us a long time because of the way it was done, budget-wise, and also because we were happy to finally get something decent out of **all the dailies. We thought "Oh that's great", but then we come back and thought "Oh well it's a bit too long,"** and so you

Sylvie Landra

THE CREATIVE PROCESS IN EDITING: SHORT & LONG FORM NARRATIVES

Sylvie Landra

shrunk it. A good thing that happened on that movie was we had to stop for a month because I was busy and the director was busy doing something to get some money to live. We came back a month later, thinking that we just had to tweak a few things. We looked at what we had done, and we had **actually gone too far. We'd shrunk it too much and it didn't make any sense.** We went back and loosened it up a little bit. When I have the luxury to do something **and walk away from it for a week... not forgetting about it, or pretending that I forgot about it... and then just start again.** If I walk away and come back to the editing room in some days, and look at it, then suddenly things that are wrong or too long just jump off the screen and hit your face. **It's a welcome kick in the ass to go back to work, because you have more to bring out.** If I can organize it with the production, that is something, I do for one week or two. Then I just sit down and look at it, pretending that I am fresh. You are a little bit fresher than if you spend eight or ten hours in the editing room every day, watching it and trying to make it better. And it actually brings a lot of good results, even a little energy that you need to go back and do those scenes that you really love, and make them better or shorter, because sometimes you are proud of yourself and think **"It's a bit long, but it's nice."** Music sequences generally do that. You put music on it and react **"Oh, that's nice", and you listen to it and watch it.** But when you are an audience, sometimes you have to play with the fact that you want to see more, just to be able to get to the end. You want to see more, so you are a bit frustrated.

D. Z.: In the days when filmmakers cut the film physically, they often referred to the editing process as having a **"Point of Abandonment" when the editor said "That's enough. That's all I can do".** This may have been the case because of time and physical limitations of the film cutting process. Do the tools that are available in non-linear and

digital editing give you the opportunity to extend that point of abandonment?

S.L.: The good thing about all of the new technology is that you can forget everything about technology and be creative. Well, technology is technology. In non-linear editing, the good thing is if you use it that way, you need it. Everybody will use it their own way. It follows your thinking, much like the way you organize your dailies. I am a bit of a freak, like most editors are in the editing room organizing the little frames. Sometimes I spend ten minutes putting them together, and people ask, **"What is she doing? She is putting squares in front of each other."** But it is very important to know that when you open an editing bin and go to a scene, you know that you might **have used the second one in the third row, but it's not the one you want, because you remember that it is very visual, and those tools help you.** I mean you have bins **where you've hung a scene and it is rough, and you don't like the idea anymore, but you keep it there because later on, when you are further along in the process, you may have done it in another way, and perhaps it is even interesting to watch it.** That is something that the **linear editing didn't give you before, the ability to keep all of the editing ideas somewhere, and compare to each other.** It is like a scrapbook. It also helps you when you want to give to the director an idea, but you are not certain about what you think, so you stay an hour or two **later after he's left. You try it, and if it is good, the next day you can say "Well, I had this idea, have a look."** and if it is crap you just don't say anything. The technology brings you more, and postpones the point of abandonment. **Maybe working with conventional film, it's the point when you are just too tired to go back and unsplice everything, and reconstitute the shots, and then start to re-edit the scene again.** In non-linear editing, you can edit, and edit, and re-edit many times, without having to **show anyone else that you have made a "thousand" cuts in the same scenes from the same shots.**

D.Z.: Working with non-linear then has given you the opportunity to teach. How does non-linear editing expand your options?

S.L.: Yes. Teaching is an amazing job. I think it is really hard to say **"Do it that way" or "Try to do it that way,"** and the good thing about non-linear editing is that you can make people try different approaches. You can say

Contributed Papers

THE CREATIVE PROCESS IN EDITING: SHORT & LONG FORM NARRATIVES

“Look at that version, and that version, and this, and how are they different?” and you can compare them right away, which is very helpful to explain differences or what is good or bad to students.

D.Z.: What are you working on now, and what made you choose to work on it?

S.L.: Funny enough, we are in Madrid, and my next project is about Spain, because it is the story of the **bullfighter Manolete, which I didn't know about before**. But now I am very familiar with the *corrida*. It is a very interesting movie, the story of Manolete. It is a love story about a person who apparently was absolutely crap with women, but was a god in the bullfighting arena. That is what I saw from the dailies. Adrian Brody and Penelope Cruz are the leads. I am very excited because it is beautifully shot, and bullfighting is something to which we are simultaneously attracted too and repulsed. It is a very weird thing to deal with. I actually went to see a bullfight, and I **collapsed in tears when they killed the bull. I won't say that to the director, but it is interesting because it is very visual, and with all the cape movements, it is very sexual.** I am very excited about that project. I am happy to be in Madrid just to get the flavour of Spain, before I go back to London to cut it.

Question and Answer

I was wondering how you came to film editing and who did you learn from?

S.L.: Well the reason that I am impressed with what most of you do is that you are teaching. I never went to school to do what I do, I learned by doing it. I started in a little association outside of Paris who were at that time doing programs for the buildings. I **loved it. That's what I wanted to do. Since that day, I have been very lucky to get jobs, and that brought me to where I am. It is kind of a love story. I was like “Oh, editing cool” and “Filming is nice”. Editing is something I really enjoy, and I hope it will last long.**

At what point do you say to directors that you have an opinion of your own and just forget about what they say?

The very interesting thing about what I do is that I work with very different people. Like there is nothing

similar between Luc Besson and other directors. They all work really differently. What I like is that discussion with the director is good. Generally, after they shoot, they **disappear. They always promise, “Well I want to be here, and I am going to be in the editing room every night, and I will watch this and that.” But that it's impossible for them.** They have hours of work to do, with **hundreds of people, and they can't come to the editing room.** You feel a little bit left alone. When they are shooting, it is a good idea to learn what they wanted to do. Sometimes **you can't understand it, so you have to say to them “I don't understand what you were trying to do with that scene, because I don't really get the point”.** You have to talk to them, just to put things together. When all of the shooting is finished, and they are in the editing room and they want to grab their baby back, there are different ways to deal with them. Sometimes it works really fine, and they get out of the editing room at the right time. Like for example, a director would come in once in the morning, look at the dailies with me, talk about it, and then leave. Then I work, and he would come back the next day, or the day after, if I said **that I needed two days to do that one. We'd watch it, and I'd never have to say, “Get out or here, because I am going to do something and then show you.”**

Luc Bresson works in a different way. He is with you most of the time. He is one of **those to whom who you say, “Don't you have something else to do, a meeting to attend, or something like that?” Maybe you tell him, “Your assistant called”.** You just try to get him out because it is very fast and you can work on different things. You tell him **“ok, I've done it” and then he says, “No”.** He is the kind of director with whom you need a little bit more time on your own, and then you can just present something that you like, and then be able to move on and realize your idea, or his idea, or both of your ideas in a right way. I appreciate working

Sylvie Landra

THE CREATIVE PROCESS IN EDITING: SHORT & LONG FORM NARRATIVES

with different people is just to be able to adapt, and use what I know and put it at the service of whatever is around me. The production schedule gives me a definite amount of time, and I must see what I can do and how I you can do it within that timeframe.

That is difficult to get at school, because it is a safe environment. There is no real pressure, except that you need to take your exams and stuff like that. The pressure of a director who is impatient to see his work, or a producer who is scratching at the door saying, **“I want to see it, what have you done with my fifteen million? I want to see something.”** You have to understand all of those people, and also have the strength to say **“You know what? I need that time to work, so get the fuck out of here and come back tomorrow or the day after.”** It depends who you are with. Sometimes you can allow yourself to say, **“Get out of here”,** and sometimes you can't play that game because you know he is going to step on your foot and be there all the time. So you have to play with what you have, and I think that is the fun part. Sometimes it is painful, but there is not a single method. It depends on the director that you have next to you.

What is the need for an assistant editor, **and if there isn't, then where do editors** get a chance to learn

S.L.: Certainly there is a need for an assistant and also space for a trainee. The problem is economy. I always get an assistant, even on short films. It is easy because no one is paid so everyone is at the same level. **My assistant has a job. I've worked with the same assistant for eight years.** That assistant was a trainee. Actually in France there is a system that is quite helpful for students. When they are part of school, they have a certain amount of time during the school holidays when they have to be in the work environment. They are not paid because it is part of their student obligation. It helps

them to learn the basics, to learn things that they need to know, and to observe what happens in the real world. I have succeeded to have a trainee, even if it is for two weeks, or a month. My assistant makes my job a thousand times easier. Now, I just put my ass in my chair and know that my bins are all there, set up in the right way, in the way that I want. I know the sync will be perfect. **I've been working with the same assistant for eight years, and we have done small movies and big movies.** She came with me on *Catwoman* so she knows everything. It is such a luxury for me just to sit and work and edit and not care about anything else. But assistants are meant to be editors, so one day they leave and fly away. That is painful. It is also nice to share. I spent hours behind people, watching them, and saying, **“Hi, I want to know how it is working.”** I never forget that, so I try to give that experience to other people and transmit what I know to them. There is definitely space for anybody to learn. It is true that it is different from the old film days when it was really organized. **I don't know about everywhere else, but in France, you had to be a trainee for a certain amount of time, then you were allowed to be an assistant, then, if the editor was sick or had died, then you were the editor.** I guess now the mixture brings fresh air, but it is harder to students to sneak in the editing room and ask how it works.

Did you get your start in the film editing room? What kinds of equipment did you start working on?

S.L.: No, actually the first editing that I did on was on U-matic. I have done a lot of documentaries on many different media, including VHS, which is a funny one. You had to pray and then cut ten frames before and then ten frames after. You were pleased with success and could say **“Oh, good cut, but it has nothing to do with me.”** Then I did short films and prop promos in 16mm. I have done shorts in 35, because I wanted to do features. Then Avid came and no one wanted to use it. A computer has nothing to do with movies they said. I tried Avid on a documentary, and the producer got a good price because nobody else wanted to use it. Avid said they would train the editor and sell it for half price, but please use that machine, and I was the one editor, so I said, **“Yeah let's go”. The director didn't die, and I don't know why he didn't, because I didn't know how to use it. Then, I learned how to do it, and knowing all of that, I got my first feature assignment because I knew how to work on**

Sylvie Landra

THE CREATIVE PROCESS IN EDITING: SHORT & LONG FORM NARRATIVES

Avid. Hopefully, my talent had something to do with it, too. At that point, Luc Besson bought an Avid and wanted to do a commercial on the Olympic games in 1992, and he was looking for an editor. By then, there were a few of us working on the Avid, and luckily I was there at the right time and the right moment. **A few months later, he called me and was like “Do you want to do my next movie?” I thought it was a friend making a joke, and I thought, “Yeah, sure.” So he asked me to cut “The Professional” – so I did. I’ve learned other machines as well, but basically, the Avid helped me get to where I am.**

For the editor it is all about what you want to say. The techniques are basically easy to learn – it can be 35mm or non linear, because basically your job to tell **the story and that’s what is interesting.**

D.Z.: Thank you Sylvie for sharing your vision on the role of the editor in the creative process and we wish continued success.

* * *

Sylvie Landra

NEW TECHNOLOGIES, NEW PLATFORMS, NEW WAYS TO TEACH

WHAT PROFESSORS WANT TO TEACH; WHAT STUDENTS WANT TO LEARN

Barbara Boyle, UCLA, USA

The times are challenging for teachers in the areas of film, television and digital media because technology is evolving so quickly creating new “screens” for viewing original and existing film (and I use that word as generically as possible). What I mean is the word “screen,” the traditional venue for watching movies in a theater, or a television set, the traditional way for viewing television programming, may now mean a computer screen, a screen in an automobile, or a screen on your cell phone or other hand-held device. The generation of today, Lili and Jake (my 10 year old and eight year old—you’ll be hearing about them again later), are viewing moving images in ways that match what technology has to offer.

In the past existing platforms first used, by and large, existing material; so television first broadcast a disproportionate number of movies (and variety shows, sports events and news), then transitioned into a hybrid of “original” programming and movies, sports and news; ending finally with a majority of original programming, sport and news. And why not? Each platform—or method of exhibition/broadcast/transmission—eventually learns or thinks they learn—what their viewers want.

This discussion is primarily about making product for a new screen: the mobile phone.

UCLA this Fall is offering a course in creating MOBISODES.

I suppose the question is always for us how and what to teach artists; especially artists who necessarily, because of the art form, work collaboratively with other artists.

This question must be expanded to include the fact that the artists we teach have a very particular industry they wish to join. Unlike other professional schools where the securing of an academic degree



(such as, for example, a JD from Law School) is the criteria for employment, where tests and academic class standing are a large part of how employment opportunities are created, almost all the students in our School of Theater, Film and Television (with the exception, of course, of our PhD Critical Studies Program) aspire to enter an industry that does not give similar credibility to academic credentials. It is easy to understand why: the combination of art and commerce is the key—and rarely is the artist defined in terms of his or her academic degrees. What usually secures employment is a sample of **the student’s artistic work such as a script; a student film.**

The question must be further expanded when we, the teachers, realize that our students know more and will know more about technological advances than we—because they will have grown up with all the technological gadgets (computers, cell phones, interactive devices

NEW TECHNOLOGIES, NEW PLATFORMS, NEW WAYS TO TEACH

of all sorts, blackberries, green berries and every other berry now known or hereafter created) far longer, far earlier, and far more completely than we. I wrote in high school with the pencil or pen and paper; in college, with a manual typewriter; in law school with an electrical typewriter. Lili and Jake, ten and eight, have worked on computers from the start. They use cell phones, visit websites, chat rooms, have blogs of their own. In fact, Lili has already made four films on her digital camera. She has scored the films with music from her iPod which she programmed (downloaded) herself. I do not know how.

I want to remind you of what you already know. **Let's start with Lili and my pencil. For a long time** we have had pencils and paper and the Gutenberg press; but how many Shakespeares, Prousts, Hemingways or Cervantes have there been? Tools do not make the artists. They are what they should be: TOOLS. Obviously, I did not cross America by horse, the ocean by ship and the continent by train. That would be silly. But we can never as educators confuse the tools with the art—the aesthetic, story telling art. **Certainly, no one will pay \$10 to see Lili's films. I do not even want to see Lili's films. They are what they are: her "home" movies. We cannot confuse everyone's ability to make a film because technology has made it so cheap with the art form we teach where we expect the films to be seen by paying strangers.**

So we come to this question: does this new technology represent a new art form, as new platforms of exhibition and distribution historically have? Which brings us finally to the MOBISODES.

One area we can teach an artist is how to collaborate; and we have done three initiatives at UCLA with this goal in mind. Mobisodes are one: students from all five disciplines, directing, animation, writing, producing and critical studies have been selected to **form three teams of seven each. The "topic" of the Mobisodes is "Kevin Smith's Sucks Less" with director Kevin Smith as the commentator and Executive Producer.** Each episode will be two to four minutes long. Day one, two and three of each week: three teams will discuss ideas, ideas, ideas. Wednesday, the teams **present or "pitch" their ideas to Kevin, their academic professor, and an executive from MTVu.** What a great learning tool: coming up with ideas, where the **final "product" will be created in the next two weeks.** The students have a recognized filmmaker in Kevin, a

studio executive and a professor to "pitch" their ideas. Academic and Industry.

How very important from an educational point of view to be able to articulate an idea. We are in the communications industry and there are two ways to communicate: verbally and in writing (with whatever technical tool we use). But how frequently do we allow our students to articulate, concisely, dramatically, in an interesting and provocative way **(we are all looking for a yes to our "pitches")** to industry people or even to their teachers and each other? What vital practice for a filmmaker who may have to articulate his or her vision to hundreds, concisely and dramatically when working on a film project leave alone while trying to secure financing for that film project? We talk about the **world's great communicators; but are we training our artists to communicate verbally?**

On Wednesday the two ideas to be produced **are chosen. The student "writers" together** with the producers and directors—in fact the whole production crew-- will be involved in writing the episodes. Thursday and Friday will be pre production days in which the three groups will become two, and everyone will be involved in pre production: from cinematographer to writer; from gaffer to director all under the guidance of the Professor. Monday, we shoot: two mobisodes with two teams. Kevin will be the on camera host for **all the mobisodes. The students will "shoot" the rest of the "story" as appropriate. Finally,** post production Wednesday and Thursday. Friday, we deliver! To the phone company and MTVu.

To make for further opportunity for our students, our documentary area will be shooting, under the direction of Professor Marina Goldovskaya, a **"making of..." over the eleven weeks of the quarter.** Our animators have already started designing an introduction/logo to appear as each episode begins.

Is this a new way of teaching collaboration? Does everyone learn something new? Well, certainly making original programs for cell phone broadcast is new. So far, cell phones

Barbara Boyle

NEW TECHNOLOGIES, NEW PLATFORMS, NEW WAYS TO TEACH

have used existing material—mostly from television. So what kind of story—albeit a quasi current events one—can one tell?

Of course our students make student films and perhaps engage in some collaboration with the non-directing students, but those films are intended to be shown on conventional theatrical screens. Will we learn something intellectually, creatively important and new, from making programs for a very small screen that is looked at not in a group but individually, but transmitted simultaneously or on demand to millions? I think so. Will we force collaboration just by the method and speed with which we must produce these mobisodes? I think so. Will these be lessons our students will find valuable in their artistic future? I hope so. Perhaps not an academic concern, but certainly a concern of mine, are the opportunities in the communications industry for our students. If areas of opportunities are expanding, should we not figure out how to prepare our students for those opportunities?

How interesting, when I produce a film, that all twelve to fifteen department heads know more about their individual areas than I do. Yet, I am responsible for the singular vision and must find the appropriate and significant vernacular to communicate to all those department heads in a way that indicates I have something to contribute and I know how—in their vernacular—to comment. Otherwise, what credibility do I have?

And what else will we teach? We will teach, by doing; in other words the *process* because art, and certainly moving image art, is a process. The first step of the process is the idea; then idea to word; then word to moving images. How interesting and fast for us to see how an idea moves to the written word on Wednesday, then becomes a moving image the following Monday. What opportunity we will have—and how quickly we will have it-- to examine how exact, **specific, dramatic, interesting, “filmable”** the written word must be in order to prepare on Thursday and Friday to effectuate on Monday. That process each week should creatively improve as we see how difficult or precise an idea is translated to the written word of Wednesday afternoon into a moving image on Monday. In

other words, what ideas work as moving images. How quickly we will learn if an idea is appropriate for our mobisodes.

Finally, there is the aesthetic. Given the competition that now exists in the world of moving images—gaming, websites, blogs, interactive activities of all sorts from shopping to design—what will attract the viewer to this choice? Surely, the eye-catching animation logo which will open each episode as currently planned, maybe Kevin Smith, a well known iconoclastic director. But somehow I believe it is the story we will tell in those few minutes; not the event itself because surely there are other more obvious ways to advertise or comment on the Nine Inch Nails concert. It is going to be the way in which we creatively, imaginatively show the cell phone viewer something unique about the event, something that will catch his or her fancy, imagination. And, of course, unique is the key—the key to being an artist. As Robert Shiels wrote in 1753: **“There never yet arose a distinguished genius who had not an air peculiarly his own.”**

Two books are keystones to me: Harold Rosenberg’s “Tradition of the New” and Ralph Cohen’s “The Art of Discrimination”. Rosenberg quotes Thomas Carlyle **“There is a deep lying struggle in the whole fabric of society; a boundless grinding collision of the New with the Old.”** Of course, we must make room for what is new in the arts; and we must evolve as teachers so we can; but the new must be *good*, indeed maybe even better than the existing, not just new. Ralph Cohen quotes Blake: **“Minute discrimination is not accidental. All sublimity is founded on minute discriminations.”** When Cohen talks of classic **“criticism”** he discusses three aspects: (1) **“process”**: the artist **“making aesthetic decisions in the composition of his work”**; (2) **“product”**: where **“criticism is the formal discipline of explaining or evaluating (or theorizing about) literary works”**; and (3) **“by product”**: which appears as **“...explanations, interpretations, or evaluations incidental to other artistic activities.”** As Professors and Educators, we must teach how to *discriminate* what is good. This to me is one of the vital goals of education.

By the way, in a time of shrinking financial support for graduate education in the arts, especially in America which has not had a very strong tradition of public support of the arts, and especially for UCLA, a public school in a state having severe fi-

Barbara Boyle

NEW TECHNOLOGIES, NEW PLATFORMS, NEW WAYS TO TEACH,

nancial problems, the funding for this came from the cell phone company and MTVu. MTVu will broadcast these episodes to the 410 plus College and Universities campuses reaching over seven million student viewers, over broadband, and every appropriate platform controlled by the Viacom companies.

Our Department is fortunate to be in the heart of one of the entertainment industries capitals. We use the Industry for all kinds of purposes: for industry executives and artists to teach, for intern and mentor programs and for money.

Two other programs have been funded this way in the last three years which I shall make short note of with an emphasis on the way in which they were taught.

The Showtime Initiative began in May of 2003 when seven students were awarded a total \$125,000.00 to make student films.

Two practical comments: I required the projects to be thesis films the students would do anyway whether or not they received part of this funding in order *not* to interfere with time to degree. The second requirement was that the \$125,000.00 be divided according to submitted budgets of which this fund would provide 2/3 of the funding. So if the budget of the project were \$15,000.00, this fund would provide \$10,000.00 to the student, leaving the students to find the rest of the financing. Our students, in any event, are responsible for the funding of their advanced and thesis films.

The academic lessons were multiple (1) A budget requirement was new to our directors. As they pay for their own films, the faculty previously did not provide anything but broad budget guidelines. Not so Showtime. (2) The topic was mine: *Images of War: the 21st Century*. When I joined UCLA in May of 2003 the United States has just recently bombed Iraq, and I was curious to learn what our young artists thought of this. Previously, the students, while needing approval from their thesis committee at every stage of development and production, did not have their committees give them topics. (3) A delivery date was required. Submissions were due September 15, 2003; selections were made October 10th. The delivery date of the films was July 1, 2004, as the films were all to be broadcast on a given date by Showtime. (4) In addition to working with their Pro-

fessors, the selected students worked with a designated Showtime production executive and a Showtime attorney. Such legal problems as SAG student waivers (when there was a broadcast commitment from Showtime) needed to be dealt with by the students. (5) The films could be as short as five minutes to a maximum running time of twenty minutes. The requirements were outlined to the eligible students, animators, documentarians and narrative fictional directors in June of 2003 in writing and at a town hall meeting. Forty three eligible students applied; seven were chosen; three documentary directors and four narrative fiction directors.

The last Initiative I share with you is the Fox Television Initiative. Fox asked us to develop a course particularly concentrating **on the “show runner” concept: the writer/producer who actually is the “auteur” if you will of television programming.** Directors come and go in television; the constant, as you know, is the producer/executive producer/writer who may be one or two or more people. Here, too, a Fox Executive was to teach the course, coupled with a Professor from the Department. In general, as you know, one writes a feature film script and then figures out where to get funding to make it: studio, independent, equity, domestic, international alternative industry sources. In television, one develops for a particular broadcaster (now over ten in the United States, CBS, NBC, ABC, Fox, WB, F/X, A & E, Showtime, HBO, Bravo, Nickelodeon who do original programming and more coming). Here the academic, teaching challenges were (1) the discipline—a very important if not vital characteristics for an artist to learn—of developing something for **a particular “buyer;” (2) the concept of a series and how long your characters can sustain multiple years of interest; (3) the artistic challenge in terms of stories and characters of going into someone’s home,** and are those stories and characters different from trying to take someone *out* of their home; (4) the artistic discipline in creating for a different size screen—however large a

Barbara Boyle

NEW TECHNOLOGIES, NEW PLATFORMS, NEW WAYS TO TEACH

home screen becomes it is not yet 17 feet by 42 feet; (5) the discipline of time: at the end of the quarter: one student, chosen by the Professor and the Fox Executive, would received \$10,000 (provided, of course, by Fox Television); and three other students, chosen by the Professor and the Fox Executive, **would “pitch” their series ideas to Fox Television executives.**

The class was limited to twenty students and writing samples were required for admission. All disciplines (animation, producing, directing and writing) were invited to apply in teams or singularly. Fifty Seven applied. The winner was an animation student, although he did not propose an animated series concept. He did not get the \$10,000 He got a pilot script development deal from Fox Television for \$37,500.

Are these valid and appropriate Initiatives for teaching Graduate Students in Film, Television and Digital Media—or is the artist to be pure? Should we just educate the artist to be an artist without regard to how that artist will relate to the industry in which he or she seeks to work? Is technology to be embraced as both a means to expand existing moving image art forms; or is technology creating new art forms which will provide new opportunities to our students? Together, perhaps, we will discover the answers and share them with each other.

Barbara Boyle

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CREATIVE COLLABORATION

CREATING A FILM SCHOOL ENVIRONMENT THAT FOSTERS AND ENCOURAGES CREATIVITY

Alison Wotherspoon, Flinders University, Adelaide, Australia

There are a number of questions facing our schools, and us beyond the questions of who do we let in, and how do we choose them. In particular, what do we hope for and expect them to do when they are with us?

So - how does one manage creativity and innovation in a film school?

Film Schools are full of creative people - but how can we best enhance and nurture this creativity? How do we create an environment and foster a community where creative collaboration and innovation is really possible.

The four qualities of creative people as (Henry, 2001)

- Positivity, defined by tolerance and a quest for opportunities
- Playfulness, meaning mental flexibility and enjoying to take risks
- Passion, which incorporates motivation and commitment
- Persistence, to acquire experience in a field, which is necessary to solving the problem

Do our schools offer environments that allow these qualities to flourish? Perhaps but probably in many cases not – or only sometimes

Henry's research found that these qualities can be enhanced in the right surroundings with the right reinforcement,

So this paper considers how we might create such learning environments keeping in mind that we are also facing the following challenges - that film schools as learning environments are -

- Competitive to get in to
- Students are there for a short time
- Programs are intense with little down time
- Expectations that work produced has to be successful - for the prestige of the student as well as the school
- Students are adults

- Competition between departments, staff and students for resources and prestige

Given that schools are highly competitive to get into, and there is pressure to shine while there, how can this potentially toxic mix be best managed to create strong crews, respectful relationships and result in exciting and innovative projects?

Creativity is allowing oneself to make mistakes. Art knows which ones to keep. (Scott Adams The Dilbert Principle)

I would like therefore to consider the way in which curriculum, architecture and creative management structures (for both staff and students) can allow students the opportunity to learn specialist skills while giving them time to collaborate creatively, spaces to play and how the limits we put in place can provide challenges that result in creative solutions.

I have spent the last 6 years working with education and psychology researchers making a series of evidence based anti bullying intervention videos based on best practice in changing the culture of a school community.

In 1999 an international study by Curtin University developed a set of successful best practice principles that drew on empirically validated research literature these principles centered around the prevention reduction and management of schools bullying and aimed at guiding the development and implementation of bullying interventions in school

I thought it would be an interesting exercise to apply these principles to the notion of the film school environment

The study identified the following broad principles for



Contributed Papers

CREATIVE COLLABORATION

- Curriculum
- School ethos
- Community
- Physical environment and
- Evaluation

The research found that not only did schools need to address and implement all of these principles at the same time for change to occur but that schools had to actively continue to do so in an ongoing way and that such change also took time.

Policy / practice: schools need to work on their policy documents – make them alive and relevant continue to update and keep them fresh.

- the best policy documents are ones that are developed and owned by not only the staff and management but also the students.
- Instead of them being imposed that they were developed in consultation with all members of the school community.
- The danger otherwise is that when it is driven down from the top and only an individual or small group are committed to it, if and when these people leave the commitment to maintaining or even understanding the policies are lost
- For example do you have or understand your schools policies about copyright, assessment, right of appeal, workplace relations, occupational health and safety etc – does anyone actually now care about them?
- Or are they things that some other administration devised years ago and are really dated and irrelevant to issues facing you in a digital age.

Curriculum :

- again when was it devised ?
- is it as good as you can deliver ?
- is it relevant to the current industrial environment ?

• is there interesting and innovative pedagogical reasons for the way it is or is it like that because it has been for ages, is the way we do it here, and it is too hard to change?

• again do students feel any ownership of it – or could they actually play a creative and innovative role in working on improving it

School ethos: here we looked at relationships in the school:

• were they healthy and respectful ones or was it considered normal for people to be rude shout put people down – and this particularly applies to staff relationships as well – **you can't expect students to have functional crews** if there are tensions in the different departments and staff model bad behaviour to their students

The most powerful way to develop creativity in your students is to be a role model. (Robert J. Sternberg)

We also looked at power:

- who in the school has power? There is good power and bad – power is not a bad thing but needs to be considered –
- do students feel they have any power ?
- do they feel that they have a say in their education?
- or do they have too much?
- is management letting down staff by appeasing the students – difficult esp. if you have students paying high fees and having a notion that they are the clients.
- Do staff feel empowered?
- are they encouraged to teach innovatively – does management support them in ongoing training and development?
- are they allowed a voice or are they in fear of their contracts not being renewed so they prefer to not take risks or make waves.
- Is management bullying etc
- Also who uses power well – who can inspire and lead – both within the students and staff – is it the admin staff that keep everyone functioning and on track
- Quite often the most unexpected people have a great

CREATIVE COLLABORATION

deal of positive power in the school and are essential to helping make the community more special than it would be without them – when I was at AFTRS the projectionist was well loved and seemed to have appeared as an extra in every student film since the beginning of time

- Or the security guard who makes students feel safe if they are editing and are alone in the building at 3am

Gender is also an issue – do all your students feel that they can be successful?

- It is very hard for anyone to think they can do a job if there is no role models

- **again what is the school's policies**

- do you need some to give greater access to minority groups

- It is much harder to develop as a female DOP if no one in camera department is female and there are no staff members in the school representing the diverse range of people in your community

Community

- what is your relationship with your community ?

- how does the school interact with the neighbours?

- do you work in splendid isolation or do you draw on the richness of the area you are part of?

- and how do you mix with industry – do they feel like they are part of the community of the school

- do you engage with them and invite them to be their as partners and mentors

Physical environment – is a huge part of creating a strong community –

- **you can't change the building but you can look at how it can be come a space that people want to be in –**

- it is also essential for students to be able to meet and talk – hang out have coffee or a beer together and get to know each other –

- this is often where the truly creative collaborations occur – not in classes but in the free time .

- It is much easier for my students as undergraduates to find like minded souls to collaborate with – they are

together for 3 or 4 years they are usually **straight out of school and don't** have grown up lives to go home

- often in film school students are older and have commitments outside the school – which then makes it even more important for the staff to create space in the curriculum for them to meet and get to know each other

- also what is the atmosphere of the school?

- is it safe for students to experiment and take risks?

- Will they be penalized if they do so – will it cause friction with other students because the assessment process is about outcome not process

- are students allowed to experiment, play and fail?

- all of which are essential to learning and creativity

And lastly evaluation

- Do you monitor how the school is doing – do you now if you are going well?

- do you have evidence to support your claims of excellence and right to funding

- do you seek feedback?

- what is the experience of being at your school like for you students and graduates?

- How does the industry you are training them for regard you?

- all straight forward educational practices but often tricky in a film school where the teachers are industry professionals who may not have come from a teaching background

- which is a staff policy issue – do you have in place support for your staff to help them learn additional skills that will

Alison Wotherpoon

CREATIVE COLLABORATION

make them better teachers who can really effectively share the richness of their industry experience with their students?

Film schools will and should always have tensions within them – competition is a part of our industry and it is necessary for film schools to prepare people for the reality of the industry they are training for and

Most artists agree, their dissatisfaction drives them towards something deeper and better, and keeps them making art. Even a “happy” artist like Matisse agreed with this. I think Krishnamurti called it creative discontent. (Alex Grey, Artist).

And there is no such thing as a perfect school – but it is useful to look at where your schools is now and if what you are doing currently is really best practice.

I think the all of the above are important to consider and play a role in creating a learning environment that develops creative collaborative relationships and results in exciting and innovative projects

Alison Wotherspoon

EVAM: ENTERTAINMENT VALUE ASSESSMENT MATRIX

FOR AN INTEGRATED ASSESSMENT SYSTEM FOR ENTERTAINMENT VALUE IN A MOTION PICTURE PRODUCTION

Bata Passchier, AFDA, The South African School of Motion Picture Medium and Live Performance,

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In this paper on predicting the entertainment value of a film, the author presents EVAM, (Entertainment Value Assessment Matrix), a system used by AFDA and by the South African Broadcast Corporation (SABC). With 25 questions, EVAM guides a panel to systematically assess the degree to which a proposed film will be successful with its target audience.

These 25 questions are distilled from a comprehensive theory on entertainment, briefly discussed in the paper. Drawing on the interdisciplinary fields of neuroscience, evolutionary psychology and evolutionary biology, narrative structure and emotional appeal through dramatic form, Passchier's theory of entertainment proposes an equation for the generating of novel ideas. A novel idea will only appeal to a target market if it encodes relevant problems into a narrative with dramatic events. Thus the paper culminates in a narrative strategy for audience engagement.

Given the high cost of motion picture, its consciousness-forming impact on societies, and its unique ability to create the photo-reality of our world, there is a demand for such an integrated system to assess entertainment values in a proposed film production, and to measure the accuracy of the prediction after the film is completed. After applying EVAM for the past 7 years to the pre-production pitches of graduation films, AFDA has been able to predict the entertainment value of films with an accuracy of 97%.

INTRODUCTION

Since its earliest beginnings the "creative arts" have been assigned to the realm of the unfathomable (much the same as religion), and have long resisted the qualitative and quantitative scalpel of rational thought and scientific method.

The aim of the rational and scientific process is to formulate methods of prediction through symmetrical



Bata Passchier

alignment of experimental results. Such methods of prediction are then used to establish reliable and effective working systems.

Given the high cost of motion picture, its consciousness-forming impact on societies, and its unique ability to create the photo-reality of our world, there is a demand for an integrated system to assess entertainment values in a proposed motion picture production. EVAM, (Entertainment Value Assessment Matrix) is an integrated system of motion picture production assessment. It has been developed for use by AFDA film school (The South African School of Motion Picture & Performance) and the SABC (The South African Broadcast Corporation). This article shares some of its results to date, tracking positive patterns of predicting entertaining films in the making.

The EVAM system draws on the interdiscipli-

EVAM: ENTERTAINMENT VALUE ASSESSMENT MATRIX

nary fields of neuroscience, evolutionary psychology and evolutionary biology, narrative structure and emotional appeal through dramatic form. Genetic evolution is driven forward by the process of creating novel mutations, thus generating more fruitful organisms. The volition of this fundamental evolutionary force is for me a central metaphor in formulating the driving force behind the entertainment value of a narrative. In fact, the forward-driving evolutionary force might be a central metaphor to many of our current knowledge systems, just like the heliocentric system of Galileo Galilei in the 17th century provided scholars like Newton and Descartes with a unified schema to conceptualise their models for the working of our universe, centralised around a force like the sun.

It is only hoped that the cardinals and priests of today's art world will be more receptive to a new system to understand and assess the entertainment value of a production than the inquisition was Galileo in to 1633.

MODELLING ENTERTAINMENT VALUE THROUGH EVAM

EVAM assesses and predicts a film's entertainment value in its pre-production stage.

Entertainment value is generated out of five components that must be encoded into a production. They are:

1. Narrative = Engagement.

A narrative engages the audience if it solves a relevant problem through discovering novel use of resources within environmental restraints. This criteria for an engaging film narrative will be explored in the next section, under the heading Conceptual Relevance.

2. Performance = Emotion.

A screen performance achieves the audience's emotional involvement if a relevant problem is solved through discovering novel behaviour adaptations within social restraints. This summary of an entertaining performance will also be explored in the next section.

3. Medium = Delivery.

The medium of a film entertains the audience if it delivers and amplifies the meaning of the narrative and of the performance by presenting it in the language of film.

4. Aesthetics = Form.

The aesthetics of a film entertains the audience if the visual form is designed and fabricated to amplify the narrative meaning.

5. Control = Economy.

A film with good control ensures economic viability and sustainability in the product market.

These five components of entertainment are delivered by the whole crew and cast of a film. By considering the questions in table 1, a panel of five experts in each of the five components can assess a proposed film's entertainment value when a crew presents them with a preproduction pitch. There are five questions per component, taking in to account the functions and contributions of all key crew members. It is therefore most successful if the full key crew present their pitch, to ensure their conceptual contribution to encode the narrative's meaning and development into film.

The three columns on the right represent three stages of production: Pre-production, screening after production, and audience response (AR). AFDA film school uses EVAM to predict a film's entertainment value in pre-production, and then assesses that entertainment value in audience response. For audience response, the same 25 questions are asked, but in laymen's terms to reach the audience (Table 2). By comparing the data from the before and after columns, and finding patterns of more entertainment and less entertainment, AFDA has been able to improve our learning programme to be more and more accurate in predicting audience entertainment.

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Table 1

Copyright Interstasis

EVAM Component 1: Narrative/Engagement		Before	After	AR
1	Will the Conceptual Relevance of the narrative engage the market?			
2	Is the Conceptual Relevance clearly established and fulfilled?			
3	Does the narrative structure develop the Conceptual Relevance in each of the 3 acts?			
4	Are the events of the narrative visual and clearly accessible to the market?			
5	Does the narrative intensify though clear continuous escalation?			
EVAM Component 2: Performance/Emotion		Before	After	AR
1	Is the social restraint on characters' behaviour emotionally relevant to the market?			
2	Is the emotional relevance of characters established and fulfilled?			
3	Does the narrative develop characters' emotional relevance in the 3 acts?			
4	Is emotional development visual and clearly accessible to the market?			
5	Do emotional challenges intensify though clear continuous escalation?			
EVAM Component 3: Medium/Delivery		Before	After	AR
1	Do the shots visually translate and clearly communicate the narrative?			
2	Does shot design amplify the narrative establishment, development and fulfilment?			
3	Does sound design amplify the narrative establishment, development and fulfilment?			
4	Does the montage clearly translate and intensify narrative progression?			
5	Is there novel use of the film medium to enhance conceptual and emotional relevance?			
EVAM Component 4: Aesthetics/Form		Before	After	AR
1	Does the lighting and colour palette in the shots enhance narrative form?			
2	Do the composition and visual arrangement in shots enhance narrative form?			
3	Does the overall visual design narrative form for the market?			
4	Does the wardrobe, makeup, hair and styling enhance character form?			
5	Do the locations, sets and props enhance narrative and character form?			
EVAM Component 5: Control/Economy		Before	After	AR
1	Has the narrative been made conceptually and emotionally relevant to the market?			
2	Will investors want to access the market through this production?			
3	Have all disciplines shown competence to meet their production needs?			
4	Does broadcast time and packaging of the production meet market needs?			
5	Will the market's need to view this production escalate over the slot time?			

EVAM: ENTERTAINMENT VALUE ASSESSMENT MATRIX

Table 2

MOTION PICTURE AUDIENCE RESPONSE FORM Nov 2005

Production Name:
J305/13a

Class:

Date:

Serial Number:

	MARK WITH AN "X" THE APPROPRIATE LEVEL OF COMPETENCY	Not at all	To a very limited extent	To some extent	To a good extent	Outstanding/ Definitely
1	Did the concept of the story interest you?					
2	Did your interest in the film intensify as the story progressed?					
3	Did you clearly follow the story?					
4	Did the characters in the story interest you?					
5	Did the events that happened in the story interest you and heighten your engagement in the film?					
6	Were the characters in the film believable?					
7	Did the actors fit their parts?					
8	Were you emotionally moved by the characters in the film?					
9	Were the characters well-established?					
10	Was there interesting and engaging character development throughout the film?					
11	Did the shots in the film clearly tell the story?					
12	Was the story-telling enhanced by the overall visual design of the shots?					
13	Was the story-telling enhanced by the sound and music used in the film?					
14	Was the story-telling enhanced by the arrangement of the shots used in the film?					
15	Was the camera work fresh and interesting to watch?					
16	Did the use of light and colour enhance the story-telling and make the film more visually pleasing?					
17	Was the story enhanced by the composition and visual arrangement within the shots?					
18	Did the overall visual design of the film enhance the story and was it aesthetically pleasing?					
19	Did the wardrobe, makeup, and styling of the actors enhance their characters in the story?					
20	Did the various settings used in the film enhance the story?					
21	Did you enjoy seeing this production and do you feel you got your money's worth?					
22	Would you invest in this production?					
23	Was the overall quality of the production impressive?					
24	Was attending this viewing a pleasant experience?					
25	Would you tell others to come and see this production if it was screened again?					

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Although we focus here on narrative film, the same 25 questions have been minimally adjusted and used for other entertainment products, like music videos, live performances, commercials and television shows.

The benefit of EVAM takes full effect when a panel has been trained into the entertainment theory in a few short sessions. After AFDA provided that training, and the full documentation (Addendum 2) to a panel of Commissioning Editors at the national broadcaster, they reported that they had benefited from EVAM as a method to steer them away from personal subjective opinion towards the needs of the target market. They also **highlighted the specific contribution of the EVAM method's empirical tools** (in the forms provided in Addendum 2) to pinpoint weak areas and different approaches on solving problems.

CONCEPTUAL AND EMOTIONAL RELEVANCE

In this section we explore how the narrative and performance components of EVAM can predict the conceptual relevance of that film.

Conceptual modelling is the process of originating novel ideas for film. Such novel ideas can be entertaining if they are relevant to an audience, thus ensuring that the market will be drawn to the product. So a filmmaker must start by researching relevance within the **target market's culture and current issues**.

Novel ideas are originated by identifying the **target market's relevant problems and encoding them into dramatic events**. So the next step for the filmmaker to **engage the target market's emotion is to present these relevant problems as event concepts** that are visible on screen and have dramatic impact and emotional appeal.

To have emotional relevance, these relevant problems (in the form of events) are combined with the emotional motivation to originate novel solutions. That means: a character is emotionally motivated to originate new solutions to problems which are relevant to the audience. **Emotional motivation is like an organism's instinctive drive to adapt its behaviour, and thus to mutate, developing evolutionary success**. The audience (and the organism) experience very high levels of engagement, both cognitively and emotionally, during the acquisition of novel solutions to relevant problems. When we see, on screen or elsewhere, the hero solving a problem which is relevant to us, we are engaged with mind and heart.

However, artistic narrative does not present a conclusive solution. Instead, a narrative ends with resolution. Unlike solution, resolution does not imply closure, but resonates with future possibilities. So a narrative ending

should promise the continuation of the quest for a more effective truth. That is the domain of the arts.

Conceptual and emotional relevance are the two strands of a helix informing a narrative.

Conceptual relevance is how a character (or organism) responds to an event problem. Such an event problem arises from the environment, and yet it is with the limited resources within the environment that the character has to solve the problem. In the case of the story of Xhi (addendum 1) that would be the problem of **hunger. Xhi's responses to the problem are constrained by the environmental resources**, until he can use elements from that very same environment in a novel way to find solutions to the hunger - food. Novelty comes from original use of existing resources to generate novel solutions to relevant event problems. We define that as conceptual relevance.

In order to generate solutions and implement them effectively, the character also has to adjust emotionally.

That is emotional relevance. A character like **Xhi's successful emotional development depends on how he manages to express his emotion intelligently to his society**, so that they accept his novel solution. The work of great actors and great scriptwriters are emotionally relevant to the audience because they only show the moment of the emotional volition that brings about behavioural change in a socially usable way. That moment of emotional relevance must be effective or intelligent as a better coping skill in order to be aspirational to the social community – and to the audience.

The expression of emotion for effective behavioural adaptation is subjective to both social restraints and environmental constraints, because the human species evolved socially, to support our cognitive evolution.

This enmeshed bundling of emotional and conceptual relevance (character development and event problem) is evident in the human body and in story. Physiological and neurological networks represent these two highways in the body. Their meshing together in a story is captured in the Aristotelian adage: Action is character. They are spiralling together because the human mimetic evolution and genetic evolution go hand in hand, and are dependent and

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complementary to each other.

These two strands of the evolutionary volition also run through the forward drive of a narrative structure. In the theory of entertainment, we call it conceptual and emotional relevance.

In conclusion, we can define the combination of relevant event problems (conceptual relevance) with emotional motivation for effective behavioural change within social restraints (emotional relevance) as the novel solutions which form the core unit of a narrative. More about it below.

ENGAGEMENT AND ORIGATION

High levels of engagement are experienced during the process of originating. It could be argued that the organism experiences highest and most intense levels of engagement during the process of being confronted with and originating novel solution to pressing relevant problems. From this understanding the formula for origination can be extracted and established:

ORIGATION = RELEVANT PROBLEM + RESOURCEFULNESS

An artwork or film often has the impact of a surprise or a disruption on an audience. That surprise has an evolutionary dimension, with two cutting edges: The organism is shocked to find that its established problem-solving mechanism has failed, and at the same time the organism is surprised at finding a new problem-solving mechanism - all in one moment. This new problem-solving mechanism could be more effective or less effective. If less, the surprise is negative (in other words a shock). This moment of confrontation and realisation is most engaging and drives the **organism's deeply rooted need to develop and evolve**.

Let's agree that engagement is at its highest during the originating process and that this is achieved through the activity of solving relevant problems with a behaviour pattern that adapts by assessing, utilising and exhausting all available resources physically and psychologically until a novel solution is discovered and resolved.

We can consider in more detail what exactly transpires during this originating process.

If we assume that a human organism processes its world cognitively with its thinking brain-mind, and emotionally with a heart-mind, and on a

more primitive survival-instinct level with its animalistic mind, then the origination process is a cognitive process, experienced within the brain-mind of each individual. As it is based in every individual, it is highly subjective. Each **individual mind has as an "operating system" of Problem-Solving Priority Orders (PSPOs)**. They are used to speculate and navigate the individual life experience. If the problem-solution priority orders are effective, they are stored and referenced for future use. An example of such storing of effective PSPOs is later discussed with reference to the attached narrative of Xhi (Addendum 1). These **stored, effective PSPOs are established as the individual's behaviour pattern**, representing an understanding of the way the world works and how the individual needs to behave in order to obtain fulfilment. As such, a Problem-Solving Priority Order also denotes sense-making, or meaning.

This Established Problem-Solving Priority Order (**EPSPO**) is vital for the organism's fitness to survival and fruitfulness in the world. It enables the organism to automate successful strategies, leaving it free to find solutions for other relevant problems. This balance between established patterns and new patterns for each individual draws the organism forward through life. This forward volition arises from the failure of its Established Problem-Solving Priority Orders and the need to adapt behaviour in order to originate new and more effective behaviour patterns. Thus the organism is elevated in its fitness to fruitfulness. The volition of this cognitive force of origination forms the cornerstone of the theory of entertainment proposed here. The theory will presently be detailed and developed into a model for narrative engagement by means of a narrative structure for film-makers, resulting in elevated problem-solving priority orders.

In the next section, we will observe the exact mechanism of narrative progression from an Established Problem-Solving Priority Order to a more effective Problem-Solving Priority Order, in other words, the exact process of cognitive evolution (learning).

ENGAGEMENT THROUGH PROGRESSION OF PROBLEM-SOLVING PRIORITY ORDERS

We agreed above that the organism experiences high levels of engagement when it is originating a Problem-Solving Priority Order (PSPO). During this process of originating the organism assesses resources to establish effective building blocks for a new solution.

This occurs as a result of intense cognitive activity as the organism is speculating solution values for problems, attracting various potential solutions and rejecting them, or some of them. These various potentials compress or expand the space between a problem and its solution. Once

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a solution is decided upon, selected from all the potential solutions, and implemented, we enter a new stage to transform the established PSPO into a new PSPO.

This new, more effective PSPO activates cognitive energy. Let us call it the engagement force of the narrative.

High values of conceptual and emotional engagement (or entertainment) are generated not only during the compression of a PSPO, but also during the expansion or separation of a PSPO. That is when a solution is drawn further out of reach, for instance when it is discovered to be mistaken or false. Such expansions between a problem and a solution are called Problem Solution Vacuums. A vacuum of solutions in turn generates a Problem Solution Attraction, positioning the organism closer to its effective solution. From this, the New or Final PSPO is subsequently originated.

Positive conceptual and emotional experiences are generated when the space between the PSPO is compressed and transformed into a Problem Solution Fulfilment digit. And negative conceptual and emotional values are generated when the space between a PSPO is expanded to dissolve it into a Problem Solution Vacuum.

Films that strongly engage us usually start with negative conceptual and emotional values by shattering or exploding the Established PSPO or EPSPO. **That is, the character's established coping skills are dramatically exploded to be ineffectual.** That generates a powerful Problem Solution Vacuum that increases the urgency to work through the Problem Solution Attraction to speculate upon potential solutions and eventually implement one, thus discovering, implementing and establishing a New PSPO (NPSPO). (This is clearly demonstrated in the story of Xhi, Addendum 1)

The longer the compression of the space between the PSPO digits can be sustained the longer engagement is sustained and the greater the narrative value of the work.

A narrative unfolds in time. As the problem solution arrangement is positioned at a point on the narrative timeline, the narrative tension increases and decreases. As the solution is hastened or delayed, the **audience's emotional motivation expands and contracts.** If there is an expansion of narrative time between the moment when a problem is presented, and the moment when it is solved, the tension is tight-

ened or slackened. Thus narrative structure works along a forward-driving timeline to elicit tension and modulate the intensity or urgency of how the audience experience the narrative.

It poses an interesting research question whether a narrative is driven by our need to solve problems, or by the need to close the space between the problem and the solution in the most fruitful manner. Is it all about speed and the flattening of space and time? Why is our experience of time so radically altered during an engaging experience? If so why is a contracted experience of time is normally associated with pleasure, and an expansion of time normally associated with pain? What is it that establishes the duration of specific entertainment delivery windows, like the ninety minute feature, the thirty second spot or the two hour play? Perhaps **these questions point to the organism's awareness of the limit that life itself places on each of us, engaging our in-built need to use the organism's most precious resource – time in the most effective way possible.** If this is the case, then how do we remove the friction from our productions, to make them utterly compelling and completely consuming **for the audience's experience of duration?**

So far, we have found that the narrative force can be intensified by manipulating the arrangement and timing of the removal or introduction of these various PSPO mechanisms and building blocks. This structural arrangement we shall call the Explosive/Engaging Theme Bundle or the ETB structure of the narrative.

We have found that implementing the ETB narrative structure ensures engagement of the target market by resonating with its evolutionary drive to elevate its Problem Solution Priority Order.

The story of Xhi is attached (Addendum 1) as an example of how the entertainment theory has been used to encode relevance into a narrative, by using a specific structural arrangement called the ETB, which we shall detail in the next section. Although the narrative of Xhi is simple, it remains engaging through use of the principles of engagement. You are invited to read the story of Xhi, with the theory of entertainment in mind. We will expand the theory of entertainment into a narrative structure for audience entertainment.

NARRATIVE STRUCTURE WITH EXPLOSIVE/ENGAGING THEME BUNDLING

From the theory of entertainment, we have argued

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for narrative engagement through origination of solutions through cycles of expanding and contracting narrative time. Now let us arrange these cycles into a systematic methodology for originating an entertaining and engaging narrative structure. This has proven to be a useful guide for film-makers on how to structure a narrative for optimal audience engagement.

Let us expand from the cycle of establishing a PSPO, exploding it and resolving it into a New PSPO, into ten steps of engagement through narrative structure:

An Established Problem-Solution Priority Order (EPSPO) fails through an event activity.

This force explodes the EPSPO within environmental restraints.

This causes a Problem-Solution Vacuum (PSV) to develop.

The Problem-Solution Vacuum generates a Problem-Solution Attraction (PSA).

This force attracts various Potential Solutions to the problem and the character speculates about them.

The Potential Solutions are arranged and rearranged until one Chosen Solution is selected and implemented through the novel use of resources. This introduces a New PSPO (NPSPO).

The NPSPO seems to settle into an effective new behaviour pattern. This forms a new environment, which closes off access to other Potential Solutions.

The NPSPO is challenged by an unforeseen problem. This challenge is very urgent, as there is no access to previous Potential Solutions, and thus resources are limited by the enclosed new environment. There is virtually no way out for the harmful problems and virtually no way in for new helpful solutions.

This powerfully explodes the NPSPO in a now restricted Problem-Solving Environment and an intense and urgent Vacuum and Attraction are activated. The organism is forced to reassess the potential problem-solving values of the limited resources available. It arranges and rearrange them; or squeezes in a new solution through the restricted access beyond the environment it created, or uses the same (or almost

the same) failed solutions from a previous cycle in a novel manner. Thus the organism reaches resourceful origination of a novel, fulfilling PSPO.

The Fulfillment PSPO or Final PSPO (FPSPO) is accepted, celebrated and compressed. Now it becomes the sustainable new behaviour pattern. As such, it becomes part of an established PSPO, with hints of its own new problems. To come from these hints, the cycle of engagement will be restarted. So an ending is never final, but should resonate towards elevating the PSPO.

With these ten steps of narrative structure from the theory of entertainment a mechanism was found for activating that intense engagement of cognitive speculation, which leads towards originating novel concepts and behaviour adaptation.

This narrative structure does not offer a flat ending of mere fulfilment, but a trigger for the emotional volition and reward we feel when we are involved with (or watch on screen) the resourceful origination of new solutions for relevant problems.

This leads us to the question of emotional reward for effective Problem-Solving that the organism has evolved for rewarding fruitful behaviour and motivating it to improve its performance.

NARRATIVE ENGAGEMENT AND EMOTIONAL REWARD

Here we list the ten steps of the ETB as an emotionally intelligent encoding mechanism to display emotional patterns. These emotional patterns are the rewards (or punishments) that result from the intense cognitive engagement described above. Actors, production designers and all other crew members have successfully used these steps to display character development in a way that engaged the audience with narrative forces of explosions, vacuums and attractions.

We must carefully note the binary nature of these narrative forces. Each of these forces has a conceptual cognitive construct of actions that occur to create the evolution of the novel manifestation in the world, and another that is driven by the emotional impulse of each of the characters to adapt their ineffective behaviour patterns within the social restraints into effective or novel behaviour in order to effect the novel action. Emotions are used by the characters to spur them to distinct modes of behaviour and must be adapted to navigate the social restraint in which each character is confined. This gives behaviour a context.

Here we list a character's emotional development along the ten steps of the ETB.

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The character has established accepted behaviour patterns and adopted an emotional state within the social restraint of the narrative.

An event impact causes failure of the established behaviour and challenges the character to behavioural emotional adaptation and through the expression of emotion within the social restraint.

The character has a deep need to develop emotional coping mechanisms and adapt behaviour during the Problem Solution Vacuum.

The character's repeated emotional response and failure of behaviour is driven by the Problem Solution Attraction to develop effective new behaviour patterns to overcome the social restraint.

This force attracts Potential Solutions which develop the emotional impulse to adopt a new behaviour pattern.

Emotional developments cause the character, to arrange and rearrange the new potential solution until a New PSPO or NPSPO is accepted and the required behaviour pattern is adopted.

The character becomes comfortable in the stability of the NPSPO and does not realise the falseness of its security as the NPSPO forms a habitat and thus closes access to **additional solutions outside the character's environment.**

An unforeseen problem powerfully explodes the NPSPO in a now restricted problem-solving arena. The character processes this with an intense emotional need to return to old behaviour patterns but these are no longer valid or accessible. This is an intense and urgent Problem Solution Vacuum. In this very emotionally charged state, the character is driven to go beyond his/her normal, response behaviours, preparing him/her to adapt new behaviour patterns. This is a Problem Solution Attraction.

The character is forced to reassess the potential problem solving values of the limited but available solutions. He or she arranges and rearranges them until, ingeniously, the same failed solutions click into a different and original order, which form a novel solution. During this action the novel behaviour is applied successfully and emotional fulfilment is experienced during effective adaptation and adoption of a final and fulfilling behaviour pattern through the expression of emotion within the social restraint.

This behaviour pattern is accepted and celebrated as a Fulfilment / Final PSPO (FPSPO). It becomes compressed to become part of an established PSPO (EPSPO) with hints of new problems or surprises which will re-

start the cycle of narrative engagement. In the FPSPO we reinforce the effectiveness of the final emotional and behavioural adaptation of the characters and their ability to maintain equilibrium and cope with future challenges within the social restraint of behaviour.

Encoding the ten steps of Explosive/Engaging Theme Bundling into narrative structure, [as was done to write the story of Xhi (Addendum 1)], enables the rest of the crew to plan engaged and relevant entertainment for the target audience.

Throughout the story of Xhi the reader engages with his desire to solve a single central problem. **We are drawn along by the failure of Xhi's initial understanding of the truth of his world,** through his attempts to improve his situation, and onto his ultimate construction of his new understanding of how to effectively solve the problems of his world. Ultimately Xhi becomes an originator, creating a new way to solve a relevant problem that had devastated his tribe. This well-trodden path towards originating novelty is driven by the emotional motivation of the characters to adapt behaviour. The distinctive pattern of this character development moves typically from the failure of the accepted problem-solving priority order of the day, towards a new and more effective problem solving priority order.

From analysing audience response to films that encoded this narrative structure, AFDA has over the past seven years concluded the following on narrative engagement and emotional reward:

The narrative must not be too didactic or too cryptic, but should allow the audience to work out the PSPO in active engagement with the narrative delivery. Holding this balance is one of the biggest challenges of engaging narrative design. To facilitate this the ETB can be applied with more and more subtlety and sophistication as narrative consumption increases.

As the ETB progresses, it moves through three distinct mechanisms or phases: Establishment – Development – Fulfilment. These are the traditional Acts 1, 2 and 3; or EPSPO, NPSPO and FPSPO. As we develop our narrative we must create three distinctly different emotional states in these three phases, in order to guide the specific events and character developments of each

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phase of the narrative progression. We must constantly ensure that the same themes that are set up to activate the ETB progress and are developed through the three phases, until they are transformed through the ETB narrative mechanism into a higher level of understanding

Once the choices are made for the conceptual and emotional relevance of the narrative, these themes or relevant problems - and only these may be dealt with. And each of these must be processed through the ETB mechanism. That is, the narrative concept must remain true to its own integrity.

As all members of a film-making crew ideally contribute to the entertainment value of the film, the narrative structure must be translated into film by all the disciplines - not only the screenwriter and director, but also the actors, production designer, cinematographer, editor, sound designer and producer. In this section, we looked at the ten steps which all disciplines must encode **to ensure engagement for the audience's entertainment**, that is, the EVAM and AR Components one and two, of Engagement and Emotion.

CONCLUSION

We concluded from applying the theory of entertainment to narrative structure that the encoding of the explosions, vacuums, attractions and final PSPO into screen stories for narrative fulfilment are driven by the emotional motivation to adapt new modes of behaviour. So, story events have to **be motivated by the screen characters' emotional impulse and urge to development towards their fulfilment**. Throughout this cognitive and emotional activity, high levels of conceptual and emotional values (qualities of engagement) are originated, generated and established. This results in the screen character adapting to new problems and adopting new ways of thinking and behaving, which inspires the audience.

Problem-Solving Priority Orders are used to speculate and navigate the individual life experience. If the problem-solution priority orders are effective, they are stored and referenced for future use. In the attached narrative of Xhi (Addendum 1) such Problem-Solving Priority Orders are on an ontogenetic level, when Xhi learns that he can not chase a buck to death. Philogenetically, these Problem-Solving Priority Orders become the **tribe's way of doing, when Xhi's eventual solution for catching the buck becomes established as**

the common behaviour pattern. So the PSPO cycles of the ETB structure develop not only the narrative and its characters, but also the audience, as they, like the characters in the story, are led to higher levels of problem solving.

Thus the ETB narrative structure ensures engagement of the target audience by resonating with its evolutionary drive to elevate its Problem Solution Priority Order.

The ETB has three distinct aspects.

Firstly, the ETB structural arrangement – these are the ten steps of the ETB.

These steps are then applied to the conceptual relevance of the narrative (events) to become the conceptual ETB. (within an environmental restraint on physical resources)

The emotional relevance of the ETB develops the characters of the narrative to become the emotional ETB. (within a social restraint on emotional expression / behaviour)

These three ETBs are an integral part of each other and must be connected fully throughout the unfolding of the narrative.

EVAM offers a mechanism to assess the presence and degree of these three ETB aspects in a proposed film, across the whole film-making crew. EVAM also identifies both innovative strengths of **conceptual and emotional relevance for a proposed film's target audience**, and weaknesses that can be addressed with remedial action to optimise the **proposed film's entertainment value**.

Having a shared terminology and a common goal (based on the relevance they found in the theory of entertainment for their own briefs) helped a panel of commissioners to reach consensus on these weak areas by means of calculations to evaluate each contributing discipline in the production. In spite of the systematic, calculative approach, commissioning editors and lecturers still found that EVAM allowed for the unexpected, the creative and innovative. In teaching creative work, or investing in it, this has always been a challenge. EVAM has consistently achieved accurate predictions of entertainment value without stifling novelty, but in fact encouraging it.

EVAM: ENTERTAINMENT VALUE ASSESSMENT MATRIX

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Addendum 1

The story of Xhi: The quest for engaging narrative concept.

Act 1

1.

Long, long ago under hot African skies, there lived a San tribe who had not eaten for many days. The porcupine, on which this tribe had fed and sustained itself, had grown more and more scarce as the seasons passed by and now it had disappeared altogether. The land was dry and the berries and roots long gone. The people of the tribe lay mournfully about, young and old, growing weaker and weaker with each passing day as their digging sticks lay idle.

In this tribe there was a man called Xhi. He sat alone in the flickering light of the campfire, made with the wood of mongongo trees, listening to the faint whimpering of his mate and their two children as they tried to comfort their starving bellies. In the dim glow of the fire, Xhi resolved to go hunting early the next morning and capture the swift-footed buck (known today as the Gemsbok) so that they could eat. This was no easy feat, for although there were always many of these buck around, no one had ever succeeded in capturing one of these elusive animals.

Early that morning Xhi arose and went on his quest. The sun was just beginning to rise as Xhi spied the buck at the crest of a nearby hill. Xhi immediately gave chase. On and on they ran, one after the other. But Xhi was weakened by the lack of food and as the day passed by he tired of chasing the buck and eventually gave up.

On returning to the camp empty handed, his mate rejected his advances that night, making it quite clear that it was only the results of effective action and provision that would gain Xhi the fruits of her affections. The listless eyes of his starving children made her point even clearer.

2.

Again Xhi arose early the next morning and it wasn't long before he was giving chase after yet another elusive buck. But as he ran he knew in his heart that he would never achieve his goal through his present method of capture, and slowly he gave up the chase and

watched the buck disappear into the distance.

As the dejected Xhi made his way back, to camp he happened to come across the Gemsbok, which had doubled back and was now walking **slowly through the bushes only a few yards ahead of him. Xhi's immediate impulse was to give chase, but something inside of him made him stop.** Perhaps it was the knowledge deep down that no matter how fast he ran he would never catch the buck that way. So instead he watched the buck, his mouth watering from hunger and his eyes and mind alive and attentive to every move the buck made. At last the buck stopped at a tree, sniffed its leaves and began to eat. Perhaps it was the trigger of seeing the act of eating that set him off, but before Xhi could stop himself he burst after the buck in an all out attempt to catch it by surprise. But the fleet footed animal simply flicked its tail once and shot off at a pace, leaving Xhi far behind.

3.

That night Xhi sat dispirited in the cold pale light of the moon. His mate had not gathered wood for the fire, for what use was a fire without any meat to cook. She also knew how Xhi loved **to sit and stare into the fire's glow and she was not having him indulging his foolish thoughts while she and her children lay starving.** As Xhi sat shivering in the night, he could not get the picture of the buck eating the leaves out of his mind, for there was something about the tree prompting his thoughts over and **over again. Then at last he knew what it was! It was the buck's food and wherever its food was, surely the buck would be there too.**

Act 2

4.

The next day, as he set off on his quest yet again, there was a strange look in his eyes, as if somehow he knew something powerful and new. His mate saw this new look and it gave her fresh confidence in Xhi, but **she wasn't going to show it to him lest he become lax and fail yet again.** Xhi quickly moved off towards the trees where he had seen the buck eating the day before. He found a thicket and there he sat and waited. As the sun rose above the distant mountains the Gemsbok arrived, picking its way over the crest of the nearby hills, heading towards the trees where Xhi sat, concealed.

5.

It wasn't long before the buck was gently plucking at the juicy leaves of the tree with its long pink tongue. Xhi's mouth watered. He could hear its slow full breathing and the juicy smack of its jaws as it chewed the leaves. He was wild with the desire to rush out at the buck, but he held back and waited and watched. Closer and closer it came, until he could smell the warmth of its flesh, then suddenly the buck stopped and sniffed. It too could smell the heated scent of Xhi.

In a flash Xhi new he had to make his move, but even as he leaped out of the thicket and felt his hand closed on the back leg of the buck, he knew his efforts were in vain. For in an instant the Gemsbok powerfully struggled free and with a flashing kick of its sharp hooves, it slashed Xhi across the right brow narrowly missing his eye and slashing his left shoulder. And then without a second glance back at him it bounded away into the distance.

6.

As he watched through the blood-soaked mat of his hair, Xhi began to despair, as the buck disappeared once again. For the first time in his life he began to doubt himself and his futile efforts to survive in the harsh world, and thought that maybe he was losing his strength. The blood from his wounds flowed down his tired body. Xhi suddenly felt weak, and slowly he sank to the ground and leaned his battered body against the tree. Was this his end, had he struggled so much just to fade away in this lonely place? Was this to be his fate? High up in the brilliant blue skies, the dark shapes of the vultures were gathering, their wings spread out like tattered shrouds for the dead.

Xhi looked down at the stream of dark red blood that flowed down his body, he watched it sinking steadily into the dry earth, his strength slowly ebbing away. He knew he had to stop the bleeding. With the

EVAM: ENTERTAINMENT VALUE ASSESSMENT MATRIX

last of his remaining strength he reached down and clawed into the blood soaked soil, scooped up a handful of the thick red earth and daubed it onto his wounds. And there he remained among the trees breathing softly, trying to hold to the last of his regaining his strength, and slowly losing all hope of life.

And then he felt a tickling sensation on the fingers of his right hand, which now rested over the small hole he had made in the earth when he had dressed his wounds.

Xhi looked down to see a small beetle hurrying over his dirt-caked fingers. Without a thought Xhi suddenly opened his fingers and the unsuspecting insect fell through them, down into the hole. The agitated insect tried to climb out, but the sides of the hole were too high, again and again it tried to climb from the hole. Xhi watched its futile efforts. They reminded him of his own futile efforts to catch the elusive Gemsbok. But then as he contemplated the small creature's frantic efforts, the look on his face changed to one of awe and wonder. Xhi continued to stare and the more the insect tried in vain to regain its freedom, the more intense the look of amazement and new-found purpose in Xhi's eyes became.

7.

That night Xhi did not stare into the radiant glow of the campfire, but instead paced around it in mute expectant exhilaration. His mate had made the fire in anticipation. And although he had returned empty handed and wounded, she knew he had somehow found a new power that would look after them all forever.

The rest of the starving tribe had gathered to watch Xhi's excited display, for as he roamed purposefully in and out of the flickering fire light, he brandished aloft a sharpened digging stick above his head and exalted over it with loud triumphant sounds. Xhi seemed to tower above them all as the dark shape of his magnified shadow moved, slid and coiled across the watchers.

Xhi was a sight to behold, the blood from the wounds on his head and shoulder had congealed into two black stripes down the length of his muscular frame and his sweat soaked body was covered from head to foot in fine red earth.

Slowly Xhi's mate approached him, almost afraid of the new man he had become yet she was drawn to him by a force beyond all fears. Cautiously she pressed herself to him in the firelight, gently quietening his agitated spirit, till at length he gave one last expectant cry, which seemed to be at once a greeting call of something new, and at the same time a glorious farewell. Xhi's mate led him away towards their sleeping place and the tribe dispersed. Tomorrow they would follow Xhi for he would catch the elusive buck. As he lay resting beside her, Xhi's mate stared at the dried black blood on Xhi's sleeping face, and she shivered. She thought he looked like death in his sleep, lost to her and all the world in the moment of his greatest triumph.

Act 3

8.

As the buck picked its way towards the trees it could not see the wild staring eyes of the tribe as they sat concealed in the thicket nearby. At their head was Xhi, and in his hand he held his digging stick. As he watched the buck moving ever closer to his tree, the hand that held the digging stick made tiny, involuntary gestures of scraping away at some unseen thing. Closer and closer it came. Some of the men in the group were finding it more and more difficult to remain where they were. It was the closest they had ever come to a Gemsbok. Xhi had to muster all his strength of will to hold them in their place with the stern look in his eye.

At once it seemed that either the buck would sense their presence and run, or one of the less controlled of the tribe would burst forth in wild pursuit. Suddenly the Gemsbok fell from sight in a loud crash of breaking twigs and leaves.

9.

Xhi jumped wild with triumph and rushed to the pit that he had dug beneath the tree the day before. The amazed tribesmen followed him. He reached to the edge of the pit and looked down at the vanquished buck. At last it was his. In Xhi leaped to claim his prize without a second thought. This was his moment of glory!

Alas, the prize was not to be his, but the other tribesmen's. For as he landed in the pit the desperate Gemsbok reared its head and drove its sharp horns clean through Xhi's wildly beating heart. Xhi was impaled by his dream of triumph. As he fell deeper into the hole, the dead weight of his falling body pulled the buck down with him onto the sharpened point of his digging stick, which he still held rigidly in his dead hands. And so there in the pit they lay entwined...the hunter and the hunted united forever.

The cry of joy that went up that late afternoon as the hunters returned to their camp with their prize was equally matched by the cry of anguish that went up from Xhi's mate as she beheld his lifeless body, borne into the camp in grave and solemn honour.

10.

Xhi lived no more, but forever his memory lived on as the tribe flourished and grew fruitful and sleek through Xhi's great gift. **They continued to use Xhi's pit to catch buck, but they made one new addition: they lined the bottom of the pit with the sharpened digging stick, in memory of Xhi and his great offering.**

Some time later, while walking along a rocky ledge, a buck was killed by a bolder that rolled down from the mountain above by pure coincidence. Word soon spread that there was a new method to catch the elusive buck and some even claimed to have hunted successfully in this manner. When times were hard and the buck was scarce, a lone tribe member, young or old, could be seen standing for days near the rocky ledge, waiting for the buck to be slain from above.

Addendum 2

Full set of EVAM Documentation

This EVAM documentation has been provided to all CILECT schools free of charge. The author has requested that any school wishing to make use of them are to please register their schools by emailing bata@filmdramaschool.co.za. The schools are requested to keep a track record of the EVAM forms using serial numbers. In addition please can the schools send any data from their experience of EVAM and send information through to bata@filmdramaschool.co.za for additional research purposes. It is recommended by Mr Bata Passchier that any school wishing to make use of these forms consider a 3 day introductory workshop to the programme before they make use of them. Please contact Mr Bata Passchier on

+27 11 482 8345 or bata@filmdramaschool.co.za for further information.

For instructions and guidance on how to use the documentation to assess the entertainment of a proposed production, e-mail the author, Bata Passchier, at bata@filmdramaschool.co.za



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EVAM SN: 0001A

Q1

Entertainment Value Assessment Matrix			V 5:
Production House	Production Name	Date	
Script Wrt:	E/E	Titles/FX:	E/E
Producer:	E/E	Casting:	E/E
Director:	E/E	Actor:	E/E
Prd Design:	EE	Actor:	E/E
Camera:	E/E	Actor:	E/E
Editor:	E/E	Promotion:	E/E
Sound Dsn:	E/E	Prod Acc:	E/E

Q2

EVA Panel	V 3:
Panel Chair:	P
Panel Narrative/Engagement:	P
Panel Performance/Emotion:	P
Panel Medium/Delivery:	P
Panel Aesthetics/Form:	P
Panel Control/Economy:	P

Q3

Target Market	V 6:
	Defined 0
	Broad 3
	Diverse 6

Q4

Final Production Model Score						V 3:
	B EVA	A EVA	T EVA	AR	VAR	D
Engagement/Narrative					1:	I V
Emotion/Performance					2:	E R
Delivery/Medium					3:	G A
Form/Aesthetics					4:	N C
Economy/Control					5:	E %
TOTAL						

Copyright Interstasis

EVAM SN: 0001A

Q5

EVA Panel Recommendations	V 3:	
Channel:	C E:	Contact:

Narrative:

Performance:

Medium:

Aesthetics:

Control:

EVA Comprehensive Reference

Narrative Blk/Unt:

Performance Blk/Unt:

Medium Blk/Unt:

Aesthetics Blk/Unt:

Control Blk/Unt:

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EVAM SN: 0001A

Table 1

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EVAM Component 1: Narrative/Engagement		Before	After	AR
1	Will the Conceptual Relevance of the narrative engage the market?			
2	Is the Conceptual Relevance clearly established and fulfilled?			
3	Does the narrative structure develop the Conceptual Relevance in each of the 3 acts?			
4	Are the events of the narrative visual and clearly accessible to the market?			
5	Does the narrative intensify though clear continuous escalation?			

EVAM Component 2: Performance/Emotion		Before	After	AR
1	Is the social restraint on characters' behaviour emotionally relevant to the market?			
2	Is the emotional relevance of characters established and fulfilled?			
3	Does the narrative develop characters' emotional relevance in the 3 acts?			
4	Is emotional development visual and clearly accessible to the market?			
5	Do emotional challenges intensify through clear continuous escalation?			

EVAM Component 3: Medium/Delivery		Before	After	AR
1	Do the shots visually translate and clearly communicate the narrative?			
2	Does shot design amplify the narrative establishment, development and fulfilment?			
3	Does sound design amplify the narrative establishment, development and fulfilment?			
4	Does the montage clearly translate and intensify narrative progression?			
5	Is there novel use of the film medium to enhance conceptual and emotional relevance?			

EVAM Component 4: Aesthetics/Form		Before	After	AR
1	Does the lighting and colour palette in the shots enhance narrative form?			
2	Do the composition and visual arrangement in shots enhance narrative form?			
3	Does the overall visual design narrative form for the market?			
4	Does the wardrobe, makeup, hair and styling enhance character form?			
5	Do the locations, sets and props enhance narrative and character form?			

EVAM Component 5: Control/Economy		Before	After	AR
1	Has the narrative been made conceptually and emotionally relevant to the market?			
2	Will investors want to access the market through this production?			
3	Have all disciplines shown competence to meet their production needs?			
4	Does broadcast time and packaging of the production meet market needs?			
5	Will the market's need to view this production escalate over the slot time?			

PRODUCTION BRIEF

Please prepare a production pitch that clearly addresses all the Entertainment Value Assessment questions listed below.

Your production pitch will be held on: Date: Time: Venue:

C1 EVAM P/B Condensed

EVA Production Brief Component 1: Script (Narrative)	
1	Clearly state the relevance of the central idea to the market and why it will engage them.
2	Clearly show how this relevant central idea is established and fulfilled in the script.
3	Clearly show how this relevant idea is developed throughout the 3 acts of the script.
4	Clearly indicate how the script has been made visually accessible to the market.
5	Clearly show how the storyline becomes more engaging by continuous escalation.

C2

EVA Production Brief Component 2: Performance (Emotion)	
1	Clearly state why the emotional growth of the main characters is relevant to the market.
2	Clearly show how this emotionally relevant growth is established and fulfilled.
3	Clearly show how this emotionally relevant growth is developed throughout the three acts.
4	Clearly indicate how the emotional development is visually accessible to the market.
5	Clearly show how characters emotional growth is challenged by continuous escalation.

C3

EVA Production Brief Component 3: Execution (Medium)	
1	Explain how your shots will visually translate and communicate the story/character line.
2	Explain how the design of your shots will amplify the progression of the story/character line.
3	Explain how your sound design will amplify the progression of the story/character line.
4	Explain how your edit will clearly translate and intensify story/character line progression.
5	Indicate Novel use of camera work / editing / sound that will enhance story/character relevance .

C4

EVA Production Brief Component 4: Design (Aesthetics)	
1	Explain how your lighting and colour palette choices will enhance the form of the story.
2	Explain how composition and visual arrangement in your shots will enhance story form.
3	Explain why your overall visual design will be appealing and accessible to the market.
4	Explain how wardrobe, make-up, hair and styling choices enhance character development.
5	Explain how locations, sets and props choices will enhance story and character form.

C5

EVA Production Brief Component 5: Management (Control)	
1	Summarise how you have made the story and character growth relevant to the market.
2	Summarise why this production will meet the entertainment needs of the target market.
3	Motivate your cast and crew's ability to meet all delivery requirements of the production.
4	Summarise why the broadcast time and packaging of this production meets market needs.
5	Summarise why the market need to view this production will escalate over the slot time.

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EVAM P/B SN:

Table 2

MOTION PICTURE AUDIENCE RESPONSE FORM Nov 2005

Production Name:

Class:

Date:

Serial Number: J305/13a

	MARK WITH AN "X" THE APPROPRIATE LEVEL OF COMPETENCY	Not at all	To a very limited extent	To some extent	To a good extent	Outstanding/ Definitely
1	Did the concept of the story interest you?					
2	Did your interest in the film intensify as the story progressed?					
3	Did you clearly follow the story?					
4	Did the characters in the story interest you?					
5	Did the events that happened in the story interest you and heighten your engagement in the film?					
6	Were the characters in the film believable?					
7	Did the actors fit their parts?					
8	Were you emotionally moved by the characters in the film?					
9	Were the characters well-established?					
10	Was there interesting and engaging character development throughout the film?					
11	Did the shots in the film clearly tell the story?					
12	Was the story-telling enhanced by the overall visual design of the shots?					
13	Was the story-telling enhanced by the sound and music used in the film?					
14	Was the story-telling enhanced by the arrangement of the shots used in the film?					

15	Was the camera work fresh and interesting to watch?					
16	Did the use of light and colour enhance the story-telling and make the film more visually pleasing?					
17	Was the story enhanced by the composition and visual arrangement within the shots?					
18	Did the overall visual design of the film enhance the story and was it aesthetically pleasing?					
19	Did the wardrobe, makeup, and styling of the actors enhance their characters in the story?					
20	Did the various settings used in the film enhance the story?					
21	Did you enjoy seeing this production and do you feel you got your money's worth?					
22	Would you invest in this production?					
23	Was the overall quality of the production impressive?					
24	Was attending this viewing a pleasant experience?					
25	Would you tell others to come and see this production if it was screened again?					

Addendum 3 Feedback from using EVAM

EVAM (VALA) has been implemented at AFDA - The South African School of Motion Picture Medium & Live Performance for 7 years. EVAM (VALA) is a Value Learning Assessment system that makes learning inputs market related. EVAM (VALA) provides a meaningful integrated system for student progress reports. EVAM (VALA) to AR has achieved less than 5% variation. EVAM (VALA) provides a meaningful integrated system for student progress reports

In addition EVAM has also been implemented at SABC – The South Africa Broadcaster and has been in used by the drama commissioning editors of 3 channels for over 1 year now. In the first quarter of 2006 the Commissioning Editors convened to discuss the merits of EVAM, and below are some of the findings.

Mokopi Mothoagae: Commissioning Editor (SABC) CONTENT HUB

"EVAM provides necessary tools to interrogate concepts in depth. It has provided me with a repertoire of questions that allows me greater room to interrogate the possible success of a property without having to rely solely on gut instinct, personal choice or mandate. Judgements made are based solely on audience needs and suitability for the target market."

Rosa Keet: Commissioning Editor (SABC) CONTENT HUB

"Judging creative work is highly subjective because there is no absolute measure for creative excellence. It is also dependant on fundamental difference of opinion, differences in taste, culture, ideology, religion and many more things. In the EVAM process the questions asked about the relevance of the project covers the total production process including the script. It can help to pinpoint whether or not the idea is a good one or to help turn a good idea into a great one. It will also pinpoint weak areas and different approaches on solving problems."

Andile Genge: Commissioning Editor (SABC) CONTENT HUB

"This has helped me a lot in determining the value of how scripts are developed. It gave me a critical theoretical foundation to start interrogating narrative and employ elements such as "social restrains, cliff hangers, mid points etc" in creating unique and gripping dramas."

Nirvana Singh: Commissioning Editor (SABC) CONTENT HUB

"The questions posed in the EVAM are very useful to ascertain the work that the producers have done in interrogating their concepts. It also clarifies whether the producer/writers understand drama structure, in line with creative story telling to the benefit of the audience."

Neo Mapetla: Commissioning Editor (SABC) CONTENT HUB

"One of the core ideals of the EVAM is to give the commissioning editors tools with which to assess programmes. The scientific calculations allow us to evaluate each process of making the programme. Because of the empirical tools used, we are able to locate specific problems within the production. We have a foolproof method of creative programming that is relevant and entertaining. I have relied on EVAM specifically for soap operas. It was tricky deciding what type of storylines would be appealing. Through this process, we are able to eliminate confusion between ourselves as commissioners as well as the producers as we are now using terminology that is clear to all parties who are involved in the process. I particularly liked the questions around control of the production. It is extremely useful to know how the producers intend working within the budget and how they will utilize it."

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