CILECT NEWS

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SCHOOL'S BEST KEPT SECRETS

Best Kept Secrets

NFTA, Amsterdam,

20-23 November 05

Amsterdam

The conference in Amsterdam follows on from the successful event in Bratislava, which was organised by Zuzana Tatárová and Renen Schorr. The theme *How to challenge the imaginative power of students* invited the participants to share unexpected examples and take part in a stimulating exchange of thoughts. The list of participants was impressive as were the presentations that were given.

We did our best to offer you a programme that was both interesting and diverse, with plenty of room for the presentations, but also for a couple of external activities. We visited, for example, the Film Museum, had meetings with representatives of a number of film production companies and with the staff of Binger Filmlab, took a boat tour through the city's canals and have had dinner at Jamie Olivers' *Fifteen.*

This publication will help to spread the secrets shared. We hope it will further deepen collegiality and friendship between those who are responsible for film education. After all, we share a common goal, which is to continue improving film education and ensure a flourishing film culture all over the world.

Marieke Schoenmakers,

NFTA, Netherlands

Amsterdam

KEYNOTE ADDRESS

HOW TO CHALLENGE THE IMAGINATIVE POWER OF FILM STUDENTS?

Keynote Speaker Peter Delpeut

It is both an honour and a heavy responsibility to open this conference.

Being together here as a family of cinema, we all know how important the opening of a film is. In good films, and even in bad films, the first five minutes contain everything the film is about in a concise way and even better: in a teasing, inviting, seductive way. The opening of a film says: "here are the ingredients, this is the language we are going to use, hop on the train and join our ride". That sounds easy. But we all know that this is perhaps one of the most difficult parts of making a film. And we also know that if the first five minutes aren't right, it will be difficult to keep your audience on board.

So it is my task to come up with something that keeps you all on board. Not for 90 minutes, but for three days.

I was asked to open this conference because in the last school year I was appointed as an 'artist in residence' in this school. My assignment had more or less the same title as this conference: How to challenge the imaginative power of film students?

I was surprised with the request that I be the NFTA's first 'artist in residence', as I have hardly any teaching experience in film. I am a filmmaker, not a teacher. I felt that I was an outsider in the field of education. On the other hand, being educated as a philosopher — although in a far away past, some 25 years ago — I knew that the best position to make an analysis of a problem or situation is from the outside.

When you are involved, when you are part of something, your thinking and acting is regulated by the self-evident. Not because you are stupid or superficial, but because it is the only way to survive. The self-evident guides us through our lives. It gives a certain transparency to our acts.

Most of you here together are people of the shop-floor, full time teachers with a massive experience, full of detailed knowledge about how to approach film students. So I decided to make a modest contribution to this conference, by pointing out to you the self-evident.

Most of what I have to say you will easily be recognise as what we call in Holland 'open doors', which means stating the obvious. But I like 'open doors', especially when it takes an effort to see them, and even more when they're not always as open as people think.

It is my intention to give you a framework in which the question of this conference: How to challenge the imaginative power of film students? can be understood.

Let us begin with a simple diagram, or blueprint that more or less locates the positions and questions involved in the subject of this conference. (see below)

I think there are two typical student films. Both are clichés and never will be found in there purest form, but they are helpful for my blueprint:

1. The student film that can be compared with the adolescent poem: heavy, unarticulated emotions, highly autobiographical, baroque, an outcry, and with hardly any consistent form. (I think that some titles and students out of your experience have just come to mind.) You could say that these films are only personality.

In any school year there are at least one or two students who are the kings of this genre. Most of the time these students are cherished by only a few teachers. The students who make these films are recognised by those teachers as creative, personal, daredevil, emotional and above all vulnerable. They are considered to be fragile talents who need to be protected.

Most of their other teachers think they are a pain in the ass. They break every thinkable rule, they are egocentric, not to say selfish, and they create chaos in the difficult and regulated process of making movies.

I must admit that I have a weak spot for these films and the students who made them, but not so weak a spot that I consider there films as great films. Most of the time they lack form and consistency. There is no control over the story and emotions. These highly individual ingredients are just there, mixed but uncooked. But I see them not so

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much as films, as more as documents. They are documents of youth, of emotional development, and on that level they can be extremely moving.

2. The other cliché student film is the opposite of these documents of adolescence or puberty.

These films are craft, and only craft. On a technical level everything is perfect: glossy lightning, spectacular camera movement, impressive sets and locations, bombastic sound effects and music. These films are the playground of technique. The students are playing around in the kindergarten of film making, and inevitably the reaction to these films is that they have nothing to tell.

This is an interesting genre, especially for the Netherlands Film Academy, because our school has the reputation that its final exam films are mostly technical perfect, but of little substance. I think that this image has already become a cliché, confirmed year after year by the Dutch film critics, and like most clichés, it's only half true.

Why should we take this critique negatively? One can also say that the school has managed to train its students to a high level of technical standards, and that these students are competent to find their place in the audio-visual industry. Every creative producer or director can get what he wants from them.

However, in my opinion the aim of this school, and every film school, should be more ambitious.

I have a great respect for technique. It is the language of the filmmaker. But as we all know, it is not the words that matter, but how we combine them, and what we have to say with them that is important.

The premise of this conference points to the fact that we have higher ambitions, ambitions that transcend technique and the desire to teach more than craft.

How to challenge the imaginative power of film students? It is an intriguing question. Where do we locate this imaginative power? Do we find it at the level of personality or at the level of craft?

During the period of my appointment at the Netherlands Film and Television Academy, I frequently felt there was a misunderstanding about the location of the imagination. This misunderstanding is, I think, connected to a fundamental misunderstanding about art, which in turn is connected to the romantic image of the artist.

The misunderstanding is that the imagination is solely located on the level of personality. It is a strong cliché that the real imagination is associated with individualism, artistic autonomy, personal emotions, and deviant behaviour.

If it is weird, it must be imaginative, and it must be art. Personality and Art are assumed to be synonymous.

At the other end of the spectrum, on the level of craft, you find an overreaction to this romantic idea of art. To protect there positions, not to mention their egos, there are people who subscribe to the idea that making a film is only labour that can be learned as rules and recipes.

I exaggerate for heuristic purposes, to draw a sharp contrast between the positions.

So, where do I locate imaginative power? I think it is located somewhere between personality…and…craft.

That is to say: imagination is a process of translation. It's about how to translate the ingredients of the personality, i.e. the story that has to be told and the urge to share individual emotions and ideas with an audience. How can personality be translated to something that is more than an individual or personal outcry.

The essential bridge in this process of translation is craft. The elements of craft bring the personality into communication with the audience.

This brings us to the following diagram.

[ART]   [LABOUR]

PERSONALITY - CRAFT AUDIENCE - IMAGINATION > COMMUNICATION

[IDEA] [LANGUAGE]

I think we should replace the word "art" with "idea," and "labour" into "language." These words are less infected with this hidden ideological fight between art and labour. They show the direction of the imagination.

I warned you that I would kick in 'open doors'. I've told you the self evident.

Exercises

I will give you some examples how this diagram of 'open doors' can illuminate self evident directions that to me seem to go in the wrong direction.

With this diagram in hand, it was quite easy

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KEYNOTE ADDRESS

HOW TO CHALLENGE THE IMAGINATIVE POWER OF FILM STUDENTS?

Keynote Speaker Peter Delpeut

to recognise an odd practice at NFTA.

This school makes a big thing of exercises in which all the disciplines are involved in making a film work together. You could say they are simulations of making a film, and they move from 5 minute exercises to longer and more complicated pieces. The whole practice is well thought-out.

However, what I considered as odd was that most of these exercises had solely technical parameters. The limitations and regulations of these little films were indicated solely with technical boundaries such as length of shooting, choice of stock, equipment, crew, location, number of actors. Of course, part of this was a variety of risk-management, and the other part was motivated by the sense of an honest division of means. All students are equal and all students deserve an equal chance. Very understandable, and certainly very honourable.

But it seemed strange to me that the content was free, unlimited, within the technical limits of course.

What kind of signal does this give this to the students? It would seem that technique, or craft comes before content, personality. I think the signal should in all cases the other way around. Content, personality, comes before technique, craft.

My suggestion was and is that the school should come up with thematically-driven exercises, and the technical/linguistic support should be dependent from the choice of content. For this is the direction of the imagination: from personality to craft to audience.

This brings us back to the diagram. It points out to us another important issue that influences the education of imagination.

Filmmaking has a strong practical tradition of division of labour. It is quite easy to lo-

cate the script writers and the directors on the level of personality. They come up with the stories and they are the starting point of the process.

But in this diagram it is clear that they can only reach the audience through craft. It is the disciplines of camera, sound, design and editing that provide the language. In the process of translation the imagination is involved from both sides! The imagination is, so to say, a meeting point of personality and craft.

[ART]   [LABOUR]
PERSONALITY   CRAFT   AUDIENCE
----> IMAGINATION   MEETING POINT
 -----> COMMUNICATION
[IDEA]   [LANGUAGE]

I stress this, because I was very often surprised by a certain artistic animosity between the domains of personality and craft, equally by students and by teachers. It was as if there was a fight about who really is making the movie.

To me it is clear where the film is made: at the meeting point, where the imagination of personality and craft are shared.

NFTA is organized along the traditional lines of the division of labour in the audio-visual industry. Every discipline has its own curriculum, and the curricula come together in exercises and student films. It is clear that every discipline has the responsibility to educate its own students.

But with reference to our diagram, it is similarly clear that the different disciplines have even a higher responsibility to educate the students from the other disciplines.

A film school has to make clear to its students that a film is made at this meeting point. Now, very often the students meet at the moment of making a film. We all know this is a moment of stress, chaos, nervous break downs, and not a moment of clear thinking.

That is why I promote the idea of bilateral education. Bring together students from two disciplines, let them work together on exercises, and teach them how to communicate with each other, without the load of all the other disciplines.

HOW TO CHALLENGE THE IMAGINATIVE POWER OF FILM STUDENTS?

NFTA has some nice examples of these bilateral exercises, but they are ad hoc. It is my suggestion that this idea of bilateral education, systematically directed be at the heart of film production education, because on this bilateral level, the students will enter the heart of the process of film making. They will be at the meeting point, the location of the imagination. Here the students can learn to share a language and they can learn the specific demands and challenges of the imagination that are important for certain disciplines that are not their own.

I end with some more 'open doors'.

Craft without personality is empty, as is technique without content.

Content without imagination, which means without the use of techniques of all the departmens involved in the process of film making, is useless, because it is non-communicative. If you can't reach an audience, what's the point of trying to tell a story?

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Keynote Speaker Peter Delpeut

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Un Plan pour Rien (A Shot for Nothing)

Roger Crittenden, NFTS, Beaconsfield

Students can always surprise us, and this is never more true than when you discover what they connect with from the past of cinema, like Mexican students finding Humphrey Jennings World War II morale-lifting documentary *Listen to Britain* the most inspiring film they had ever seen.

Once in a while an idea, a thought, or even a chance remark can make you think afresh about cinema, like the phrase *un plan pour rien*, or a shot for nothing, which was said to me by Yann Dedet, the French film editor, when we were talking about his career. Yann's first credits were with Francois Truffaut and he has since worked with many great French directors including Maurice Pialat and Cedric Kahn. Recently he wrote and directed his own first feature.

But the filmmaker to which he referred when he said 'a shot for nothing' was Jean-François Stévenin, for whom he cut *Passe-montagne* and *Double Messieur*. Stévenin, who was a part of the Truffaut family for years before establishing himself as an actor and a director, makes films in which conventional narrative is hard to discern, but if you stop looking for the plot they are very revealing slices of life.

In fact Yann said, to emphasise his point, better still than a shot for nothing, is a sequence for nothing and his ideal would be a film for nothing!

If you are wondering what the he was talking about I have to confess that at the time I had no idea. Subsequently I have come to believe that Yann's instincts about cinema are profoundly relevant to the development of young talent and the health of future filmmaking.

If you think about what remains with you after experiencing most good films, as often as not it will be a moment, an image, at most a sequence that connected you with the emotional undertow or the life of a character- even if at the time the effect was only experienced through the hairs on the back of your neck.

If you are able to subsequently analyze this moment or sequence, it is unlikely to have any direct bearing on the plot. Indeed, given half a chance, an eagle-eyed producer would have cut it out of the script as redundant, before the director had a chance to shoot it.

In essence I believe Yann was talking about letting a film breathe, ideally reaching that point where we the audience feel that the characters have a life beyond the film and are not just mechanical pawns in some director's manipulative grasp.

Perhaps what we are dealing with here is 'emotional memory', as actress Juliette Binoche calls that special quality about an experience which still moves us, even many years later, and which the actor strives to evoke. Whatever it is, I have come to the conclusion it is something that matters in our lives and certainly should not be ignored in our education of filmmakers.

What we risk is not a failure to release the creative imagination of our students but the all too probable strangulation of their ability to feel and translate those feelings into memorable moments on screen.

How do we risk doing this, you might ask? I believe that every time we write a class schedule which promises to deliver the mechanics of conventional filmmaking, be it how to format a screenplay or editing housekeeping for the Avid, we risk sucking the lifeblood out of the talent in our hands.

That is why some colleagues at the National Film and Television School in Beaconsfield invented something called the "Spring Circus"-mostly because it was the time of year when it fitted our schedule- though I suppose the rebirth that every spring represents is a nice metaphor for the intention of this fortnight of activity.

'Circus' neatly describes the kind of melange of activity, which was programmed. It has also been described as an opportunity to 'think outside of the box'. For example the students, in mixed groups of specialities, do masks workshops or sing, or invent stories based on the contents of a suitcase and so on.

In effect, what this does is interrupt the flow of their curricula, and it definitely does have some positive effects. In particular, it encourages the students to see each other in a different light and especially without the label of their specialisations.

It was in this context that I developed the notion of 'Interrupted Narratives'.

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I have long been frustrated by the effect of classical dramatic theory on most students. In my view, the application of Aristotelian principles to cinema has always been questionable, and the opportunistic partial application of Aristotle is even more reprehensible. We love the idea of the three acts, and the notion of the protagonist, but does anyone bother with the three unities of time place and action? For Aristotle it was a sine qua non of dramatic form. Even more important was the audience's pre-knowledge of the narrative's outcome. For Aristotle, history and mythology were retold to reinforce the stability of the city state. Is that how we use cinema?

Most gross is the fondness for violence and lewdness in our cinema- both of which would have been anaethema to the ancient Greeks. It had no place on their stage, since drama was about cause and effect and not the intervening action.

Despite all this, we persist in teaching dramatic form as if the social and cultural context had remained the same since the Ancient Greeks, and you will have noticed that I have emphasised the discrepancies to show how mechanistic we have become. I say we without wishing to imply that all institutions have the same approach. I recognize that there may be alternative approaches to teaching dramatic form.

The strange paradox is that the best of European cinema has for a long time ignored Aristotle and learnt from other forms, which have been developed in fictional literature. For example, discursive or episodic narrative, which go back to Miguel Cervantes' *El ingenioso hidalgo Don Quixote de la Mancha*, and Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman*. Of course, we must not forget Homer and the first road movie- *The Odyssey*!

In 'Interrupted Narratives' I attempt to demonstrate that even if the storytelling is conventional, a solid structure actually allows and benefits from the liberal use of diversion to give colour and a heart beat to the film.

For instance, the most banal diversion is the musical interlude. If you can remember *Raindrops are Falling on my Head* from George Roy Hill's *Butch Cassidy and the Sundance Kid*, you will know what I mean. Look at that sequence closely and it is impossible to recognise the performances, especially Paul Newman's, as having even a vestige of the characterisation in the rest of the film, so far is this sequence from the plot.

A similar moment occurs in Peter Weir's *Witness*, when Harrison Ford is working on his car and his radio springs to life, provoking a sing-a-long and a sort of dance with Kelly Macgillis. In this case the interruption does at least function to bring them closer.

Much more sophisticated is the scene in Elia Kazan's *Viva Zapata* when Marlon Brando as Emiliano Zapata, is being cross-examined by the family of the girl he wants to marry.

The passionate revolutionary adopts the pose of the courteous suitor, obliged to play aphoristic word games, whilst waiting to know if the ruthless dictator Victoriano Huerta_has left the country. Here the sublime writing talent of John Steinbeck conjures up an interruption to the narrative, which integrates the romantic sub-plot into the fabric of an action film.

The stories behind scenes that stand out are legion. Many directors will claim that their favourite scene bit the dust before shooting or in the edit room, victim of producer hegemony.

One that survived was the love scene between Julie Christie and Donald Sutherland in *Don't Look Now*. It wasn't in the script and director Nicolas Roeg invented it on the spot. When the attempt was made to recut the scene, it refused to respond to the skill of the editor…or so the story goes.

A few other examples: in Joseph Losey's *Accident*, written by Harold Pinter, Dirk Bogarde's encounter with his old lover, played by Delphine Seyrig, is in a totally different style from the rest of film. It represents a psychological as well as a physical interruption

In Philip Kaufman's *Unbearable Lightness of Being* Tereza's (Juliette Binoche) nightmare vision of Tomas' (Daniel Day-Lewis) lovers, is interrupted by the invasion of Prague and the use of archival film shows how a discursive novel can be the raw material for non-conventional cinema.

In *Phantom of Liberty*, Luis Buñuel's surreal narrative uses conventional film grammar to convey unconnected and irrational moments.

Discussing these rogue scenes with students, who by the way, immediately demonstrate their own effective emotional memory by coming up with several scenes of their own which are plotless, gives them licence to conceive for the medium in a more liberated and creative way.

It is only one small contribution to stimulating their imagination, but using the history of the cinema in this way is a healthy reminder of the rich heritage from which they can draw inspiration.

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Roger Crittenden, NFTS, Beaconsfield

Amsterdam

PROGRAMME VERSUS ANTI-PROGRAMME

Steve Mardy, LSFPA, Leeds,

In the last 5 -10 years in the UK, there has been an upsurge in interest in higher education teaching methods designed to improve taught crafts. Teaching approaches that correspond to the techniques of reading and evaluating film or TV drama screenplays are of specific academic interest. The discussions that have followed   proved fruitful and have been written about with enthusiasm Words like: original, inspiring, and realistic (in the market sense), learned and wholesome, are warmly welcomed as opposed to the disappointing descriptions like: derivative, unexciting, unrealistic, naïve and incomplete that have been used when evaluating a finished film. Many from within the industry including script editors, producers and other executives in addition to colleagues at LeedsMet and elsewhere have expressed their disappointment at the standard of scripts in the UK.

At the School of Film, Television and Performing Arts at Leeds Metropolitan University, undergraduate film students wish to succeed in what has become a commodified system higher education. The market mechanism is common in many post-1992 British universities, and is rapidly increasing. Given the market-driven environment of post-Thatcher higher education, how can we challenge students to utilise their imagination in order to experiment? How can we inspire them to break away from the prevailing approaches, which tend to encourage students to standardise their practise by following tried-and-true formulas?

There are few revelations or 'tricks of the trade" to be found at LeedsMet Film School, despite its continued recruitment of a wide range of students, from the U.K. and across the world. Newer more intuitive approaches are appearing, despite the limitations sometimes experienced in the 'market-based' course approach.

I want to discuss two recent examples of what I call "programme" versus "anti-programme" practices experienced by LeedsMet students

A colleague who is a professional filmmaker has noted that Programme versus Anti-Programme can be described as follows:

"From the postgraduate perspective in particular, I would offer for discussion the notion that 'At MA level, with a practice-based course, there is much to be gained by assuming a philosophy that the Course itself should actually be a functioning part of the Industry it serves, rather than being only a preparation for it.'" (MA Production staff, 2005)

> Given the market-driven environment of post-Thatcher higher education, how can we challenge students to utilise their imagination in order to experiment?

At the centre of his premise is a concern for the knowledge and direct production skills that each postgraduate student filmmaker acquires in the program. It also suggests that the market-based course philosophy of our university allows a combination of academic study and workplace experience. Of course the fulfilment of the film project itself for its producers can offer greater opportunities after its initial graduation screening. The true measure of practical film projects is the extent to which they are recognized among the works of other practitioners in the industry.

My colleague went on to add,

 "The 'rich creative pool' of camaraderie within a film school provides a fertile yet shepherded opportunity for building confidence and generating meaningful work as a bridge to professional life". (MA Production staff, 2005)

He concluded by saying that,

"Success in international competition, success in the job marketplace, regional success and success with awards like our BAFTA nomination ("Goodnight") are fair indicators of the effectiveness of this policy." (MA Production staff, 2005)

Wider exhibition of film projects can have significance for the student after graduation. The short feature film 'Goodnight' (2003) had success regionally and nationally, as did other projects such as the Kodak Commercial Award winning 30 second spots.

In brief, my colleague's position advocates that the film school should be a functioning part of the Industry it serves, rather than being a preparation for a career in the industry.

The Kodak Commercial Award films (2001-2004) broke away from the common standard approaches of filmmaking. The students produced what clearly looks like a 30 seconds corporate TV commercial, delivered with the zest of the unreal. They are clearly imaginative original piece of practical coursework.

The Programme at the LeedsMet Film School is formally defined by:

 1. The University Prospectus

2. Film School ethos

3. Course Rationale

4. Course Philosophy

5. Aims & Objectives

The definition of Anti-Programme – and how to recognise it

The anti-programme ethos is easy to recognise. What continues to be practiced by students at Leeds Metropolitan University regarding anti-programme practice is not a 'best kept secret' within the university.

Our undergraduate anti-programme is not a specific pedagogy aimed at teaching beyond the boundaries of usual teaching methods. We don't have the time to plan and provide this. As lecturers, we would probably feel intimidated by external forces like departmental budgets if the curricula ventured too far from the programme as defined in the curriculum. But the anti-programme isn't a completely intuitive approach either. We work within the demands of the 1:40 teacher to student ratio, and the predefined course documents. But we investigate, through trial and error, where the curriculum provides us with some space for an alternative methods of teaching, learning and assessment. We hope to enhance each student's awareness of his or her creative potential, dignity, ambition, and confidence to express themselves

It is at the margin of curriculum design that students can begin to disclose the 'best kept secrets' located in their cinematographic imagination from their scripts. The flexible advantage of the anti-programme approach happens in spaces within the existing guidelines of the programme.

Lecturers at Leeds Metropolitan University film school normally practise from the centre of their various disciplines, but the reality is that for a move away from the centre to happen, coursework needs to be realistically financed in every sense.

In our school, sustained funding of anti-programme film projects can only be secured by number of externally defined factors:

* The numbers of returning student each year.

* In 2005-06, increasing student numbers

* Higher Education Funding Council subsidy

* Access to institutional financial resources,

* Adequate staff support.

Without such support, there is virtually no chance that an alternative "Anti-Program" can exist within the existing curriculum.

Today, in 2005-06, the employment factor is crucial. In the UK, Higher Education is not cheap. The increase in cost will mean higher debt incurred by students. It will also mean that there will be an urgent need by graduate students to pay off their debt by gainful employment circumstances as soon as they graduate. Earlier in a students' undergraduate life, their critical and creative awareness and experimental filmwork can be matched only by their ability to live and work in an industrial context at a later date. Also, students will have to be prepared for what industry needs in terms of skills in certain technical specialities.

Our approach may not sound particularly bold or original, but as I've stated, but the impact of the current economic climate in UK post-secondary education is a delicate one that is in constant transition. As course and programme leaders, lecturers, technical demonstrators, administrators and practitioners, it is our duty to provide many more opportunities, and to help identify and point the way for those who follow us.

Steve Mardy, LSFPA, Leeds,

Amsterdam

Steve Mardy, LSFPA, Leeds

Appendix 1:

The University Prospectus . (Published 2004)

The philosophy of this course is to be a centre of excellence in developing the skills, creativity and critical awareness of the students in a manner and to a level whereby they may have a credible opportunity to pursue careers as professional writers, development personnel, creative producers, directors, writer/directors, and literary agents, or even as editors of film and television fiction with broadcasters or publishing houses.

Appendix 2:

FdA Course Rationale. (Published 2001)

'The foundation degree will respond to this need by equipping students with the combination of technical skills, academic knowledge, and transferable skills that employers are increasingly demanding. Foundation degrees will be valued HE qualifications in their own right, equipping people with skills for tomorrow's jobs.

Appendix 3:

FdA Course Philosophy.

The philosophy of the course is to develop the technical skills, academic knowledge and transferable skills of the students in a manner and to a level whereby they may have credible opportunities of gaining entry-level jobs in film and television production and be able to take responsibility for their own career development and prospects through the application of self-reliance and enterprise skills that will enable them to manage the process of career progression and effective learning.

Appendix 4:

Aims of the course.

To appeal to individuals from a diverse range of cultural and economic backgrounds and levels of achievement who have a desire to work in film and television production.

To meet the skills needs of the industry through a regular involvement of employers and industry bodies in the review and development of the course and through setting the learning outcomes for the specialist modules at each level according to the standards determined by Skillset, the National Training Organisation for the film and television industry.

To promote ways of teaching and learning that encourage an imaginative and enthusiastic engagement with the tasks and foster a spirit of entrepreneurialism.

To develop the creative potential of each individual to serve his/her craft areas and to encourage self dignity, ambition and the confidence for self expression.

Appendix 5:

MA Production Staff quotes (2005).

"From the postgraduate perspective in particular, I would offer for discussion the notion that "At MA level, with a practice-based course, there is much to be gained by assuming a philosophy that the Course should actually be a functioning part of the industry it serves, rather than being only a preparation for it."

"The 'rich creative pool' of camaraderie within a film school provides a fertile, yet shepherded, opportunity for building confidence and generating meaningful work as a bridge to professional life".

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Appendix 6:

Film School ethos. (Published 2004)

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CONCEPTUAL SOUND ADDS CONTENT TO PICTURE: ABOUT SOUND DESIGN

Sound in the world of cinema is a very broad term, but even without pictures, sound remains fascinatingly complex.

Physically, sound is nothing short of a disaster. It has a transmission rate that is ridiculously low in comparison to light (340.3 meters/second versus ca. 300 **million** meter/second) so at the back of a reasonably large theatre, the sound may appear to be out of sync with the image.

The bandwidth of visible light is equivalent to approximately one octave, but the range of frequencies audible to the human ear spans no fewer than ten octaves, which amounts to wavelengths varying from 17 metres to 1.7 cm. Sound requires a transmission medium and, contrary to what popular science-fiction films would have us believe, it *cannot* exist in a vacuum.

Technically, sound can prove highly complicated. Technology in mixers, recorders, microphones, cables, transmitters, headphones, loudspeakers, acoustics etc. reproduced in mono, stereo, or surround, but always totally immersive. In addition to analogue technology, we now have digital technology's simplicity of all those 'zeros' and 'ones'. This has unleashed a true revolution in the field, enabling recording and reproduction equipment ranging from CD, to DVD and SACD to the latest MP3 players and hard disk recorders. Digital technology appears to offer endless possibilities.

Physiologically, the human hearing organ is still partly unexplained. *Precisely* how it works still remains a mystery! What we do know, however, is that our ears have an astounding dynamic range, our hearing is omnidirectional and we are extremely adept at identifying the direction of the source of sounds we hear, which can prove highly beneficial when one is hunting for prey or searching for a partner!

Sound with picture offers a vast range of additional possibilities and variables, which students have to explore, thus rendering it even more complicated. Until recently, Sound Design was not part of our curriculum. Thankfully, we now have a period of three years in which to acquaint sound students with all the content, theory and practical aspects of sound recording and editing for documentary and fiction film, resulting in Sound Design for Film. But surely three years is too short.

Sound Design by film academy 'sound students' is not perfect, by definition!

Does this imply that our highest qualified – perhaps even brilliant – sound student *could* add the *perfect* Sound Design to '*accompany*' film academy productions, if only we had more time? No!! It's impossible!! No matter how adept the sound student might be in performing his or her work, there will always be something missing in a film that was not conceived with sound in mind. Sound people have learned to live with 'unheard', 'misunderstood' and 'unconscious' sound in film, and despite the fact that film critics, the public and even the best film professionals rarely breach the topic of 'the sound', Sound Design nevertheless proceeds to do its delicate job in some films.

What is unbearable to any Sound Designer is when sound is not used. Sound offers no scope whatsoever for creativity. There is nothing to be designed!

Filmmakers who leave the soundscape entirely to a soundman or woman, are looking for a technician, rather than a sensitive, conceptually and creatively involved Sound Designer. They get sounds that accompany the pictures instead of a film Sound Design.

So, how does one achieve Sound Design – even if 'brilliant' sound students are involved – for film scripts written by film school students?

One of the first people to be awarded the credit of 'Sound Design' in film credits was Walter Murch, with *Apocalypse Now* in 1979. This film remains a landmark in Sound Design. The film was brilliantly performed in almost every aspect, and certainly in the deliberate use of sound to carry the story of the film.

One of the key sequences in the film was the helicopter attack. First we hear the 'attack' bugle, film score, synthesized helicopter sounds…then we return to the lead actor, who is 'lost in contemplation' and appears to be experiencing everything as though in a dream. The dialogue mentions WAGNER, the 'attack' music that they always use (*The Ride of the Valkyrie,*) and we see that the helicopter has been equipped with a tape recorder and massive horn loudspeakers that produce an overwhelming and petrifying sound effect. The music, therefore, commences in the world of the film characters,

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whereupon it is fantastically manipulated as an extremely emotional element, by transforming source music (diegetic) into pit music (non-diegetic), and vice-versa. This is exactly what director Francis Ford Coppola wanted from the start: sound effects and music interpenetrating each other.

In this sequence we experience the full palette of the sound designer's craft. We hear speech in direct sound and dubbed, silence, sound effects and music, with sound editing and re-recording like in any film. The entire scene is a true *emotional* experience, due to sound embedded in the storyline of the film.

I think that sound will be more readily and properly utilised as part of the film's storyline if its role has been explored, recognised and appreciated by the individual students of all other film disciplines. The use of film

excerpts, such as like this one from *Apocalypse Now* is an essential part of the theory lessons.

How can students learn to 'feel' by consciously listening?

Sound is both sense and emotion. In a sense, it is the key to the soul. The first sensory perception of the unborn baby is its hearing. Our very first references are the mother's heartbeat, her voice and the sounds of her surroundings. It is also not by coincidence that we recognise the rhythm of a heartbeat as a basic element of Beethoven's Second Symphony.

We can close our eyes, but not our ears. Perhaps this is also the reason why our brain enables us to hear selectively, to listen only to 'what we want to hear'. Due largely to

the incredible amount of noise pollution in our daily surroundings, our limited training, and the absence of traditional predators, few people nowadays are actually willing or able to hear by consciously listening.

Of course, if we have shelled out a lot of money to spend an evening in a Major concert hall, nothing could be more logical than to listen very carefully. But we ignore the sounds of our normal environment. Life's free concert falls on deaf ears! Squealing tram wheels rounding a bend, sirens, ramshackle bicycles, the still of the night, the rhythm of tyres on the road, rubber on wet tarmac, a crying child in the distance, the change that occurs in our sound environment whenever we close a door on the outside world, to enter some architect's acoustically neglected environment, which was designed with 'sight' in mind … all of it remains oblivious to us, thanks to the power of our minds.

Just as music is sound, sound *IS* music, whether it surrounds us inside the concert hall or in the outside world. So let us sense an emotion in four sound elements:

Speech in film is dialogue, voice-over, people talking… six thousand different languages, not to mention all the dialects and accents that are socially determined, and which distinguish their users from people who speak as we do. Pauses and the use of all manner of accents play a vital role in spoken language. Talk such as Clint Eastwood's iconic line *'Go ahead punk, make my day'*, is cheap in film as in life, and will stick in the audience member's mind*,* Dialogue is a sound element that appears early in most scripts, and with any luck it is used not just to drive the plot, but also to provide speed, rhythm, a realistic perception of time, elaborations such as 'fugue or duet', and Jean Renoir's and Robert Altman's trademark of talking about 'nothing' which lends personality to their characters.

'HAL' in 2001 A Space Odyssey is a shining example of the oppressive omnipresence of an *'invisible'* voice, a computer that is blood-chillingly murderous, while singing a children's song.

Sounds create the impression of 'being there' when used in

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CONCEPTUAL SOUND ADDS CONTENT TO PICTURE: ABOUT SOUND DESIGN

synchrony. The sound of a passing aircraft or a dirty air conditioning unit can set the surroundings. Animal and human sounds, atmospheric sounds and the sounds of a living environment all have their own characteristics, dynamics and recording distances. Documentary sound used in a fictional film lends credibility. Less believable elements are therefore much easier to sell.

Music comes straight from the heart, and many composers' music can be distinguished by their body language when walking; slouching, hesitant, proudly upright, challenging…

The sooner the music settles into the storyline of the film, the more intensively it works, singing along with diegetic source music that transforms into nondiegetic pit music, a graphic rhythm that collaborates with the music in all its facets. Don't leave it to a composer alone. The new orchestra is our sound environment, the new musicians are everyone and everything that produces sound. The internal world of film *can* become music.

Silence is frequently considered too languid for the rapid world in which we live, although technological developments have made it increasingly easier to use silence as a design element. The absence of sound be it natural or unnatural, lends weight to images, while silence between pieces of monologue lends meaning. Silence is a highly effective element with which to express a film character's emotion. The 'technical' silence confronts us painfully with ourselves and our environment. If we listen to a sound landscape unconsciously – which we usually do – then we are sometimes lost for words to describe it, but its effects nevertheless shape our emotions and touch our hearts.

The use of sound: speech, sounds, music and silence, therefore provides access to the design of a film's emotional reality. We should, therefore, endeavour to reach all students' feelings and emotions through sound during their first year at the film academy. This implies first of all listening to sound without any preconceived ideas, making oneself receptive to 'the spirit', to experience emotion. This is exactly what Cilia Erens does. Cilia is a sound artist and communicates 'audible space': a walk in sound. She confronts the students with unfamiliar sound environments listening with eye shades, 'live' outside the Film Academy, and to binaurally recorded sound on headphones.

Cilia Erens has compiled a soundscape of Amsterdam, available on the internet in which we can immerse ourselves by donning a blindfold and using earphones. The recording is binaural and in real time, without editing.

Such recordings can give a stunning feeling of 'being there' when listening on headphones.

Once we have become receptive to active 'listening', then we may more easily apply sound theory and film excerpts to discover which influential sound mechanisms are active in film.

At the Netherlands Film and Television Academy, the sound theory lessons consist of seven three-hour sessions. All first year students present a film clip containing what they personally consider 'interesting' sound, which will then be discussed with fellow students.

Next comes the theory of sound for film, largely based on the work of Michel Chion, using film clips to demonstrate the mechanisms.

The following are discussed in the sound theory lessons:
1. *Sound in the screenplay*
2. *The question of screen space*
• on screen
• off screen
• nondiegetic
• sound beyond the imaginary boundaries
3. *The four sound elements*
• Speech: voice-over, dialogue, talking, dialects, emanation speech
• Music: Film music and Source music, existing or specially composed
• Sounds: Atmosphere, Internal (objective & subjective), On the air
• Silence: Natural, Unnatural, Technical
4. *Four properties of all sound elements*
• Volume
• Duration
• Intensity
• Emotional colour
5. *Point of audition*
• Audience point of audition
• Film character point of audition
6. *Listening modes*
• Causal
• Semantic
• Reduced
• Iconic
7. *Sound characteristics*
• Direct sound/ Post-synchronisation

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CONCEPTUAL SOUND ADDS CONTENT TO PICTURE: ABOUT SOUND DESIGN

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- Synchronised/ A-synchronised
- Synchresis

8. *Sound edited*

- Inaudible editing
- Audible editing
- Internal logic/ External logic

9. *Forced marriage*

- Images with alternative sound
- Sound analysis

This theory of film sound is ultimately placed in perspective by the students themselves, who have to perform three sound analyses. Approximately three pages per sound analysis of a Dutch fictional film, a foreign fictional film and a documentary film. They choose the films themselves and apply the theory and terminology learned from the course.

Each student also explores the world of documentary storytelling in audio and stills, by making a High-definition-Audio-visual, lasting about ten minutes.

Once the storytelling and emotional role of sound has been explored, recognised and hopefully appreciated, we can commence the second year with the conceptual use of sound. We can explore sound in the film storyline from the perspective of the screenplay, the direction and the production. The sound students can cooperate with their equally trained fellow students, with the prospect of becoming a Sound Designer.

A shoal of fish will suddenly change direction simultaneously. Every individual member of the school senses the right moment and direction in which to go. Synchronicity is the ultimate achievement in film. Synchronicity achieved by the shared knowledge, experience and emotion of all students.

From its humble beginnings, film had to go without sound for thirty years. The early films were never shown in silence. They often had musical accompaniment, synthetic sound effects, and images of film characters with moving lips, interspersed with title boards supplied a kind of dialogue. So there was sound, but it was impossible to reproduce realistic sound. The silent movie was actually *mute*. *Mute* to the film characters and their emotional experiences.

Thanks to the emergence of the 'talkies', and today's technological possibilities, film has gained access to an audible emotional world.

Film is finally able to listen to its own characters. A visible screaming mouth *without sound* has finally gained significance. Film only became capable of utilizing silence after the emergence of sound.

The possibility of realism in sound simultaneously provides access to the *reality of the 'non realism'*, fantasy, design…art. Realism in sound is not a problem, it's a solution and gives access to non realism.

Let's not be deaf to the conceptual possibilities of sound. Listen to your heart, follow your emotion and Design the Sound…of a cinema that's alive.

Conceptual sound, a sound concept!

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THE DOSSIER SEMINAR

The Dossier seminar is offered in the second semester of the first academic year.

The participants — second semester directing, scriptwriting, and creative producing students— develop film material based on the synopsis or the treatment of a feature film that has already been produced.

They begin by developing a personal statement about the project that is decisive for the building of the various teams. The work takes place in groups of five students: 1-2 producers, 1-2 directors, 1-2 scriptwriters. The development processes are led and guided by the production students, analogous to the actual practice of production. The teachers supervising the seminar are the producers of the actual film on which the proposed material is based.

Once the teams have been formed, the students develop a detailed analysis of the material, proposals of modifications to the script, and a directing and production concept including a budget and a financing plan.

Step-by-step throughout the entire process, the material developed by the students is compared to the reality of the produced film and aspects of script, direction, and production are extensively discussed.

The didactical aim is twofold. Firstly, the goal is to attain a high degree of identification with the material, thereby intensifying the students' confrontation with the real process of development that had led to the production of the film, thus maximizing student learning. Secondly, the participants, who work in their chosen field of interest for the first time since their arrival at the school, are given through the first hand experience of their roles' responsibilities in the development of a film.

The seminar takes places over a period of five to six weeks. In the first three weeks the students largely work on the development of the material and the characters, the aesthetic criteria, and the aspects of the genre. About half of the group process is supervised, leaving the students to perform independent group work in the remaining time.

The scriptwriters work on exposition and scenes, the directors work on the artistic aspects of their films, discuss various camera styles and directing methods, develop ideas for set design, and make casting proposals, with the aid of examples. The producers explore issues such as the target audience, market analysis, and financing possibilities. They reflect on the group process and decide on the next steps.

The results of the work are discussed and evaluated with the supervising teacher on a regular basis. The emphasis is placed on the criteria of decision-making and evaluation within the scope of project preparation.

In the second half of the tutorial, the teacher has the opportunity to emphasize key aspects of the projects, either to support the independence of the developed material or to draw more heavily on the documents of the real production.

For example, for the production student this can be in the preparation of a funding application form, for the directors in the treatment of specific questions of portrayal and presentation (e.g. Violence, Sexuality, Sorrow, Humour). For the scriptwriters, it can be an opportunity to concentrate on the dramaturgy of the first act or the development of a treatment.

At the end of the seminar, a written dossier is created, generally comprised of the following documents:

Logline, exposé, treatment, one or two scenes, synopsis, character description

Directing Concept, Vision of the Director, Aesthetic of the Film, Casting proposal, Motif examples, Indications for Set Design, Moods, Costume, Music,

Budget Calculation, Financing Plan, Evaluation Concept, Definition of the target audience, Production funding application form, Reflection on the development of the material, and on the progression of the Seminar

Each dossier is presented in a kind of pitching event to the all the students in the first year. This acts as a forum for the critical analysis of the seminar, an assessment of the seminar within the curriculum, and as a means of collectively closing the seminar.

The Dossier is introduced as the creative producer's instrument of planning and coordination for the structuring of a project development. The documents of the different disciplines that comprise the Dossier describe the film as a concept and are a milestone for its financing.

The work results are graded individually.

Gerd Haag, ifs, Cologne

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Amsterdam

INDIVIDUAL CREATIVITY AND THE TRIANGLE

Malte Wadman, NFS, illehammer,

The introduction of the Producer / Director / Screenwriter Triangle method of education within film schools has, in many cases, created conflict among the members of the Triangle, and also between the Producer/Director/Editor Triangle and other departments in the film school.

Focusing on the roles of the different members of the triangle can, if not taken seriously, result in power struggle rather than creativity. This short presentation will outline some measures to counteract this and might be developed further.

Why did we implement the triangle method in so many schools? Earlier in the evolution of film education, many schools were art schools for directing students and professional technical training schools for other departments. The schools proved very successful in training cinematographers, editors, sound designers and production managers and these students got jobs shortly after leaving school.

The Directing students, however often felt lost after graduating, experiencing a fall from glory. Unwanted by the industry and lacking the 2 - 5 years of professional technical education, they saw their fellow students disappear into jobs.

In addition to the Directors, there were two more problematic departments. It had been rather successful to train Production Managers in the schools as logistics managers for the director, but Producers were another matter. The necessary managerial, marketing and legal skills often had to be found outside the film schools

Then, there were the Screenwriters, whose programs were frequently not totally integrated with the rest of the school's curricula, but had separate programmes of study and very few if any of their scripts were produced within the school. The Director still was the "auteur," who wrote his or her own script and took the credit "A film by xxxxx yyyyy!"

The idea of a Producer/Screenwriter/ Director pedagogic Triangle seemed to solve several problems at the same time, and to a certain extent it did, but new conflicts erupted in film schools and these were often related to personal creativity.

Some of the problems are exemplified in the following selection of student statements:

"The director rewrote my script and made a total mess of it!" (Scriptwriter)

"This is a producer's film, which I did because you told me, but I have got nothing to do with it really!"(Director)

"The director and editor refused to let me re-edit some of the bad sequences in the film!" (Producer)

"I refuse to make that script!! It sucks!" (Director)

Here is one way we have attempted to deal with the problem, at the very beginning of the student's course of study.

Storytelling is the basis for the first semester. It is interlinked with six weeks of specialised training.

We address the following:

- Where do good stories (for film) come from?
- We are all storytellers!?
- We have all got stories to tell and when we have told them they live amongst us and develop!?

Film 1 /An exercise

This is the first time students are supposed to fill their specific roles in a film production.

Many students have a tendency to focus on how to be a director, ather than doing the work of their specialization.

Production criteria

Length:	6 min
Media:	S-16 film
Shooting time:	2 days (3)
Cash:	€ 250
Editing time:	1,5 weeks
Track laying time:	1,5 weeks
Mixing time:	1 day
Screening media:	DV-cam
Evaluation:	External assessor

Primary aims!

To make the students "understand" the notion that the making of a film is a collective process.

To make every department understand its role in the storytelling chain.

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To make everybody more occupied with contributing to the final work (of art) then to worry about their own role. (Releasing creativity!)

Secondary aims

To understand the work flow for fiction film production.

To take responsibility for their own department.

To test and confirm the skills gained in the specific training.

To contribute with creative solutions in their own department.

An underrated challenge?

Where do good ideas come from? Everybody have got lots of ideas but there are few "stories"

In real life, the challenge at this stage is very unnatural. The problem is often to get the creative energy to produce after you have rewritten the script too many times!

Prep. Stage 1

The students are divided into pairs of "story buddies" without respect to specialisation.

They are asked to tell each other a story that they have a specific interest in. For example, something that has happened to them, or in their family, or something that they have read or heard that has made a strong emotional impression.

Prep. Stage 2

The person who has been told the story is asked to write it down in compressed form (1/2 - 1 page)

The story!

On a Friday, all students and staff are gathered in the big studio sitting in a circle.

In turn everybody tells the story he or she has written down and delivers the written sheet to the head of scriptwriting department. (40 stories)

This session goes on till everybody has told a story and delivered the sheet of paper.

The synopsis

The following Monday the 6 scriptwriting students present the 12 stories they have chosen and sometimes also explain why. Each scriptwriting student then develops two synopses and presents them the following Friday.

The treatment

When the scriptwriters have presented the 12 synopses, they are given to the directing tutor.

Each directing students receives copies of all synopses and uses the weekend to decide which one to choose.

The script

The next Monday the students meet again, and the directors announce which ones they have chosen to shoot. These are given back to the scriptwriters who have an immediate meeting to decide on what to do and how to do it.

The following Friday the scriptwriters deliver a treatment or first draft. It is commented upon by the rest of the team, and the scriptwriters go back and write the final script in consultation with the directors.

Ten days later, on a Monday, everyone again gathers in the big studio and all scripts are read aloud and commented upon by the tutors. If nothing extraordinary comes up, the scripts are given a "green light."

Preproduction

There is a 10 days preproduction period which is closely monitored for problems but there is no undue interference. The producers are in charge of all logistics and will work as location managers (first assistants) during shooting.

Shooting

There is a two or three day shooting period for each film. The scriptwriters work as assistants on the films that they have written, and the shooting closely monitored by the tutors.

Postproduction

1,5 weeks of editing

1,5 weeks of track laying

1 day mix.

2 days common evaluation and 2 days on each department.

Separate evaluation of the cooperation and conflicts.

We are considering using similar approach on the so called "location exercise," and to more formally include Production design and Cinematography. Clearly, this model is a work-in-progress,

Conclusion

This exercise has been very successful when we run it the right way but is very "touchy" in controlling it at all stages. This might seem a contradiction as the aim is to release creativity, but the key is to monitor progress with a very light hand.

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Malte Wadman, NFS, illehammer,

Amsterdam

WARMING UP FOR DOCUMENTARY

Carole desbarats, La fémis, Paris

La fémis has a reputation as a specialized school in fiction. Nevertheless, we think that documentary is important, and moreover, we believe that it is also important to develop imagination in documentary. In both fiction and documentary, film students and filmmakers have to surmount significant obstacles to free their imagination.

For instance, we have to resist the ideas of "recording reality" which belong more to the domain of nightly television news than to documentary. In France we call imaginative documentaries documentaires de création.

In order to reject clichés and make the documentary form fresh and new, the goals might be:

• to stress a variety of types of research that might include ,for instance, the history of the documentary form, or a deep knowledge about the subject itself.) ;

• a search for the best way of telling the story, which means that each documentary needs a unique internal structure and strategy. Students need to know about many structural patterns and strategies to aid them in fashioning one for their own one film.

The specific internal strategy may ultimately help students to keep their imagination at work while they shoot, as well as before they shoot, and to be open to everything that happens that nevertheless enriches it, regardless of whether it was anticipated or not. It requires considerable imagination to change what has been decided, and by doing so, improve the project.

In order to face these challenges, we designed an exercise that could be called "warming up for documentary".

Now, let me describe the exercise.

The first year in La fémis is a common curriculum, in which the whole month of November is dedicated to documentary. Students figuratively put their feet into the shoes of the brothers Lumière, and shoot as the first cameramen did, which means one minute of film without moving the camera.

The second year begins with a conceptual seminar, whose subject changes each year. This year, we wanted to open the students' minds to the real world. The whole class attended 2 day-courses about one theme: "Fears". They met two philosophers, a psychoanalyst, the Secretary of Strategic Relations in the Nuclear Energy Committee (CEA) and the founder of the French Social Emergency system which helps homeless persons. The aim was to introduce some actual knowledge of contemporary social reality into the school.

After that, each department pursued their speciality, except for the Triangle of producers/directors/scriptwriters who studied together for three weeks. Then, from the end of October to the end of March, came the documentary sequence

To begin with, the so called "warming up" is divided into two phases: an introduction to documentary followed by a short exercise.

After that, from the end of November to March, Each of the six directors makes a documentary.

The first stage of the documentary warming up is an introduction:

For a whole week, students watch different documentaries, presented by the directors who made them, or who admire them. Technicians are invited, as well as producers. There should be more of them, because we are still struggling with the myth of the "politique des auteurs."

This year, we managed differently and invited a producer , a director, and a cinematographer. Richard Copans (producer of documentary directors Robert Kramer and Nicolas Philibert) to tutor the exercise. In this way, we hoped that the students would listen to and understand other things than mise en scène.

After a week of introduction, the student director and the cinematographer studied together for three days with Jimmy Glasberg, the cinematographer of Claude Lanzman's Shoah. They confront the question of point of view by handling the camera, comparing ideas, and learning techniques.

Then comes the second part of the warming up:

Six Triangles, each consisting of a director, a producer, and a scriptwriter are joined by 6 editors, 4 continuity girls to form six production units, who are in charge of storytelling.

Meanwhile, cinematography and sound students remain in their specific curriculum. Four cinematographer/sound recordist groups are formed, each trained by a professional documentary filmmakers.

We call this part of the exercise "Fragments" which is to say that this is a complete portion of what could be a film.

The goals:

To put each student, whatever his or her specialty, on an equal level. By doing so, we force them to communicate with each other during the preparation of the film and the analysis of the film's strategy, and they get to know and appreciate each other better.

The rules:

There is one common theme for all the films. Last year, it was "Work". This year, the theme was "History and yourself".

Editing is in-camera.

To shoot every day.

To analyse the rushes each day.

Teams: the other students.

Equipment: DV Cam, one 60min cassette.

Schedule: they meet on first day with the tutor and discuss the theme. After that, each day, they have to:

shoot,

show their rushes to the tutor,

decide with him or her which one they could analyse with the other students (individual appointments),

analyse several fragments with the tutor at the end of the day or the following morning,

at the end of the day: the students choose which fragment may be shown in the global analysis which closes the exercise.

On the last day, the 28 students are divided into two groups. The tutors swap groups, and they, the head of department, two guest directors, and I attend the session,.

After all that, we do two debriefings, one with the tutors to assess the whole session, and one with the students.

This year we had some problems: two producers vanished for three days. Was it due to that fact that they were frightened by the theme?

In fact, it is a problem for young people of this generation to face real History with a big H. Many fragments were about their personal history. One person dealt with the theme easily: she is a Bulgarian student and she compared the way French people manage with electricity strikes and the way she is used to.

I had extensive discussions with the students. At first, they said that in-camera editing, and shooting every day were too difficult. But after an hour and a half, they confessed that the real problem was that the theme was too difficult for them.

At this point, I told them that the tutors came to see me in the middle of the experience, because they too were worried about the difficulties. Together we decided to go on, and we were right because on the last day, the fragments were better. In fact, we bet that this experience may yield its results within one month or two, when the question "Why is it so difficult for me to face history ?" is less painful, and when the students would realize that most of them succeeded, in answering it in their own way.

Let's hope that this "warming up" developed their imagination.

Carole desbarats, La fémis, Paris

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Amsterdam

THE SAME WAY AROUND

Michel De Graaf, NFTA, Amsterdam

As designers, we do not stop to think twice about drawing inspiration and guidance from a script, a text or a screenplay. No problem. We do, however, consider it a challenge to encourage our students to develop their own ideas and visions, thereby turning the tables now and again. In other words, we challenge them to achieve the same objective, without relying on the text, thus developing inventiveness, versatility in elaborating ideas, and a vision that appeals to people's imagination.

We use a number of exercises to stimulate our students in this manner.

• During the Location Preparation workshop, we take the Production Design students to an existing location, and then ask the students to tell us about a film that could be shot there. We do not seek a location on the basis of a text, but we explore the possibilities that a given location offers. Once the students have come up with a one-page outline, they themselves have to seek a suitable location at which to end their stories.

• In *Passanten* [Passers-by], a collaboration involving screenwriters, actors from the Drama Academy and production design students, our students provide portrait photographs, on which the screenwriters then elaborate. The students write monologues for the characters they see before them.

And then there is what we call the EFO, or one-day fiction exercise. The production designers take the initiative to develop two sets. During a walking tour of the city together with the screenwriters, Interactive Media and Visual Effects students, and production designers, we came across sights that inspired us in designing these two 'arenas'.

The Exterior THE ALLEY – A DINGY PASSAGEWAY

The Interior AN ABANDONED FACTORY BUILDING

The second year EFO students were already given this assignment before the summer break. (IMAGE)

The abstract assignment was to find forgotten or abandoned places, places without any current use. No restrictive sets were allowed.

The specific assignment, 'What story starts or takes place here, on the seamy side of our city's architecture' or in 'its grimy backstreets?', nevertheless yielded two very tangible locations, and it was all thanks to our students' powers of imagination.

Students do need something to start with, however, and although the assignment could have been even more abstract, the sets that have been built offer ample scope for imagination.

Here are some impressions of all the preparatory work, the research, the design, the sketches, the moodboards and the 3D models produced by our IMVFX colleagues. Cooperation between the two disciplines is still in the cradle, as it were. The teething troubles still have to be corrected, while the students get used to one another, and negotiate who will bear responsibility for what. We tutors, at least, consider this unique form of collaboration not only pleasant and mutually inspiring, but above all essential to the development of our craft as filmmakers.

You can see various impressions of the set to be built, in which both the IMVFX student and the Production Design student show you the process, the design, the moodboards, photography, the scale models and a 3D previsualisation in MAYA.

Using plan drawings and photographs of the structures contained in the scale models, an IMVFX student created this informative previsualisation, which is more than simply a useful addition.

The collaboration offers vast opportunities. Besides providing a reliable impression of the cinematic reality that is to be constructed, it enables us to view a set from various perspectives, before it has even been built. This also offers scope for a preparatory study of camera positions, lighting design, and even a model for the scenario.

These are the EFO 2005 scale models. These masterpieces speak for themselves. They are certainly well worth looking at, but we should avoid the illusion that they are the 'be-all and end-all'. They are, after all, no more and no less than a means of communication, a SUPER sketch of the ultimate set.

Our students first worked independently on their own vision and design development. This leads to the production of various scale models, after which everyone collaborates to produce an ideal design for the 'FINAL' scale model.

True collaboration with all the other film making disciplines, however, really only takes place after the sets have been designed and built. Then, with a finished script, the production designer once again assumes his or her 'usual' position on the set, much as always.

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Amsterdam

STORIES ARE THE ULTIMATE GAME PEOPLE PLAY WITH EACH OTHER'S EXPECTATIONS

Parallel wit

h our real world, with its real infrastructure is a virtual network world. We can take part in this virtual world in different ways, such as mobile telephones, computers, the internet, video games, and so forth.

Our students grow up in a world like this. Children who grow up surrounded by these digital possibilities have no problems at all feeling at home and moving around in the virtual world. They adapt very quickly, like fish to water.

Does this change the way they perceive visual information in general and a story in particular?

Can the Netherlands Film and Television Academy, and more specifically the Interactive Media and Visual Effects (IMVFX) department, play a role in the development of new ways of bringing content to the audience member? And can interactivity, which is in principle a non-linear process, be effectively embedded in a learning environment in which the norm is to tell a story in a linear manner?

The name of the department IMVFX is an acronym of Interactive Media and Visual Effects.

Can these two disciplines logically be combined at the Netherlands Film and Television Academy (NFTA) in such a manner that they reinforce one another and can play a part in the development of new ways of content delivery?

I think the answer is yes. At NFTA, students may choose Visual Effects, or Interactive Media, or they may decide to choose both.

The VFX students are easier to integrate into the academy's existing production structure.

From the first year onwards, the students of all disciplines are trained to cooperate in production teams, which is the basic function of the One Day Fiction Exercise that Michel De Graaf describes in his article. For the IMVFX and the Production design departments, the purpose of this exercise is to work fluently together and to build an efficient production pipe-line: what to build physically and what to build virtually. But it also serves another purpose. It stimulates thinking in 3-D information models, and the possibilities are enormous.

I think that VFX also can be used as a link to the non-linear interactive way of thinking,

thinking in 3-D information models. The IMVFX department's students are already quite familiar with this way of thinking and working. They cooperate with the more traditionally linear-oriented story-telling, disciplines, and this can greatly stimulate the development of non-linear ways of working and thinking. The optimal achievement of this cross-pollination is the creation of new, more interactive forms and structures.

Thinking in information models is entirely different from thinking in terms of live-action edited images. Because an information model is experienced as spatial, users can move through it, decide to change course, stop, turn back, etc., whenever they choose, and very important it happens in real time, without delay.

Google, for example, is a very simple information model, which enables you to explore more deeply using hypertext.

Last year the IMVFX final examination consisted of an animation film, a multimedia installation and a VFX production. The unique feature of the Film Academy is that every one of these productions was made by a complete production team. The students of all disciplines cooperated with one another on their final productions. This is, of course, logical in the case of those productions requiring visual effects, however, in the case of the animation film and the interactive installation, the content benefits greatly from the serious attention devoted to the screenplay and direction, but also the lighting, camera work and editing which are carried out in close cooperation with the students of the respective disciplines.

In the case of the multimedia installation, this environment is usually a real one with multimedia components. Movement and position can be used to steer components such as film and sound clips within an environment, all of which is intended to render the experience as real as possible. In other words, the user is perceptually immersed in a three-dimensional experience in which he or she has become part of the story/experience.

The more intense the experience, the greater the level of satisfaction. The information model might also be a 3D computer graphics model/ environment, such as a game, within which one can navigate and make individual

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choices. Virtual reality takes this concept one step further, giving one the impression of actually being inside the text/ picture/ sound information, in real time.

Games like "In Memoriam", a hybrid of CD-ROM, Internet, e-mail and SMS, and interactive live events, such as 'Blackbeard Connection" (Internet and SMS) address the users' desire to become increasingly immersed in these sorts of information environments. Techniques like Virtual Studio also create this immersive experience.

Interactive direction is an essential part of creating these multimedia 3D experiences, and looks set to play an even greater role in the future. It is therefore, also an area in which the IMVFX department in particular can play a major role, by providing directors and scriptwriters with new ways of thinking and working, and by providing them with the tools that will enable them to construct creative storytelling structures. This should enable the end user to experience an optimal experience.

So, can one still refer to it as a story? According to the dictionary, a story is "An experience of imaginary or real people and events told for entertainment." At what point does the story end and the experience begin? Or do they ultimately both serve the same cause, after all?

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Amsterdam

CREATIVE SPEED

HOW THE PACE OF WORK AFFECTS STUDENTS' IMAGINATIVE POWER.

Most Film Schools use directing exercises as a central device for teaching creativity. Most students find them the most exciting way of teaching, many teachers feel the same way, and also feel they are extremely effective. This paper looks critically at the effectiveness of some of these, starting from some of our own exercises at the London Film School.

An exercise is based on a particular idea of creativity in directing. Here is one model:

Directing is *vision*, *planning* and *control*. You start with a script, perhaps from a writer, that reflects your vision, and develop it. You then plan in detail, perhaps with a creative producer, how to implement the vision, carefully making certain that everything you need is in place. You shoot with competent technicians who are willing and able to bring your ideas to fruition.

The creative skills are based in the vision. This is developed in the planning stage. The control stage requires holding on to the ideas in the face of the various difficulties and communicating them successfully.

We have an early exercise which is designed around this conception, although this is not the only aim of the exercise. The exercise is a three minute 16mm film with a long preparation time and more than adequate shooting and editing time. It gives students a chance to shoot something with their own ideas, but with lots of teaching intervention. It also introduces students to proper shooting procedures, camera practices, exposure control, editing procedure, and so on. There are probably similar exercises in other schools.

The long preparation time means that student directors become very committed to the projects. They watch films, and can incorporate many ideas they have seen. They storyboard, rehearse, plan, discuss everything with each other. Their ideas have time to be fully developed.

The long preparation time suits teachers too. We can work with the students, discuss their ideas, working with the films we show them, and develop their visual and dramatic sensibility and ambitions.

The exercise is usually very successful, but too often the director learns least, and finds the experience unsatisfying and sometimes very upsetting.

The final results, what they can in practice achieve with an inexperienced student crew and very limited facilities, more often than not bear no relation to the vision with which they started. This is, of course, deeply disappointing. They measure the rich expectations against the meagre outcome. How do they cope with the disappointment? The introverts blame themselves. The crew, looking at the results often agree. The extroverts blame the inadequacies of the script, equipment, the actors or the crew. This is very damaging to everybody, particularly because there will always be some truth in it. The unhappiness of the director results in the issue of the quality of the film replacing that of the quality of the learning experience.

The teachers, for their part, are caught between the need to make the experience educational, which means pointing out the failures of the conception, and compassion, which means looking for something positive to say, increasing the humiliation and incurring the friendly contempt of everyone present.

Most Film Schools use directing exercises as a central device for teaching creativity. Most students find them the most exciting way of teaching, many teachers feel the same way... This paper looks critically at the effectiveness of some of these.

This doesn't always happen, but the problem is that the more committed the student, the more complex the vision, the richer the learning and teaching part of the preparation, and the more likely the disappointment. Students with less complex ambitions, who are less committed, and less interested in listening to their teachers, have a better chance of being pleased with the outcome.

Clearly, there is something wrong.

There are two kinds of problems here. Because the student's initial vision has no immediate and direct connection with the process and the practice, there is no reason why one should expect that it be related to the outcome. Often the students' conceptual systems are derived from film criticism, and the distance from practice is even greater. In terms of visual achievement there is no way to make a working connection between their models and the outcome of the exercise.

The long planning and discussion time increases the complexity of the abstracted vision without bringing it closer to the practice. No

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detailed planning that they can do will resolve the gap, because at this stage of their development as film makers, almost nothing they can accomplish can satisfy the weight of the expectations.

The planning period increases the load of the concepts, but they have a very slight and mainly theoretical knowledge of how outcomes could be related to the activity. This is true in their practical pre-production as much as in the paper preproduction. For example, their expectations of performance are unrelated to what they can get from actors, so whatever they do in a meeting with an actor is likely to be simply puzzling to one or the other. The long planning time also increases their anxiety.

The second kind of problem is the failure of control during shooting, in the face of the unpredictability and unruliness of reality. The actual characteristics of the elements that make up the scene are inevitably a long way from the vision. The actors look different, talk differently, walk differently. It looks different seen through the camera. The action looks odd in the space. The lenses don't relate foreground and background the way the storyboard does. And so on.

there is a sense in which the teaching of directing creativity is seriously compromised by these exercises .

Shooting itself is an agonisingly slow and complex process. Retaining control over the situation is very difficult. Keeping track of the details and subordinating them constantly to the original vision is very difficult. The technical requirements are great. The director wants a tracking shot. This takes a long time to set up, and many unforeseen details crop up, some simply requiring the directors' attention, some thwarting their aims. The harder the crew try to be meticulous and 'professional', the slower it gets, and the more obstacles emerge in way of the director's ideas.

The *vision*, *planning* and *control* model doesn't work very well for them. The pace of the exercise, particularly the long planning period, works against the students. The exercise fails to give them a way to bring their ideas and the practice of filmmaking together in a creative way.

There are other exercises that seem to better handle these issues, but they may have problems of their own. We do a number of quick DV directing exercises, for example,

similar to those of many other schools.

In one version of this exercise, students have to put together a script quite quickly under controlled circumstances, in a group, in a short time, perhaps on a theme or to happen in an assigned place. Or else they are simply handed a page of script. The structure and the speed with which the script and development issue is resolved controls the level of commitment of the students. For the student, this not 'my film' any more. There may be a rapid bit of casting, often of other students. Locations are quickly chosen, and just as often there is an empty stage and they drag in a bed or a table. There is a clear focus to the exercise. It might be camera placement or something about acting. It is essential that something is shot, and there is a DV camera, some sound, no lights, often no tripod, so that nothing slows down the approach to the central focus.

Students like this kind of exercise very much. It relates very clearly to the issue of finding shot equivalents to ideas. Because the constraints are tight there is no room for a gap between conception and outcome. The script typically has an argument between a couple, there are the two actors, the argument is built, shot, and there is the argument in reverse angles, just as it was built, but on screen. The DV gives them the control they want over the shooting part of the exercise. There's no significant initial vision, therefore no pre-existing criterion for success, and no failure. Students are often pleased with the outcome, and triumphantly go off with the tape to show someone.

This exercise needs an effective and charismatic teacher, but it gives rewards to the teacher too, through the immediate responsiveness of the students. The speed of preparation avoids the build up of anxieties, allows students to relax and participate, and to work together well and with mutual appreciation.

The DV format offers fast, problem-free shooting, connecting plans and outcomes at electric speeds, so the students get their outcomes without the confusion of the film shoot.

However, there is a sense in which the teaching of directing creativity is seriously compromised by these exercises.

The *vision*, *planning* and *control* model did not work in the first exercise example because in fact it is based on two implicit assumptions, and it doesn't work if they don't hold. In a technologically based art, creativity has to be based on an understanding of the possibilities of equipment and production practices, and in a collaborative art such as film, it has to be based on an understanding of what can and what cannot be provided by the other essential collaborators. If the students don't understand these things, then their plans are going to go awry. So, at least in regard to the teaching of directing creativity, the exercise assumes a developed knowledge of exactly what it needs to teach. What it does teach is only the unhappy lesson that those elements are necessary.

The first exercise confusingly promoted the idea of a vision separate from an active engagement with the problems and possibilities of the technology, on the one hand, and the people, cast and crew, on the other. The DV exercise successfully avoids the vision problem by forcing the pace, but it resolves the problem of control over the unruly complexity of shooting film by completely replacing it with the DV camera. But whereas protecting the students from the unreality of their ambitions is very useful, eliminating the practical problems of shooting eliminates instruction on precisely the point on which practical exercises should focus: how creativity in film can be based in negotiation with the cumbersome, unruly reality with which, and against which, anything arrives on the screen.

The DV exercise, for example, is often used with a page of script to develop performance. But what a student needs to know is how to get a performance out of an actor, using the actions the required by the plot, the movements dictated by the props, the set, by the relation to some camera choreography and a visual design, and with too many people milling around. Success involves using those elements successfully. They need to learn how to get a performance out of an actor, *taking into account* all the other variables and events going on. An experienced director might be able to work with an actor in a blank space, precisely because they can bear in mind all the different pressures and possibilities that the set, props, camera requirements and overall visual design will mean for the performance. For the student, this is impossible. But the DV exercise assumes the student knows all this, when in fact this is what they need to learn.

The rapid DV camera shooting strips significant learning from the exercise. *Control* has been achieved, but in an educationally uninteresting way.

Is there a useful model which could supplement or succeed *vision*, *planning* and *control* to guide the creative learning of new directors? I would propose *interpretation, negotiation* and *co-operation.* This model has a director confronting a dynamic relation between different elements: script, locations, actors, the schedule, sets, the speed and style of the DP and so on.

Preparation involves finding elements by looking in them for possibilities, and then finding ways of working individually with what they offer. Students should be able to find a way of interpreting, selecting and arranging what exists, rather than imposing a vision. The ideas should be: 'I can work with this actor: what can the production designer give me? this location is full of possibilities.' The outcome of preparation is lists rather than concepts.

On the actual shoot, in place of *control* is the active process of working with the elements, and supporting patterns of cooperation between them. So the issue here is not one the power or impotence suggested by 'control', but of the quality of thought reflected in arrangements set up among the

Is there a useful model which could supplement or succeed vision, planning and control to guide the creative learning of new directors?

production elements.

Obviously, the production process has to be appropriately simplified, but it should not be simplified too much. The real development of creativity is in finding a creative way, in the face of complex and confusing components, to use, work with, and combine the various elements. It is a matter of responding to the living complexity of the process. Making this too easy removes the essential content. The creativity comes when in facing each detail with the full presence of the rest.

The most successful exercises we use have students being hustled, at some speed, through a short pre-production period. At this point, the students now know quite a bit more about the process, enough to begin to anticipate problems and consider their solutions. In three to four weeks, they finish the script, find the cast and design and build a set. There are parallel classes on the new equipment. They then have a short time in the studio and strict deadlines for post-production. There are unalterable show dates, so they are kept to deadlines. The crew use proper equipment, and by this time they are reasonably well trained. Everybody is working very fast and hard and making decisions on the move.

The pace means that their ideas have to confront the need for concrete decisions very quickly. They usually don't have a chance to grow out of proportion with what can be achieved, and disabling misery is avoided. Although students can be more or less happy with the outcome of the film, they can clearly see where they succeeded and where they didn't.

The pace means they have to deal quickly with all the complex decisions of shooting, without time for indecision or anxiety. But the pace isn't achieved, as in the DV exercise, by magically removing the problems. On the contrary the problems are the centre of the exercise. The real value to the exercise is helping the students to discover how film creativity is tied to finding new and satisfactory solutions to the problems and complexities of the actual process.

Exercises depend on students being free to use their own ideas and abilities, but the design of the exercise allows us to decide where they spend their energies. We can encourage them to work more quickly or slowly on various parts of the filmmaking routine. It is not a sur-

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prise that this decision reflects more than just convenience. It can reflect important considerations about how creativity works.

The *vision*, *planning* and *control* pattern is a common view of creativity in film and other arts. Popular biographies depend on it. But whatever truth it may have, it involves an unhelpful attitude to process.

Interpretation, negotiation* and *co-operation better describe the aspects of creativity we can develop in our schools.

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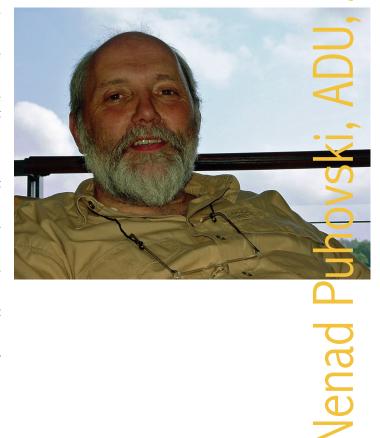*Amsterdam*

AUTOBIOGRAPHY

"**Auto**biography" is an exercise I created more than 15 years ago in an attempt to deal with a number of challenges that face first year directing students.

They are:

a) Students are mostly familiar with the Hollywood fictional narrative style.

b) They tend to copy the clichés of such movies, even in the short exercises

c) Because our student are young, typically 18 years old, they lack life experience, and instead feel the need to embrace fantasy worlds

d) Non-fiction film genres are unfamiliar and unattractive to the majority of the students

e) There is a great need to make clear to the students the idea that their own lives and experiences are the best source of the artistic "material".

In brief, the exercise consists of:

a) The requirement that each student has to make a short video dealing with his or her life

b) The story can deal either with the entire life, some episodes, or even a single moment.

d) The story can be told in any style, as long as it deals with factual events and characters

c) Fictionalized characters or actors of any kind are not allowed. He or she must deal only with real ones.

d) The exercise must be 10 minutes or less, and the technology is DVCAM

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Amsterdam

HOME IS WHERE ONE STARTS FROM...

Willem Capteyn, NFTA, Amsterdam

We at the academy have developed a module which we call scènefragmenten or scene clips. It is designed to make students more aware of their own inner resources, using a set of memory exercises. The philosophy behind this approach is that memory is the mother of imagination. We perform exercises such as the following:

● You will shortly be given a list of words.

● Try to link each of the words to a personal memory.

● Give a brief description of the memory, then proceed to the next word. The words are: Home, Kitchen, Garden, Bedroom, Street.

● Make quick note of three images featuring your grandparents.

● Make associations with the word Farewell.

We also perform written exercises while listening to music, and we do exercises with fragrances and flavours. All of the senses are either stimulated or used to access associated memories.

The set comprises around one hundred exercises in total. The coordinates, place and time, family and friendship relations, lend direction.

Whenever I do these exercises with students, my own memories are also invariably brought to the surface. And while writing this piece, the following memory came to mind.

On a chilly afternoon, I left my home and proceeded to the bakery at the corner of the street to buy a loaf. On entering the shop, I bumped into a former colleague, who was just leaving.

'So, what are you doing nowadays?' he asked.

I told him about my research. He continued, 'Oh right, that, Prague... Are you still occupied with that?' He took hold of my arm, but instead of speaking, he just stared absently in the opposite direction. Then he suddenly turned towards me, his hooked nose close to my ear.

'The crucial question is: What is the significance of form in human drama?' he whispered. Then immediately releasing my arm, he flapped off down the street. He looked back at me just once, grinning mockingly... or was that a shy, almost apologetic smile? I walked back home, moodily, tossing around his question in my mind. What is the significance of form in human drama? It kept me occupied for quite some time, even though the answer is quite simple...

About a year before this amazing encounter, I had embarked on a research project with the title A comparative study of forms in classical music and (cinema) dramaturgy. I had only just begun, when an international conference of film schools was announced. The conference was to be held in Prague and dubbed Blueprint. I wrote a paper entitled Blueprints in Music and Cinema wherein I pointed out the similarities between the sonata form and the three act structure. However, my story was basically about all those wonderful films to which the three act structure does not apply. What about those? Classical music boasts a wealth of forms in addition to the sonata form, so might they also appear in film? I quoted Fellini's Amarcord, the form of which bears many similarities to the Theme with Variations in classical music. In an supplement containing a general analysis of Amarcord, I also maintained that there were three force fields operating in the film, which I summarised as follows:

Home, the hometown, the ordinary, common seal, the equilibrium.

Desire in all its forms, but primarily nostalgia and sexual desire.

Power in various forms, though mainly that of church, state and fascist order.

I compared these forces to tonality in music, and wondered whether the three forces active in Amarcord might operate in other films, too.

Perhaps I had better explain a little about tonality in music first. At our school we use a module called The Scriptwriter as a Composer. We hope to give students a little insight into the significance of form and tonality in music, and to explain the link between the two, without getting too deeply involved in music theory.

Music works at two levels. First there is the melody, which is immediately audible and in which the key, rhythm, tempo and dynamics all play a role. They form the horizontal movement. There is also a vertical structure, which comprises the chords. Everyone understands that these chords have to relate to the melody, and therefore also have to progress together with it horizontally.

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I shall first let you hear a very simple melody.

(You can listen to an audio example on my website: www.willemcapteyn.nl)

As you can see this melody is comprised of only three pitches and lasts for eight bars.

- The melody is in 4/4 time, with an upbeat on the count of three and four.

- The melody consists of three notes: B, C sharp and D.

- The melody rises and falls consecutively, making a rocking movement.

- The eight bars can be easily divided into two times four bars.

- The four bars can be easily split into two times two bars.

- The third and the seventh bar is a variation of the first and the fifth.

This simple melody makes things easy for the composer, because the second four bars are identical to the first, so all we need do is to copy the chords of the first four bars to the next four bars. However, when we do so, it sounds very dull and unsatisfactory. Let's have a closer look now at what the composer really did, and listen to the music. It sounds as though a minor miracle has happened, as though we took a brief diversion, from the straight and narrow. Bur, we soon returned to the right track. What actually happened is that for a moment, we changed to a different key.

If we examine the surface, the melody, then we see that it clearly has two parts, and the same four-bar melody is fea-

tured twice. Each of two parts is also composed of two parts. There is, in fact duality wherever we look. And now we perceive an interesting phenomenon. The underlying tonal structure, however, is tripartite, comprising four bars in B minor, two bars in D major, and the final two bars in B minor again. The piece is therefore bi- and tripartite at the same time.

We start at a chord on B, the next is on E, followed by the chord in F sharp and then again B. The chords based on these notes form the primal structure of classical music: perfect cadence of Tonic (I), Sub dominant (IV), Dominant (V) and Tonic (I). This is the basic sequence on which the entire tonal system rests. No matter how complicated music becomes – and sometimes one get so carried away as to imagine oneself entirely lost – this sequence remains the underlying primal structure. It starts from and ultimately brings you back to the keynote. Translated to dramatic terms we see: Home, Desire, Power and Home again.

My research project had also greatly broadened my horizons, and has led me to read books on structuralism, semiotics, narrative dynamics and cognitive psychology. In particular, the notion that every story progresses within a limited number of parameters encouraged me to elaborate my theory of tonality in drama. I analysed films, American formula three act productions and European art house movies, films from Central and Eastern Europe, as well as Japan.

Time after time, I discovered that beneath the superficial story there were three active force fields; Home (balance), Desire and Power.

The facts were by no means instantly apparent because the three basic forces come in many different guises, and the way in which the force in each is made manifest varies from one film to the next. Furthermore, there is no mistaking the fact that these forces also exist in all manner of combinations, just as one may use the three primary colours to make any other colour required.

The most important aspect of this model is, to first define the term Home. What does it stand for? Possible meanings include: the home in which one lives, se-

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Willem Capteyn, NFTA, Amsterdam

curity, sincerity, commonweal, balance, nature, simplicity, mercy. I must once more stress that there are no handy, clear-cut parameters in this respect. This basic force, this 'keynote', has to be formulated for each individual work of film. Only then can the other two forces be defined. Desire also comes in many forms: sexual desire, curiosity, a longing for excitement and adventure, addiction, a longing for chaos, and a death wish, to name but a few. Power is the most unambiguous of the three. It calls for order, craves superiority, wants to dominate, at others' expense, is expressed in physical or psychological violence.

Both the Scene Clips and The Scriptwriter as Composer modules are based on the assumption of the three basic forces. They have proven excellent terms with which to evoke the memory, thus subsequently enabling the imagination to take charge.

If we accept the notion that there is a sort of tonality active in drama and we also accept that – similar to classical music – it contains an aspect for which to which we may apply the metaphor that we call the keynote home, then the next step of the process is to find metaphors for the two remaining forces, the sub-dominant and the dominant. As previously mentioned, we refer to them as desire and power.

If we then opt to chart the progress of the dramatic story in the form of a primal sequence, the most logical sequence in music is Keynote-Subdominant-Dominant-Keynote. When loosely translated into a short story form, this sequence becomes: Home-Desire-Power-Home, which is in fact the basic scheme of a large number of fairy tales.

Earlier, I told you about a man who once upon a time left home because he was hungry. He walked to the bakery, where he bought a loaf of bread. There, he met an old wizard who posed him a riddle that he couldn't solve. He walked back home, moodily, bringing this part of the story to a temporary conclusion. However in a sense, he was actually gone for almost a year, because that is how long it took him to find the answer to the riddle.

What is the significance of form in human drama? And the answer to this question is: it takes us back home…

Form, therefore, is not something artificial, or a medium that serves to organise the chaos of life. No, form is life itself, a life that we live in alternating cycles of minutes, hours, days, weeks, years, composed of millions of scenes, which we remember thanks to their exceptional power of expression, or perhaps because they are charged with the basic forces that determine and shape our lives. The longing for a home, a balance, is a universal desire, and very often this desire is frustrated by all kinds of powers, as we can learn from many fairy tales and myths.

We are our own form, therefore, and no matter how long our journey takes, we hope eventually to return home. This may also apply to returning to oneself. Perhaps that is the ultimate goal: to discover who we really are, so that we might finally become ourselves.

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15. Peter Hort, University of Westminster, Westminster, United Kingdom

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29. Zuzana Tatárová, Film & TV Faculty VŠMU, Bratislava, Slowakia

30. Donald Taylor Black, Head of the Department of Film & Media, National Film School Dublin, Dublin, Ireland

31. Ernie Tee, Netherlands Film and Television Academy, Amsterdam, Netherlands

32. Marit Teppan, The Norwegian Film- & TV School, Lillehammer, Norway

33. Hilary Thomas, Beaconsfield, London, United Kingdom

34. Lauri Törhönen, Univ. of Art and Design Helsinki, School of Motion Picture, Television and Production Design, Helsinki, Finland

35. René van Uffelen, Netherlands Film and Television Academy, Amsterdam, Netherlands

36. Malte Wadman, The Norwegian Film- & TV School, Lillehammer, Norway

37. Ben Zijlstra, Netherlands Film and Television Academy, Amsterdam, Netherlands

Amsterdam

PROGRAMME

November 20th:
Arrivals during the day
21:00-22:30   Welcome drinks (sponsored by the City of Amsterdam)

November 21st
Start seminar / NFTA
Coffee & tea
Welcome by Marieke Schoenmakers, Director NFTA
                    Introduction by Henk Muller
9.50-10.20   Peter Delpeut, artist in residence NFTA, summary of his research: *How to challenge the imaginative power of film students*
10.25-10.55   *Roger Crittenden: Interrupted narrative*
Coffee & tea
                    Steve Mardy: *Program versus anti program*
                    Alby James: Finding serendipity in creativity
Lunch
13.30-14.00   *Ben Zijlstra Conceptual sound adds content to picture: about sound design*
14.05-14.35   Anja Grafers/ Gerd Haag: Dossier, artistic and strategic group work on project development
14.35-14.55   Coffee & tea
Malte Wadman: *How do we keep up individual creativity and imagination working within the pedagogical triangle?*
15.30-16.00   Marc Nicolas/Carole Desbarats
16.00-17.00   Michel de Graaf / Harry Schreurs: *The same way around*
17.00   End of the conference part of Day 1
20:00-22:00   Film viewing / NFTA

November 22nd
Start seminar / NFTA
Coffee and tea
Summary of day 1 by Henk Muller and Ernie Tee
9.45-10.15   Alan Bernstein: *Creative speed; how to pace of work affects students imaginative power*
                    Nenad Puhovsky: *Autobiography*
Coffee & tea
11.25-11.55   Kati Ilmaranta *Changing visions in designing student films*
                    Rob Arends: *Moving Pictures*
Lunch
13.30-14.00 AVID

Willem Capteyn: Home is where one starts from...About the concept of 'tonality' in drama and how it can challenge the imaginative power of our students.
                    End of the conference part of Day 2
15:30 Departure from the NFTA to the Filmmuseum
16.00-17.00   Filmmuseum
Welcome by Rien Hagen, Director Filmmuseum and tour

18:45-19:45   Canal tour (sponsored by The Maurits Binger Film Institute)
20:00   Diner (sponsored by AVID)

November 23rd
Start seminar / NFTA

9:00-11:00   Summaries, conclusions, future plans and so on... by Henk Muller and Ernie Tee

11.15   Departure from the NFTA to Pand Noord

11.30-12.30   Visit Pand Noord / Dutch Film Companies
12:30   Lunch (sponsored by Pand Noord)

Departures in the afternoon

Amsterdam