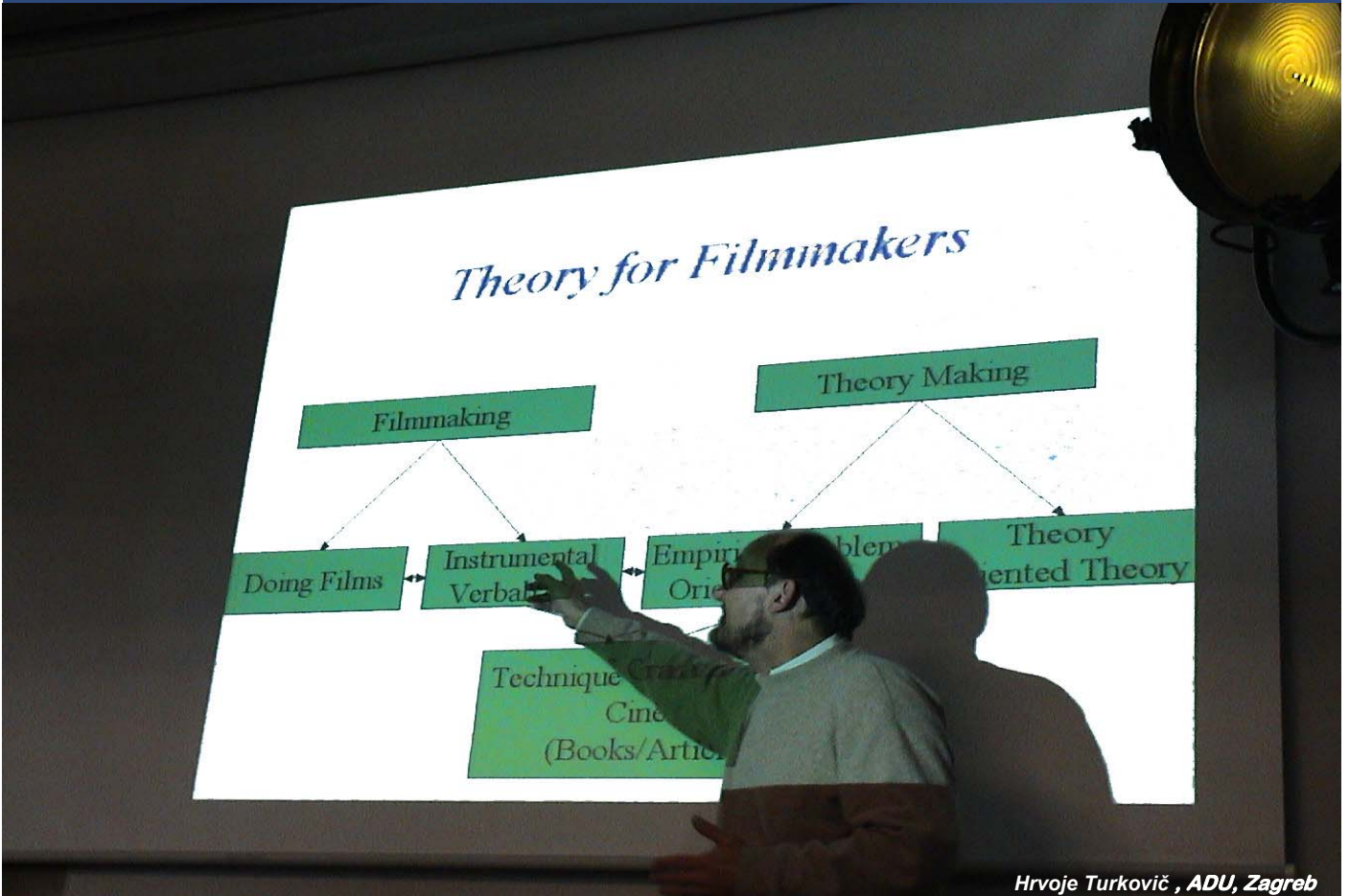


# CILECT NEWS

January 2002

Issue No 35



Hrvoje Turković, ADU, Zagreb

## *Theory for Film Schools Conference in Ljubljana*



Conference organizer Igor Koršič, AGRFT

Cilect Project Kalos k'Agathos.....	1
AGRFT, Ljubljana .....	2
UIAH, Helsinki .....	6
Stanford University .....	9
IFSW, Wales.....	11
Den Norske Filmskolen .....	13
NFTS, UK, Selection Procedure .....	15
UFVA .....	17
News from Schools .....	18
New Technology Update.....	22

## Self-Portrait

# Academy of Theatre, Radio, Film and Television, Ljubljana



Miran Zupanič, Dean

Igor Smid, Head Film Department

Igor Koršič

**What** is now the Academy of Theatre, Radio, Film and Television (AGRFT) was founded as a school for actors by Slovene partisans after the liberation, in Autumn 1945, as the Academy of Acting Arts. It was the first institution in Slovenia devoted to the systematic education of theatre actors, directors and dramaturgs at the university level. Training of this nature was earlier limited only to rare and generally one-off pragmatic courses lacking a complex theoretical, research, artistic and educational concept, or to a few individuals studying abroad.

The development of modern audio-visual media soon dictated the Academy of Acting Arts to broaden the scope of its programme beyond theatre to include radio and film, and later, also television. Thus, in 1963 the institution was renamed the Academy of Theatre, Radio, Film and Television (AGRFT). During its first thirty years, AGRFT functioned as an independent university-level institution; in 1975 it was incorporated into the University of Ljubljana, taking on equal criteria for theoretical subjects while

retaining unique requirements in the artistic fields with artistic works taking the place of a doctoral-level programme.

Studies at AGRFT comprise four independent programmes, offering a university degree: 1. acting, including recitation; 2. directing for theatre and radio; 3. directing for film and television; 4. dramaturgy

The first programme focuses on the basics of acting and recitation, and is taught in conjunction with important practical subjects, including Slovene for the stage, breathing and speaking techniques, the art of movement, dance, acrobatics, fencing and make-up, and with the theoretical subjects of the history of world and Slovene drama, the history of the theatre and of basic dramaturgy.

In the second programme, students examine practical and theoretical issues of directing for the theatre and radio, which are then related to Slovene for the stage, dramaturgy and the history of drama and theatre, and to the basics of acting, set design, costumography. In the process, students are gradually introduced to independent directing work.

The third programme has a similar structure, but with the distinction that the theory and history of film and directing for film and television (camera, editing and set design) receive special emphasis.

Studies in the fourth programme are devoted to the theory and history of drama, theatre, radio, film and television.

In all four programmes, theory remains closely linked to direct, creative work of the students in theatres, radio, film and television. The Academy is devoting ever greater attention to individual study, research work and experimentation, to the promotion of a willingness to take the initiative and, later, a gradual, greater independence, both in the artistic as well as in the academic, research tasks of the students.

Particularly in its practical seminars on the arts, the Academy has been developing an expanded and systematic "mentor model", that from the outset reject the concept of "the master workshop", in which the professor's role is authoritarian. Seminars are shaped as a forum for

*(Continued on page 3)*





Dreaming of the Ljubljana film school?

(Continued from page 2)

dialogue, which the student enters, so to speak, as the professor's equal. The essence of these studies does not lie in the imitation of already established "poetics", nor in the "producing" of young epigones, but in the education of open and inventive authors.

In recent years, Academy studies in the form of open dialogue have become increasingly predominant. This should be stressed as the Academy includes the most prominent and active artists in contemporary Slovene theatre, radio, film and television. And just as the professors of performing subjects have figured among the authors of the most important theatre, radio, film and television performances in Slovenia in recent years - as directors, actors, set designers, costume designers, cameramen, or others - so the instructors in the dramaturgic department have always been among the leading Slovene critics and literary and theatre historians.

This implies that at AGRFT the practical - creative - work in studies has been gaining increasing emphasis in the form of well-rounded theatre productions, films and television programmes. Students of dramaturgy, the only completely theoretical programme at AGRFT, also take part in this work, adding their unique input while working with a mentor.

Thus it comes as no surprise that the regular, public productions put on by senior students of acting and theatre directing, as well as programmes and films broadcast on national radio and television, represent - both internally and externally - a particularly exciting and fruitful form of the students' class-related activities. This allows the study process to experience direct verification in the public's and critics' eyes. It should also be mentioned that overall, this publicity has been a positive experience.

### ***The Department of Film and Television***

The achievements of the department of film and television directing have not been any less important or influential. In this critical period for the Slovene cinema, the Academy has remained almost the only Slovene institution which has been continually and systematically developing film production although in the limited scope of studies and with immense organizational and financial difficulties. In such a situation, cooperation with the Ministry of Culture and especially national television plays the most important role. During this time, as part of seminars in scenography and directing, the students have filmed a large number of short documentary and acted films, many of which have matured beyond the scope of ordinary student assignments and become established at home and abroad - at prominent film festivals in Munich, Oberhausen, Karlovy-Vary, Tel Aviv, London, Los Angeles, Angers, and elsewhere - as individual creations of unquestionable interest and promise. The prizes won by students during the past few years at various Slovene and foreign film events bear witness to this. Students have established a noticeable presence at international festivals, where they have often received awards: at the once well-known festival of short and documentary film in Belgrade, the international



Come on... this is cannot be the Ljubljana film school

festival of film schools in Munich, at the international film and video festival for young people, the "Juvenale" in Klagenfurt, Austria, at the "Premiers Plans" festival in Angers, France, and elsewhere.

For the moment the film department offers four years of studies in film directing and the possibility of post graduate studies in film history and theory. Expansion of the department with the possibilities of specialized studies in editing, script-writing, producing and cinematography is under consideration.

Each year two to four students are admitted in film directing after pass-

Janos Hersko are some among prominent filmmakers that have held seminars for our students.

The curriculum of the school is of a central European conservatory style. Besides practical work, students pursue studies in numerous general and theoretical subjects, history of theatre, history of drama, history of film, theory of film, philosophy, sociology, psychology, etc. The first two years in film directing are devoted to the documentary and the last two to fiction film. In the first year the students do a number of exercises in acting for the camera, mise en scène, framing, editing, cinematography using video, as well

an anthology of written student papers is published since they are centered on different aspects of the same subject. Theoretical studies are dominated by interpretation exercises, broadly speaking in the hermeneutical tradition (with theoretical references to Ricoeur, Barthes, Deleuze, Bazin, Dufrene, Merleau-Ponty, Heidegger, etc.). Post-graduate studies are likely to follow this tradition too.

The department of film and TV at the University of Ljubljana is at the moment central in the research in film and TV. The department houses a videotheque with most important films in film history. An international research project "Framing in Cinematography" will be housed here for the next three years.

Postgraduate studies are organized at the Academy as well: the department of dramaturgy offers B.A. and PhD studies, and the artistic departments the so-called "specialization".

The teaching language is, of course, Slovene. The average number of enrolled students is about 80. Due to acute problems of space, AGRFT can annually accept at most 20 to 21 students for all four programmes. Every year, the organizational, technological and financial demands of the practical aspects of studies limit the Academy, particularly in the theatre and film direction programmes. For these reasons, AGRFT can accept no more than 3 to 4 new students per year in these two programmes, in acting at the most 10 to 11 new students every year, and in dramaturgy, the "cheapest" programme, 5 to 7 new students per year. It should be stressed that interest in studying at the Academy is extremely high, resulting in an acceptance rate that is almost 1:8.

At present, 24 full-time professors, and another 6 with one-third the instructor's load, are employed at the Academy. Another 16 specialists from various professions collaborate, regularly or occasionally, in specific areas and skills.



"Jesus, Maria! No, no this is not the Ljubljana film school..."

ing entrance exams. Students of dramaturgy also follow courses of main film subjects and take part in preparing film scripts with their fellow students. However we have found that the "general" dramaturg, specialised in both film and theatre is not a workable idea. The obligatory choice of one specialisation will be necessary in the future.

In principle the film school is also open to foreign students but such students have until now been exceptions due mainly to the fact that teaching is in Slovene. The school intends to find solutions to this problem in the future and open its gates more widely to students from outside Slovenia. These gates are already open for guest professors: Werner Herzog, Dušan Makavejev,

as exercises in television directing. The second year is devoted to a documentary film and several TV programmes. One fiction film in the third year and another in the fourth year are obligatory, plus a diploma film. Films are shot on 16mm. Students are generally supposed to write their own scripts, possibly in collaboration with dramaturges or fellow students in directing. These scripts can of course be adaptations of literary works.

The history and theory of film is studied during all four years. Beside seeing two compulsory films at the Cinémathèque each week, students are supposed to submit a paper each year and a diploma work at the end of their studies. At the end of year



## CILECT PROJECT

### Kalos k'Agathos Conference in Ljubljana

*From 16 to 18 November 2001 CILECT members met in Ljubljana (Slovenia) at the invitation of Project Chair Igor Korsic, AGRFT, to discuss the relationship between theory and practice in film and television schools as part of the Project Kalos k'agathos. Here are some randomly selected papers presented at the conference and some equally randomly taken pictures of participants. Igor Korsic is preparing a full publication on the conference, probably including a CD or DVD. In the meantime enjoy the next pages and consider them as a teaser for the coming publication.*

Puzzled by the name of the project? Kalos k'agathos means handsome and morally good in Greek, it refers to the combination of physical and moral beauty, the ideal of the classical Greek education.



Mogens Rukov, Danish Film School



Jussi Etto, UIAH, Helsinki



Morten Kolstad, DNF, Lillehammer



Wolfgang Glück, UFMDK, Vienna

Bert Beyens, RITS, Brussels



Roland Sterner, DI, Stockholm



Johan Claeson, DNF, Lillehammer

**CILECT PROJECT Kalos k'Agathos**

## Theory for Film Schools at UIAH, Helsinki

**B**ecause our department is affiliated to a university, we are duty bound to direct students towards writing reflective and analytical material on their main subject. The aim of our PhD program is to produce research by experts with practical experience. I am responsible for giving guidance to two PhD students on the artistic part of their thesis, as well as reading the theoretical material they use and commenting on it. I have come to the conclusion that a PhD student, an M.A. student struggling with the written part of the degree, and a teacher who has a lot of work experience all have a similar problem. Where to find the motivation and the methods for researching into theory? Both teachers and students are dogged by the idea that a degree at a film school plus experience as an artist and a film maker is not enough. The feeling is that to create valid theory we should take another degree somewhere else. This cannot continue. We must begin to have confidence in ourselves as experts in our own field. All stages of making a film require an attitude of a researcher, but it is rarely articulated systematically. There should be a distinction between research at an arts university and at a science-oriented university. Theory should have an enriching influence on other forms of teaching and it should inspire new kinds of artistic expression. It does not, and should not, have any significance as an end in itself.

Very little academic research has been done on making films. Film theory, on the other hand, which examines cinema as a product of culture is a large branch of scholarship. Most trends in film theory have very little to do with the actual process of making films. To be slightly provocative, I would say that most trends in cinematic theory have only slight practical significance. Students often complain that they experience lectures given by the film theorists



Tuula Mehtonen, UIAH, Helsinki

from scientific universities as rather dull and estranged. They begin the theoretical part of their final project, however, by reading books on film theory. One of my PhD students wrote: 'The world of a film is built up of the sliced-up historical time and world which leave their mark on film negative and audio tape.' If attempts at conceptual thinking lead to trivialities like this, there is no hope for us! Another weakness all too common in academic film theory is over interpretation which is due to the phenomenon of "you find what you seek" The researcher takes an interesting theoretical model as the starting point and tries to find an example to prove it - not the other way round. And they find exactly what they were seeking - even though we can't find it there!

However, I do think that the students should know the basics of film theory. My advanced students study two basic books on film theory in Finnish. In one of them, the history of film theory is discussed in an approachable way, the other is a collection of articles. The students can choose whether to take an exam or to write an essay on some of the theoretical ideas which they felt were interesting from the practical point of view. Recently, nobody came to the exam, one

student wrote an essay on feminist film theory and one presented a carefully written summary of the complete history of film theory. It seems that students find it very hard to make the transition from doing and speaking to writing. They find it even more difficult to express their own ideas in relation to what they have read.

Last spring I invited a professor from Turku University, the head of the media department, to give a lecture series on genre theory to the students who have editing as their main subject. This lecturer happened to be particularly interested in the ideas the students had arrived at because of their practical experience. Each student wrote an essay on a modern film of their own choice applying the genre theory. The length of the essay was given as three and a half pages, but the longest one turned out to be only two pages. The experiment was useful and it stimulated fruitful discussion between the students and the theoretician - although this was mainly due to his charismatic and eccentric personality. I intend to continue with this kind of co-operation. Formalistic and neo-formalistic theories could be useful in teaching film editing.



My own approach to teaching theory to film editing students is purely cognitive. It is based on rational conclusions drawn from perception and experience. In my lectures on theory I aim to clarify what happens in the giving and receiving of cinematic messages. Although students may not have formal theoretical training, they seem to be able to discuss quite sophisticated questions to do with the aesthetics and the contents of films. To pass this kind of knowledge on to others requires instruction and practical training. My aim in teaching theory is to increase the students' sensitivity to historical issues and their command of the various levels of cinematic communication.

The most important thing is, I think, that theory and practice alternate in a useful way.

During a one or two week period, one to two days are devoted to theory. The rest of the time the students use for absorbing and making the ideas their own through practical exercises which are carefully analysed. On principle, I don't recommend that students read any books on cinema during the first year, because meaningful issues tend to arise only after the students have gained some work experience.

I always start with the basics of the psychology of perception. I introduce gestalt theory and we do exercises which clarify it. I try to turn their minds upside down, so that they create contents with form. We do this first with single still pictures and then with series of them. When we make the transition to moving pictures, we return to "contents create form". We analyse the simple structural points which the students come across in their practical training and discuss any difficulties they may have.

When I teach the editing of dialogue and action scenes we study the various editing conventions that exist, using the following books. The Grammar of Film Language by Daniel Arijón, The Grammar of Edit by Roy Thompson, and In the Blink of an Eye by Walter Murch.

During the second year the students

do a thorough analysis of the editing in two fiction films and four documentaries. When we start this I introduce the basic theory of drama. We spend two days on a fiction film and one day on a documentary. From the editing point of view, it is essential to analyse the film in such a way that it becomes clear how the parts relate to the whole. I use the methods of close reading and theme analysis, to show the functional and causal factors in each work.

We start with pure feeling experience. For editing students, it is important to find out the moments which we experience in a similar way and where we have more individual associations. Then we try to see what pure action is without any interpretation. We discuss the themes and try to summarise the most crucial point made in the film. We deconstruct the whole film on a timeline scene by scene and make a graph on the characters and the development of the themes. We analyse on a timeline the dramatic development and the turning points. We deconstruct the most important scenes from the point of view of editing, so that we see distinctly the set-ups and how they have been used as well as the motivation behind the editing.

Screen writing instruction at our department very much emphasises the writing process. I have started thinking it would be good for the students whose main subject is editing to learn more about classic drama and to study dramaturgy.

In teaching the different types of documentaries my starting point is the story of the origins of each type and the works that preceded it. This way I hope the students learn to trace the development of each phenomenon in film history themselves. Every course on documentary ends, however, with the present and with the reality of making films in present-day Finland.

As regards technical instruction, in addition to the on-going practical training, every third year we have a demanding course in the theory of video and digital techniques. Students have found it difficult but

useful.

The students write a report on each film they have edited as an exercise. The films are discussed in a seminar which is attended by students of all levels. There are no strict rules for the reports. The main thing is that the students learn to express their own ideas in writing and to be aware of the problematic issues that can arise. I have not as yet expected the reports to be placed in a wider context.

We teach theory to the advanced students in seminars. The students introduce their own work and they analyse the editing of a film they have chosen, according to the model they have been taught. This has worked quite well and there have been lively and interesting discussions. I have also given the students a list of books that may be useful for a film editor. From the third year onwards, I have tried to suggest they write summaries of the books they have read, with their own comments. Hardly any of them do. It is not easy to activate students - they expect a lot of stimulation. The attitude of a researcher has to be practised very gradually, step by step. This autumn, I am experimenting with stimulating them with an article which discusses the experience of time in films, with a few examples. We watch the films and the students write short essays on each film, with comments on the article. I am also preparing a list of topics for papers and a bibliography which may be useful for a later thesis. In this way I try to relieve the pressures of the theoretical part of degree work. It is easier for young people to function within certain limits, without unlimited freedom - unfortunately.

Summing up, I would maintain that while there is good reason for film schools to be critical and selective in using film theory, we should encourage our students to reflect on their own work in relation to other film makers and to film history. We should encourage them to use films made by others and everything written by other film makers as reference material for their own work and research.



## Self Portrait

## UIAH, Helsinki

### Curriculum for Film Editing

**S**tudents chosen to study film editing as their main subject are trained to become experts capable of planning and implementing postproduction. They specialize in cinematic narration and mastering large visual entities. They will have a good command of the aesthetic tradition as well as the latest technical innovations of their profession. All training aims to help students to put the theories into practice and start thinking creatively, on the basis of their own experience. The curriculum lays an excellent foundation to grow from and to become an independent artist, capable of reshaping cinematic expression, or taking up research.

#### First Year (11-13 credits)

The course starts with the construction of abstract picture series, which is followed by documentary exercises in using space, and the basics of fictional narration. The students are given an overview of the various ways of editing. They learn the principles of cinematic thinking by analysing different works and by doing small scale projects themselves. In the beginning simple PC-based programs are used. Towards the end of the year the students practise working with AVID. They will have a good command of basic video technology, and the basic hardware skills.

#### Second Year (16 credits)

During the autumn term of the second year, editing fiction is emphasised. The students edit a complete film for the first time and learn about mastering the process of editing a whole project. They get accustomed to conveying psychological messages and sustaining interest in narration. They learn how essential it is to understand the significance of genre

when editing. The first film is edited using a traditional editing machine, because this is the easiest way to grasp how a film laboratory functions. During the spring term the students get acquainted with computer editing of material shot in film and the issues involved. They learn to analyse complete cinematic works from the editor's point of view. If possible, the students work under supervision as a trainee assistant for a half-hour film by a graduating student, or in an outside production. They must present a written report on each work project for it to be credited.

#### Third Year (20-32 credits)

From the beginning of the third year, editing documentaries is studied as widely as possible. In a documentary editing is even more significant than in a fiction film. To achieve a finished film from diverse materials demands both maturity and individuality. This is why editing documentaries is taught only after the basic fiction editing has been learnt, although short documentary exercises have already been done. Each year one or more of the following types of documentary are taught: 1) Historical documentary and the use of archives 2) Observing documentary 3) Documentary as a portrait 4) Documentary essay 5) Personal documentary 6) Experimental documentary. The length of these courses varies from 1 credit to 4 credits. The students also increase their knowledge and practical skills in the area of video and digital technology, so that they are able to work independently as assistant editors or consultants in film industry. They get acquainted with the possibilities of using tricks and effects. They edit under supervision two complete films as exercises, of which at least one should be a documentary. They practise editing scenes into longer episodes in fiction, using material

from a newly shot Finnish full-length fiction film, in a workshop led by the editor. They also begin to participate in seminars on editing and to get used to considering the questions of film editing in talks and essays.

#### Fourth Year (19-33 credits)

During their fourth year the students receive individual instruction specially designed according to their talents, future plans and opportunities for practical training. Specialized courses are also given in such subjects as editing commercials and films made on request, music videos, and films on dance, as well as television series. Mastering the techniques of picture manipulation and on-line work will be a new area of instruction, from which the students can choose one or more courses, when the computers of the department have been updated. The seminar on editing continues.

#### Fifth year (20 credits)

During the fifth year, the students concentrate on their final project. It may involve editing the work of a graduating director student at the department, or it may be a professional production outside the university. Acceptable projects are: a full-length fiction film, a long documentary, and a film for television which is at least forty minutes long. A shorter film can be accepted, if it involves demanding picture manipulation. In an essay, the students must show that they are able to treat the issues in their final project from a specific view point, independently and creatively, and in relation to the tradition of their field.





CILECT PROJECT Kalos k'Agathos

## There is Nothing more Practical than a Good Film Theory

Henry Breitrose, Department of Communication, Stanford University

(abridged)

I am interested in useful theories for teaching the practice of documentary film making. Perhaps the most important word in that first sentence is “useful” because the arts and humanities in general, film in particular, and documentary film specifically, have not been deprived of “theory.” While film theory has provided considerable academic employment for humanists, which on the whole I take to be a social good, I believe that production students have been grievously misled by theories that are not only useless, for practical purposes, but frequently toxic to their ability to clearly see. The social psychologist Kurt Lewin said that there is nothing so challenging as a practical problem. He also said that there is nothing so practical as a good theory. While there is a plethora of theories about theory, we lack helpful theories about practical problems.

In teaching documentary film and video making in a professional graduate program, I meet superbly well-qualified students who have been educated at some of the best universities in the world. While we insist that our students are well-educated and have some experience, we don't insist on an undergraduate film or media-studies degree. On the contrary, we are deeply suspicious of applicants who have studied film as undergraduates, because too frequently there is a need to de-toxify their imagination. They can tell us all about “the gaze” and the gays, and invoke Gledhill, Foucault, DeMan, Derrida, Deleuze, and proclaim that the very act of photographing an “other” is a statement of political oppression or that the very act of photographing an “other” is intrinsically transgressive, and thus an act of courage, or that the very act of photographing an “other” pushes the envelope too far because it is intrusive, or not far enough because it is not overtly re-

flexive, or that it invades personal space, or that it deconstructs the myth of autonomy, or that it constitutes symbolic assault.

None of this strikes me as particularly useful in getting ideas on the screen with clarity, precision, and economy, which, perhaps somewhat naively, I take to be the basic requirements of documentary, much as George Orwell took them to be the essential elements of the non-fiction essay.

In her paper “Theory and Praxis in Aristotle and Heidegger,” Catriona Hanley notes that for Aristotle, *Theoria* meant the activity of contemplation of necessary objects. Actual production, the making of things, consisted of *praxis* and *poiésis*, and unlike *Theoria*, which required only the necessary object for contemplation, it required knowledge of “contingent objects,” those objects and events necessary and sufficient for the existence of the “object of contemplation.” In film language, rawstock, laboratories, cameras, lenses, are examples of the stuff on which the film, “the object of contemplation, is contingent.” *Theoria* need deal with only the finished film, the necessary object of contemplation, stripped of *praxis* and *poiésis*.

*Poiésis* aims at a goal, as distinct from the process of achieving the goal. It is the intention, the target audience, the purpose of the proposed film, while *praxis* is the process of attaining the goal. For Aristotle, *theoria*, the contemplation of the necessary object, and the *poiésis* and *praxis* which enabled its production, were two sides of the same drachma.

There are theories about why the very idea of documentary is impossible, why objectivity is impossible, why Photoshop has made documentary untenable, why everything pretending to be factual or fictional is but a discourse and all discourses are equally privileged, why all discourses are fictions, and all reality is



social construction. These are not useful theories. Indeed, they are profoundly unhelpful. They don't do a very good job of helping the film maker think deeply about what he or she is doing, which I take to be one of the more valuable aspects of theoretical work in other disciplines. Most film theories are not particularly useful as predictors, nor do they spawn useful ways for documentary film makers to make sense of the world. In my view, making sense of the world is what we're really about when we teach documentary film making.

Let me put aside the very useful physical theories of photography, optics and acoustics with which all film makers should be acquainted, and let us agree that the film theories of Kuleshov, Eisenstein, Pudokvin, even Dziga Vertov and Mitry, all informed by practice, can be useful to all film students. As a teacher, I'm interested in theory that gives the young documentary-maker some confidence in the non-fiction enterprise, and theory that helps him or her craft a work that is honest and that succeeds in engaging the audience, and presenting the really true story in ways that are clear, instructive, and edifying. I like the word “edifying” because of its precise derivation, from Late Latin *aedificare*, to instruct or improve spiritually. I think that understanding a complex aspect of the real world is literally edifying. An elegantly crafted work that helps us make sense of an aspect of our world gives us pleasure and lifts the spirit.

In useful modern theory, I think that

**CILECT PROJECT Kalos k'Agathos**

the Cognitive Theorists who work mainly in psychology have a great deal to say about how we make sense of the world. Torben Grodal notes that while romantic and psychoanalytic theories of film, mainly imported from the academic study of literature, plumb the unconscious for the "true context," cognitive psychology provides rather more satisfying results. The cognitivists tell us that by virtue of evolution and physiology, humans have developed certain ways of dealing with information. Some aspects of the world are more salient to us than are others, and emotions have developed to represent our strongest interests and goals. Simply stated, we feel strongly about those things we are interested in: a romantic partner, the World Cup, social justice, protection of the environment, globalization, religion, for example. Our emotions are strong motivating forces that control our attention and action. Our cognitive skills enable us to analyze situations that are interesting to us, in ways that help us achieve our goals. Thus, depending on the subject and the audience, we can expect that documentaries will be attended to in very different ways, and we can use theory to think about how the structure of the documentary ought to mediate between the content and the presumed audience.

These analytic aspects of our cognitive skills are of great interest, because we share a strong tendency to analyze by inventing narrative in order to make sense of things that might otherwise be random objects and events. Dorrit Cohn gives us a useful definition of narrative as a "series of statements that deal with a causally related sequence of events that concern human (or human-like) beings." David Bordwell and Kristin Thompson point out that audience postulate causal connections between the most disparate images, and even random montage attains narrative status. From the intensely practical outlook of documentary production, much of this translates to the observation that people tend to structure objects and events as narrative, composed of chains of

cause-effect, in chronological time

Since cognitivists demonstrate that no matter what, narrative happens, then a useful theory would be one that helps our students understand narrative structure. There are several. Some prefer Bakhtin, others Propp, but my nominations for very useful theories are Aristotle's *Poetics*, and Kenneth Burke's *Grammar of Motives* as a reasonable neo-Aristotelian alternative. Aristotle, in his *Poetics*, tells us about how to tell stories, and alerts us to the structural elements of exposition, complication, conflict, climax, and resolution. In short, he describes the narrative arc, or in documentary terms, a through-line.

The student documentary maker would be well advised to consider his or her intentions and the intentional systems of the audience, as well as the background of knowledge and abilities that the audience brings to the screen. In plain language, it is useful for the student to deeply consider his intentions and goals in the film (poesis, yet again) and give thought to the predispositions, and the degree of knowledge and concern that both film maker and audience bring to the documentary transaction. It is useful for the audience to understand what's on the screen, and for the film maker to understand that if the audience doesn't "get it" then it is a film maker's problem and not the problem of the audience.

As a logician and a philosopher of language, Searle observes that "At least one of the functions of language is to communicate meanings from speakers to hearers, and sometimes those meanings enable the communication to refer to objects and states of affairs in the world that exist independently of language." Although film and video are not precisely languages, but are language-like, the formulation still makes sense for documentary. We make documentaries to communicate meanings from film makers to audience members, and sometimes those meanings enable the documentary to refer to objects and states

of the world that exist independently of language. The process of acquiring and displaying images enables us to replace the verbal description of objects and states of affairs in the real world with more direct and less abstracted representations than words. The goal, not always realized, is for the film maker and the audience member to share the same thought about a reality independent of either.

What, then, is a useful way of helping students struggle with the idea of truth in documentary? The correspondence theory in epistemology, which is a pretty useful theory, states that truth is whether the things in the world really are the way we say they are. In philosophical language, a statement is true if and only if the statement corresponds with the facts. One of the functions of language, and I would argue one of the functions of documentary, is to truthfully represent how things are in the world by ensuring that statements correspond to facts.

I think that cognitive theory is rich mine of ideas, especially as documentary intersects with digital technologies and non-linear modes of presentation. Knowing how human beings organize their perceptual and conceptual worlds cannot but be useful.

In my own thinking, I've been influenced by two books, that are actually and specifically about documentary film, each deeply influenced by Critical Realism, and intelligently in tune with the interests and concerns of documentary film makers. Carl Plantinga's *Rhetoric and Representation in Non-Fiction Film* and the somewhat less well known *What is Non-Fiction Cinema?* by Trevor Ponch, are chock full of interesting and challenging ideas for students of documentary production, and I recommend them with enthusiasm, as ways to help our students learn how to tell really true stories. ■





CILECT PROJECT Kalos k'Agathos

**DISCOURSE AS THE SPACE BETWEEN THEORY AND PRACTICE**

**A** theoretical film practice differs from film theory or film history. As a process it can be neither armchair nor academically observational, it can't be written, it can't be studied - it can only be produced. It cannot, however, be limited solely to the processes of production - it must exist dynamically as a live process within the interpretative diegetic space of the film viewer. An engagement with that process is one interpretation of the notion of Discourse. The Linguistic interpretation might rest on a body of work for any subject seen as constructed within and accountable to a language system.

I start with the premise that our fascination is not with cinema as spectacle but with the cinema as a meta-language of social interaction.

Bresson said: *There are two types of film - those that use the theatre's means (actors, direction, etc.) and wield the camera in order to reproduce - and those which use the cinematographer's means and wield the camera in order to create.*

Merleau-Ponty said: *The joy of Art lies in showing how something takes on meaning, not by referring to already established and acquired ideas, but by the temporal and spatial arrangements of elements.*

My interest in this subject is enhanced by the challenge invested in me to develop a new film school at a time when change is paramount on many levels of society and through their ciphers of representation, cinema, television and cyberspace. Subsequently, the International Film School Wales is a film school with a proactive philosophy to engage with the production of meaning through practice. A film school that is discourse led, a film school which takes social and aesthetic responsibility for the dissemination and interpretation of ideas in society. A film school that recognises the place of the viewer as a site of complex social and representa-



Clive Meyer, International Film School Wales

tional interaction where an engagement is encountered between the socio-psychological and the aesthetic within all the specific practices identified in the production of cinema.

I'll return to the IFSW's methodologies after first considering where discursive practices have come from, with specific reference to cultural enquiry during the last quarter of a century. (...)

During the last 20 years World National cinemas have also been struggling to define themselves which, with due respect and some objectivity, must also be subjected to critical scrutiny. During the 1970s cultural theories embraced film practices to the extreme. If it were not for these extremes, I would argue, we would still be primarily enamoured with the spectacle over the cultural manifestation of world cinema. We, as film teachers, might still be obsessed with product rather than process and we would not find such a film language and cinema literate studentship as we encounter today. Somewhere and somehow, during the dark years of the 80s and 90s, we were able to guide school children and college students through the arts of cinema, if only through

classes in film appreciation. These young students now come to us already primed with some study of semiotics, psychoanalysis and audience theory, though one could and should argue that a little knowledge can be a dangerous thing, particularly since the base school curriculum is still contained within training rather than education, with emphasis on the 3 'R's (Reading, Writing and Arithmetic) rather than the 3 'P's (Politics, Philosophy, Psychology). (...).

In these last 30 years, we have come to a point, I hope, where we at least teach our students the processes of demystification and reflexivity. The primary function of a reflexive text, written or filmed, is to enable, empower and guide the viewer/reader through a process of creative engagement. (...)

So, assuming that we see film making as the construction of a specific form of language, then where can we see this understanding in the work of film schools today? After all, if the procedure of beginning to understand our audience is not one of the major driving forces of the work of the film school, then how can we expect our students to go forward as responsible film makers?

**CILECT PROJECT Kalos k'Agathos**

How can we expect anything other than the television dominated, so-called 'cultural industries' attempts to dominate our discourses by telling us that we are not providing the sort of graduates that they want and need?

I am only able to talk about the work of my own film school here and would like to refer to some of the important areas of discourse that comprise the postgraduate MA Film course 'Independent Film - Redefining Practice'. From the outside, the course may appear as quite traditional. This acknowledges the contemporary mindset of both industry and graduate while at the same time acknowledging that one can only work within an institutional and economically competitive ideological educational system, if we wish to operate a 'film school' system.

Firstly, the candidate applies with a treatment for a film they wish to make during the one year full-time course. They also send a showreel of previous work. They are made aware of the critical, practical nature of the course at the point of enquiry. Further to interview and on successful entry to the course, the student must submit their treatment to 5 critical modules - modules that are quite linear in the dominant form of film production: Script Development; Pre-production; Production; Post-production; Distribution/Exhibition.

As the Film School is attached to the University, an amount of written enquiry is included in the course requirements. However, it has been accepted that what is normally seen as the major work for an MA course, the Dissertation, is actually the Film Practice - the film product as a consequence of its journey through critical modules. Some of you may wish to argue that this process might limit creativity. I would argue that the standard motion of the process of film production is what limits creativity. Therefore, I am able to request from students that both their essays and their film work ask this most important question of each module: how does the process (of scriptwriting, producing, directing, cinematogra-

phy, sound and editing) impact on the production of meaning? Most important is the major discursive module of the course - Distribution/Exhibition, discursively described as the place of the audience in the circulation of film meaning.

At the IFSW, the notion of the (film) subject is examined as both subject/content and subject/reader simultaneously. The site of knowledge production is assumed as the space between the viewer and the viewed, the enunciator and the enounced - something hinted at by the painters Velasquez and Cezanne and more recently, the sculptor Rachel Whitread. The premise for film practice that I am in the process of evolving is a tripartite model of cinematic investigation of form/content/context, suggesting areas of work that extend beyond single or double levels of meaning production. In a sense, an enquiry is opened up to the value of what might be called the 'trialectic'. This epistemological development takes account of the post-1990's failure of the notion of the dialectic - considering that opposing forces in themselves offer insufficient perspectives on human thought and human motivation. To remain bound by a binary struggle between notions of good and bad, left and right, is symptomatic of misconstrued theories of representation often taught in media schools today, leading in part to what Victor Burgin has recently labelled 'wild theory'. Contrary to the declared desire in academia for an understanding of the space between theory and practice, an uneasy global homogenisation has produced a new opacity.

Within the theory of practice, then, an argument can develop that examines the notion of form as a defining factor for the reading of content, both of which are subjected to the theory of context as the wrapping device for specificity. To understand this it is necessary to work within practice itself, exploring this framework through shifting specificities on parallel subjects.

I want to finish by suggesting that there could be some considerable problems for film students encountering a false pursuit for 'the ideal' in film theory. Film theory is unlike any other science - there is nothing to prove, only questions to be raised. Our role may well be in the raising of new questions, as technologies develop, as societies mature and as aesthetics metamorphose. In the end, the dependence of theory on practice and the dependence of practice on theory themselves illuminate the necessity for an understanding that there is no fixed film theory any more than there can be a fixed film practice. Rather, that space where the two meet, but never quite easily, which is here called Discourse, probably shares airspace with the second most debatable abstraction held in awe by practitioners and viewers alike but which also cannot be fixed by interpretation — talent. These phenomena defy definition, in the way that our children and our newspapers will ask and continue to ask 'what is Art?'. Only by the continued questioning through film production, through publications and through fora such as these today will we keep the questions alive.

This is our most important task.





# den norske filmaskolen

## The Norwegian Filmschool



Malte Wadman, Director

**Den** Norske Film-skolen was founded by the Norwegian government in 1998 and might very well be the youngest film school in Europe. The school consists of six departments, including Screenwriting, Direction, Cinematography, Editing and Sound. In addition, the Ministry of Education has assigned the school the task of training top-level students in fiction film. We do not have departments for documentary and animation film production or design production.

The course lasts three years, and six students are accepted in each department every other year. The school has now taken on the challenge of the Triangle method (collaborative approach of screenwriter, director and producer on one project). This method has proved quite effective, particularly with students studying production, as well as in fostering shared creativity.

The school is situated in Lillehammer, approximately 180 kilometres north of Oslo, in the former RTV centre built for the 1994 Winter Olympics. In spite of the distance, we have managed to keep up very close contacts with the film and tele-

vision industries in the Oslo region. As a result, many industry professionals come to hold guest lectures. Moreover we often run case studies on recent productions and invite directors, producers and crew members. Many producers also chose to preview their latest productions with Lillehammer students and staff. This is a great honour for us, as we may just be the "toughest" audience in the country. After our first three years several of our films have received awards and prizes and are being shown at international festivals. It is indeed thanks to our close relationship with other film schools, students and teachers, that we can further improve our school and hopefully give something back as well.

### THE DIRECTORS COURSE

#### Goal?

The question is: What do we want to achieve? What is our professional goal? What skills and crafts are the directing students to master when they graduate? What shall we teach them? And how?

From the course of study we quote: "The student is expected to be able to take the "responsibility" for artistic interpretation and staging of a manu-

script, be the leading inspirational artistic force and co-ordinator of teams of creative co-workers, formulate the style of the film through language-design, mise en scène, instructing of actors and post-production."

#### Method

But how do we go about to achieve this?

The student's own activity is the main focus of the process of learning. Theory is usually being taught through deductive principles. This approach of learning often defines strict frames for cognition. Due to this approach, theory can be felt as impersonal and uninspiring, even as an obstacle for the creative narrative process, when you don't see its relevance.

A more inductive and hermeneutical approach exposes the task of narration as an ongoing learning process, where the concrete practice creates need for theoretical insight, analysis and knowledge formed by the students' own perspective.

This is the basic:

1. Theory is to be exposed through the deeply felt need of the student.
2. The working process is to create a continuous demand for theory in all fields of film narration. Through exercises, with defined professional goals, the students produce concrete material that can undergo broad-based analyses and debrief concerning the grammar of the film language, the story, dramatic adaptation and staging problems of different kinds.
3. Throughout the study, the school offers ongoing and separate reflections on film history, connected to topic of genres, and different kind of media-relevant lectures and analyses. In addition we invite well-known filmmakers who reflect different subjects.

#### Main Subjects

Story: The difference between story and telling the story. All aspects of dramatic and epic processing are included here.

Film narration, film language and grammar. The dramaturgy of struc-

# den norske filmskolen

tures and narrating elements. Perception and “rules” of socio-linguistics and audience.

Aesthetics and form. Art and illusion. Genres and trends. The winds of change.

The film character. Character building and character functions.

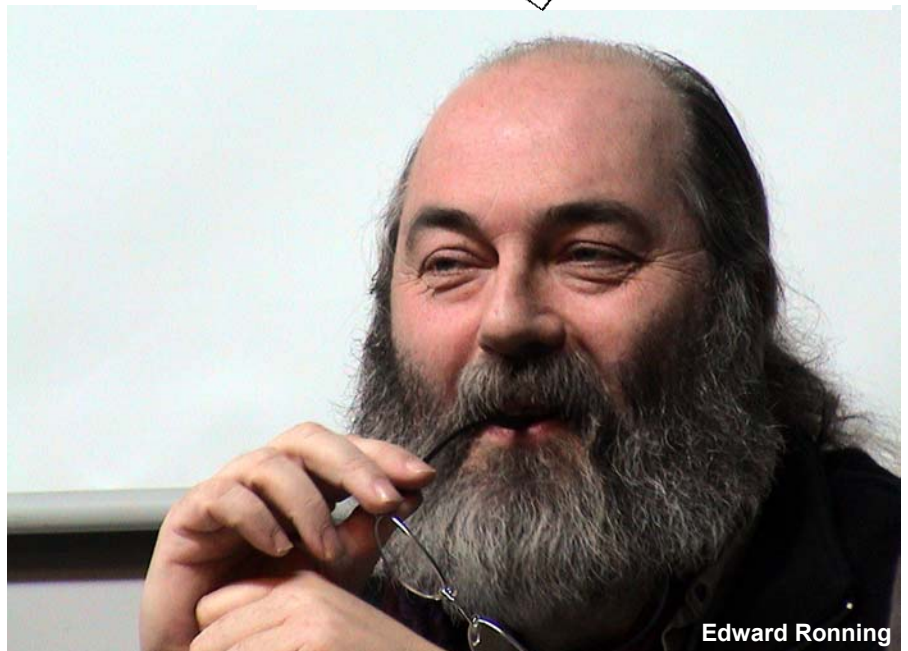
The text and the actor. Drama is experienced destiny, created through the art and craft of the actors. Knowledge about how the actors work with themselves to obtain credibility in their characters is fundamental to every director. To create true images of life, with rich and multiple space for the audience to co-live the drama, is a main goal. This is a demanding task, which implies awareness of a whole range of related theory and not at least life itself.

## More on the Course of Study

As an example, we briefly want to demonstrate substance and content from one of our main subjects. In respect for acting and the complexity of instruction, we approach this topic from different angles. The task of working with actors, and understanding the challenging processes of their work contains following subjects in our course: Reading the script and building the fable; Character analysis (backgrounds, status, needs, motives, impulses)

One of the first things that happens in the course, is that the students are given a very demanding task; they shall together stage a complete play, make a common reading, but each and one of them have an individual responsibility to stage their part (1/6). Together with professional actors and a multi-camera team, the students produce the play during ten days in a television studio. Williams’ “A Streetcar named Desire” and Pinter’s “The Dumb Waiter” have lately been roughly recorded by three-camera equipment, with a functional set-design, costumes, lightning etc. and professional actors!

**Reading roles.** Working with scenes from the great heritage that are solely character-driven (Shakespeare, Ibsen, etc.). The students are to read, interpret and stage the scenes with them-



Edward Ronning

selves as both actors and directors. This opens up for insight in the staging process from both sides. It produces also more broad-based awareness on the acting-process itself and the specifics for information and dialog.

**Improvisation** from the models of Theatre-sport, based on the theories of Keith Johnston. The students are also acting.

Different theories and “methods” of Acting; Students work with professional actors and directors as both teachers and tutors. Through workshops, different staging tasks, lectures and dialog, the students conquer knowledge. This also contains learning the common vocabulary of the craft. As contributing actors in this process, we also cooperate with the National School of Acting.

**Mise-en-scène:** ongoing exercises in staging the scene for the actors and camera. Regarded Scandinavian actors contribute in order to produce maximal challenging professional frames and demands through their vast experience. We cooperate with the National School of Acting on workshops and defined pedagogical items.

Throughout the different courses we focus on minimal artistic limitations. The exercises all have defined communicative and narrative goals, but with great possibilities and freedom in

creating individual frames for the product (story, characters, environment, etc.)

## The three-year course

1st term: common introductory by lectures and simple exercises. Theoretical and practical introduction to film language and dramaturgy, lectures and video exercises in which they operate in their respective functions.

2nd term: Continued courses and exercises combined with theory lectures and workshops. One essential common film production (6 minutes).

3rd term: Aspects of acting and staging

4th term: Mid-way-film 12-15 minute film, 6 days’ shooting, digital editing, mixed sound.

5th term Individual work that also represent a specific exploration of previously treated items.

6th term: Graduate film (27minutes)





## SELECTION PROCEDURES

# The National Film and TV School, Beaconsfield, UK

### STUDENT SELECTION AT NFTS

**W**e currently offer places on the two-year MA course in ten disciplines:

Animation Direction; Camera; Design; Documentary Direction; Editing; Fiction Direction; Music Composition; Producing; Sound; Screenwriting.

Applicants must select which area they are applying for. They may only apply for one specialisation. However it sometimes happens that we will suggest that their background makes them more suitable for another category.

Each area goes through much the same process: Sifting of all applications based on the application form and the supporting material; Interviews for those shortlisted. A workshop is then offered to a smaller number, lasting usually one week, which provides additional evidence for the final offer of places.

Each area requests supporting material with the application that is particularly appropriate for the specialism; e.g. material that the applicant has shot for cinematography or that they have cut for editing.

Naturally the final selection workshop is devised to show evidence of aptitude for that specialisation, but in addition we are looking for evidence of such things as the ability to collaborate and what we sometimes call 'teachability'.

The whole process takes five months, simply because we can't run all the workshops simultaneously alongside the normal curriculum. We believe this process is very thorough.

#### Selection Panels

At all stages we try to involve three

kinds of panellist:

The appropriate Head of the Department or a full-time tutor

A faculty member from another related area

An Industry professional from the same specialisation

During the selection workshop other tutors and professionals will be involved.

The NFTS has no absolute educational qualifications. Although most successful applicants have a first degree (BA; BSc) we are not inhibited from offering places to people with 'equivalent' experience.

Similarly there are no age limits, though the average age on entry is around 27, and most students are between 23 and 30 years old. Interestingly animators tend to be slightly younger than the average and writers rather older.

### Promotion and recruitment

The NFTS has gradually modified the methods it uses to promote the course.

Until recently national advertising, using newspapers and media journals, was a regular and expensive method of promotion. However analysis of how good applicants become aware of the School has led us to change our approach.

The development of our website now makes this form of advertising the most effective, with the sole exception of 'word of mouth' i.e. learning about the course from other individuals.

Alongside advertising, some departments make a point of visiting parts of the country and particular institutions that are likely to yield quality students. There are also particular events: festivals, seminars, media exhibitions etc at which we maintain a presence.



Roger Crittenden,  
Director Full-Time Programme

More and more we are invited to make presentations at events around the country, which provide good opportunities. For instance recently colleagues addressed over 1200 students at Cambridge University.

We also run Open Days at Beaconsfield Studios that attract hundreds of visitors.

Making people aware of the environment and facilities at the School is certainly persuasive especially in the more technical areas.

### Convergence and fragmentation

The approach to selection of students and indeed encouraging suitable applicants has to relate to the changing nature of the media and the industrial context. The NFTS is a vocational School in the sense that we are educating people for work opportunities in our industry not for academia or the world of the critic or theorist. Our awareness of where people are coming from and where their ambitions should lead them after the School is crucial to our effectiveness.

The most interesting work now being achieved at the School often involves imaginative responses to both new technology and emerging methods of distribution and exhibition. What we have to do is harness

the creative energy and connect it to a fundamental understanding of good storytelling.

It may be that our approach is now based on an outmoded idea of the value of specialisation. Our animators now embrace live action; our documentarists show an appetite for dramatisation; our fiction film makers are incorporating computer generated imagery and digital compositing.

In this climate I wonder whether our definition of specialisation and therefore the nature of the curriculum have to be reconsidered. In other words whom we are selecting and what we are selecting them for may be out of step with the appetites and ambitions of the latest generation of aspiring filmmakers.

At the same time our industry does not have the clear focus that it had even ten years ago. Even when we address Cinema in isolation it is not one homogenous medium. Is the same training/education relevant to traditional feature films and DV or indeed web casting of films?

Yet all this can be a diversion from the main task. The real distraction is the new technology and its application. It seems ever harder to find and educate good storytellers, whilst we can spend too much time keeping up with technology and providing more and more time in the curriculum for it to be learnt.

What does all this have to do with our selection process? The fact is none of our methodology works if we are choosing the right students for the wrong course or indeed vice versa, the wrong students for the right course. Our educational strategy has to be in tune with our recruitment and selection process. Are we all convinced that this is the case today?

### *Postscript*

Reviewing this paper in the light of the experience of the Paris Conference and parallel developments at Beaconsfield I am aware that I have omitted reference to the one year Advanced Programme which was established when we moved to a two year MA course. Applications for this Programme are invited from

graduates of the two-year course and, significantly, from outsiders who are already some way along in their development in the media or in creative spheres that are relevant to film and television.

Applicants must apply with a project that they wish to pursue on the programme, which can be a film or some form of research and development. Successful applicants receive a tailor made curriculum, dovetailing as much as possible with each other and with modules and elements in the main course.

The selection process is based on a review of the proposal and interviews with short-listed candidates. The examination of the validity of the project and the person making the application gives a very different tone to the interviews. It has made us all aware that the question of what prospective students want to make films about can be more crucial to their development than aptitude. Unless there is a passion to say something all the technical ability in the world may only result in vacuous and pretentious work.

In English the word vocation has been debased from its original meaning and come to mean the acquiring of skills particular to a job. The function of our Schools should be to re-establish vocation as a definite calling to excel and bring something special to the media for which we prepare the next generation. Our selection process must reflect this purpose.

*Roger Crittenden*

*Director, Full-Time Programme; NFTS*

### PAUSE FOR THOUGHT

#### MAKING TIME FOR THEORY

In 2000, the National Film & Television School embarked on its own MA programme, validated by the Royal College of Art. It is the first time in the School's history that the acquisition of film culture has taken on a more formal aspect. The newly validated MA programme brings with it a new set of challenges, not least how to fit this theoretical aspect into what is now a two-year programme. In addition, with NFTS students writing a dissertation for the first time, there is the challenge of helping them to integrate theoretical work on widely differing areas of film culture into the practically-based curriculum, and ensure that what they do on paper resonates in their development as film-makers.



*Dominic Power,  
Head of Screen Studies; NFTS.*



## Coming Soon: GEECT/CILECT Conference

### “Producing Producers” 19 — 24 March 2002

#### Sweden and Finland

Following the successful GEECT Conference in Paris (March 2001), which dealt with Selection Procedures and with Digitalization, the upcoming seminar will deal with the advancing of the curriculum of Producing.

**PRODUCING PRODUCERS** is a working seminar that continues the GEECT Triangle project. The aim of the seminar is to exchange experiences about producing methods, methods and experiences of teaching in production, curricula issues in different film schools. We will also invite top professional working film producers as lecturers to give an outlook from the industry's perspective on the character and skills needed in the future producers.

Teaching producers is often considered the most difficult and multifaceted of all film school disciplines, one reason being that the school ultimately carries the final and full financial (and legal) responsibility. Without a full and total control and responsibility of the production, the producer is not really a “real” producer. Also the line between being a producer and being a production manager has been blurred when producing in film schools. The actual work a student producer is doing is often closer to the one of the production manager than to that of a producer.

The Triangle-principle emphasized the collaboration between the producer and the screenwriter and the director as the key element and the founding force within any film production. Now is the time to think of the future and develop and explore the methods of training for the next generation of European producers.

The seminar will take place in Sweden and Finland: Stockholm, Helsinki and Turku. This seminar will be the first one in a series of semi-

nars to come about producing.

The seminar will begin on Tuesday afternoon March the 19th in Dramatiska Institutet (DI) in Stockholm. The seminar continues on Wednesday in Stockholm at the DI. Wednesday evening the participants board a ferryboat in Stockholm arriving in Turku, Finland, the next morning, the 21<sup>st</sup> of March. The seminar continues in Turku Polytechnic Arts Academy throughout the day. The next morning, on the 22<sup>nd</sup>, the participants will board a train from Turku to Helsinki, where the seminar continues at the Department of Film and TV of the University of Art and Design, in the Media Centre LUME. On Saturday the 23<sup>rd</sup> the seminar continues at LUME at the Film and TV Department for the conclusions and closing ceremonies.

The participants board another night ferryboat from Helsinki, arriving Stockholm Sunday morning on the 24<sup>th</sup>. A mini GEECT-festival will take place during the cruise rounding up the seminar.

The seminar is designed to take place in three different cities and in three different film schools in order to finance it as well as to organize a visit and present to the participants, other GEECT-member schools, the Scandinavian film school teaching and production facilities.

The organizer accommodates all participants of each CILECT - member school with a hotel room in Stockholm, in Helsinki and in Turku and cabins on board the overnight ferryboats from Stockholm to Turku and from Helsinki to Stockholm.

Invited guest speakers include: Executive Producer Peter Aalbeck, Zentropa, DK, Karen Bamborough, Professor of Production, NO, Professor Klaus Keil, the President of Berlin Brandenburg Foundation,

DE, Nik Powell, Executive Producer, UK, Silvia D'Amico, Producer, IT, Jörn Donner, Producer, FI, and Dick Ross, Professor, UK.

The seminar, **PRODUCING PRODUCERS**, has been jointly organized by the Dramatiska Institutet of Stockholm, the Department of Film and TV of the University of Art and Design Helsinki, and Turku Polytechnic Arts Academy.

Supporting partners in the organisation are Den Danske Filmskole Copenhagen, Den Norske Filmskolen, Lillehammer and Arcada Polytechnic Espoo and Stadia - Helsinki Polytechnic.

It is co-ordinated by Tina Sørensen, the NORDICIL co-ordinator, from the Department for professional training of Den Danske Filmskole in Copenhagen. The seminar is also supported by the European Film Academy (EFA).

The seminar is aimed at teachers of production and film school producers in all CILECT member schools. The working language is English. The Scandinavian film students will prepare two lectures with students' points of view of the topic for the seminar.

Contact person: Head of training, Tina Sørensen; Tel: +45 32686591; Fax: +45 32686410; E-mail: tso@filmskolen.dk;

**Deadline for application:**

**8<sup>th</sup> February 2002**

