

## Programme overview

### Sunday May 7th

18:00-20:00 Arrivals, registration, welcome cocktail

### Monday May 8th – Lillehammer Hotel

09:00 Registration

09:30 Welcome

10:00 Morning sessions: How do we teach? (part 1)

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The meeting between the filmmaker and the prospective filmmaker – the student is to become a colleague. Plenary sessions and small-group workshops (including breaks)

The process for each session is the same: there will be an introduction to the session and the topics to be discussed. The groups are distributed and each group is given a google document where they are to write key points from their discussion. While the participants work in their groups, the 2-3 session hosts stay on stage, monitoring the online documents and collating the written discussions into one documents shown on the screen. The hosts are then responsible for holding the discussion going and summarising at the end of the plenary.

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*Detailed programme:*

*1000-1030 – introduction to the session by Fredrik Graver, followed by division into groups*

*1030-1200 – discussions; topics to consider:*

- *From professional filmmaker to pedagogue.*
- *The student-teacher dynamic*
- *Dealing with students of different technical skills and competencies in the same group*
- *How does one enable active professional practitioners to become professional teachers?*
- *What are the pros and cons of teaching specialized craft skills in contrast to 'integrated' artisanal artist/filmmakers?*
- *Are teaching documentary and fiction so different?*
- *Mistakes – to what extent should students be allowed to do things the “wrong” way?*
- *Product vs. process – which to emphasise and when. Why?*
- *The relationship between feedback, evaluation, and learning*
- *How do you measure talent? Can you measure artistic development?*

*1200-1300 – plenary summaries from groups*

13:00 Lunch

14:30 Afternoon sessions: How do we teach? (part 2)

The influence of the digital on techniques, on resources, on discipline, on pedagogies. Plenary sessions and small-group workshops (including breaks)

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*Detailed programme:*

*1430-1500 – introduction to the session, division into groups*

*1500-1630 – discussions; topics to consider:*

- *Moving from film to digital capture: what has been the impact on teaching?*
- *Who is the lab?*
- *New skills for new technologies – the balance between the traditional and the new.*
- *Can one teach filmmaking online? What are the pros and cons?*
- *General filmmakers vs. specific disciplines working in teams.*
- *Adapting traditional programmes to meet the challenges of new technologies, platforms, audiences – how far to push the envelope?*
- *Is there a need to educate traditional “filmmakers” to meet the future of audio-visual media?*
- *What approaches do you use? “learning by doing”, master-apprentice, etc.*
- *Does your school provide pedagogic training for teachers? What does it look like?*
- *Do you and the other faculty come from a practical or theoretical background? What effect does this have on teaching?*

*1630-1730 – plenary summaries from groups*

17:30 End of day

17:30-1830 Special session: VConnecting.  
4-5 participants will connect with off-site participants via Google Hangouts to discuss the topics of the day.

Evening No set programme for the evening, but there will be the possibility of signing up for a walk around Maihaugen (northern Europe’s largest outdoor museum) or a visit to the Lillehammer Art Gallery.

**Tuesday May 9th – Lillehammer Hotel**

10:00 Morning sessions: Why do we teach?

Topics to discuss include: the relationship between training and education, encouraging mistakes, censorship of student films, ethics, among others. Plenary sessions and small-group workshops (including breaks)

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*Detailed programme:*

*1000-1030 – introduction to the session by Rod Stoneman, division into groups*

*1030-1200 – discussions; topics to consider:*

- *Are we training students for specific jobs or are we educating them to enter a community of filmmakers? What's the difference?*
- *The relationship between the film school, the filmmaking community and industry, the broader arts and culture community*
- *Are there useful mistakes?*
- *Should the focus be on the films the students make while at school or should the focus be on preparing them to make films after they are done? Why? What does such a shift in emphasis do with the curriculum?*
- *Are there limits to what students can make films about? Should there be?*
- *The best student films engage with the outside world – how can we encourage this?*
- *Would it be politically correct to 'censor' a misogynist student film?*
- *The power of the image: do we prepare students for the ethics of creating moving image stories?*

*1200-1300 – plenary summaries from groups*

13:00 Lunch

14:30 Afternoon sessions: What do we teach?

What do we teach? Questions of culture, history, ideas (theory?), industry vs. art, and more. Plenary sessions and small-group workshops (including breaks)

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*Detailed programme:*

*1430-1500 – introduction to the session, division into groups*

*1500-1630 – discussions; topics to consider:*

- *What is the responsibility of a film school to the national cultural context?*
- *Is film industry or art? Does it matter? How does this affect teaching?*
- *Are ethical (political?) questions an integral part of film production training?*
- *What is the role of students' video essays - thinking critically about film through images and sounds?*
- *Should we encourage students to criticize, challenge and change the industry?*
- *Is it necessary to introduce a broader historical-cultural context to the students? What can this look like?*
- *Examine the relationship between a practical filmmaking approach and film theory. Art history. Cultural theory.*
- *What about other disciplines? Eg. law and the rights of the creator, psychology, organisation and management theory. Others?*

*1630-1730 – plenary summaries from groups*

17:30 End of day

- 17:30 -1830 Special session: VConnecting.  
4-5 participants will connect with off-site participants via Google Hangouts to discuss the topics of the day.
- 19:30 Group dinner (included in Conference fee)

**Wednesday May 10th**

- 09:00 Transportation to the Conference venue
- 09:30 Tour of the Norwegian Film School facilities (5-6 groups with student guides)
- 10:30 And beyond...? – Summaries from the previous two days.
- Is there the foundation for building a European academy for film school teachers?
  - Formal and informal networks
  - International training programmes
- 12:00 New initiatives
1. The Artist as (Film School) Teacher
  2. Building relations outside Europe
  3. others? Presentation of CEFIMA, invitation for others to present new initiatives.
- 13:15 Lunch and departures