

CILECT NEWS

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TRIANGLE 2

STUDENTS JOIN TEACHERS IN UNIQUE

Forty seven teachers and twenty five students from 23 European schools plus two teacher delegates from Ghana gathered in Terni in Italy in October 1998 for a week-long conference and workshop. This was the second Triangle Conference organised by GEECT under the leadership of Caterina d'Amico. Its purpose was to analyse and strengthen the creative relationship between the writer, producer and director, and to plan appropriate curricula for European cinema and television schools to enhance and extend this relationship.

It was the logical extension of the first Triangle Conference, held in Rome in 1996. There, representatives of European and American schools compared principles and practice in encouraging shared, professional training for students of all three disciplines. The Terni Conference was an opportunity, two years on, to review progress achieved by European academies and schools.

The involvement of students in the experience was a new departure for CILECT. They took part in the plenary sessions, and as the "consumers" of the various curricula, contributed valuable insights. Their main involvement however was in a series of workshops running in parallel to the main conference. GEECT schools had been invited to send three students each with a practical project. The students were to represent each of the three disciplines. Nine European schools — all GEECT members — were chosen to participate. They represented schools in Belgium, Finland, Germany, Italy, Netherlands, Portugal, Spain, Sweden, and the United Kingdom.

Two teams of tutors, again representing the three disciplines, set up model story/script development workshops which ran throughout the whole week. The tutors were:

Team 1: David Howard from USC (scriptwriter) Giacomo Battiato of Rome (director) and Mark Shivas from the BBC, London (producer).

Team 2: Neville Smith from London (scriptwriter) Gyula Gazdag of UCLA (director) and Robert Nickson of NYU (producer).

The composition of the tutor teams proved very successful, enabling teacher observers to compare teaching methodology and philosophical approaches from both sides of the Atlantic. For the students, the time spent with the tutors was an intense experience. Each trio began by pitching their projects to both teams of tutors, watched by a full audience. Then they had three individual sessions with the tutors.

Later, the tutors presented the conference with their analysis of the teaching processes used. They also pointed out a number of shortcomings in training observed in the student teams. Their reports will be included in the full conference report due next year.

From the material provided by the Barcelona school ESCAC an animatic was made with Quantel technology as a significant tool in the development process and as a finance raising de-

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New Members

York University, Canada has been reinstated as full member.

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ECAM, the School for Cinematography and Audiovisual of the Madrid Region has been admitted as candidate member.

Escuela de Cinematografía y del Audiovisual de la Comunidad de Madrid

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vice.

The main conference began with four GEECT schools presenting their curricula. Each had incorporated the training of producers as a specialist discipline after the first Triangle meeting two years ago. The schools were: The University of Westminster, London; the University of Art and Design, Helsinki; the Film and Audio-visual School of Higher Education of Catalonia, Spain; and the Netherlands Film and Television Academy.

The first two afternoon sessions were devoted to case studies of two low-budget European films — “The Polish Bride” from the Netherlands and “The Turkish Bath - Hamam” an Italian Turkish co-production. In both cases, particular emphasis was placed on the role of the young producer as creative entrepreneur.

The conference also considered variations to the conventional notions of training as a full-time experience. Representatives of Atelier du Cinéma Européen (ACE), Sources, North by Northwest, Screen Teams, the Maurits Binger Film Institute, the National Short Course Training Programme (part of the National Film and Television School, UK) and the distant learning programme proposed by the Australian Film Television and Radio School. The Australian presentation was presented via a videoconference link with Sydney.

Delegates also saw an impressive demonstration of the award-winning CD-rom “An Interactive Film School” by Rajko Grlic of the University of Ohio.

There was also a presentation of the MEDIA II training programme by Fernando Labrada. MEDIA II provided support for the conference. Other partners were the Province of Terni, the new Multimedia Centre of Terni, the National Film School, Rome (formerly Centro Sperimentale di Cinematografia) and Quantel.

Many of the conference delegates brought films made by their students. These were presented in a mini-festival to the people of Terni, who later voted their favourites.

So, in the short term, what were the visible results?

The student teams went home with sheaves of notes and a clear sense of direction for their next script draft.

American and European tutors demonstrated more similarities than differ-

ences in their approaches to story development. However, once again, the Americans showed a greater concern for the concept of an audience.

The teachers had worked in small groups to compare curricula structures and useful exercises. These will later form a major part of the conference report.

Three schools — the New Bulgarian University, The National Film School of Denmark and the Netherlands Film and Television Academy agreed a pilot project which they have called “The Three Triangles” — a producer-driven co-production.

The potential of shorter courses and the trend towards distance learning has now been placed fully on the agenda.

And, there was a unanimous call for Triangle 3. And that was a sentiment echoed by our hosts in Terni.

Dick Ross, NFTS, UK



Pinocchio Goes To Africa

I must admit that in the last months my research on how to make films for children (The Pinocchio Project) has been limited to a few encounters and interviews with Italian and British experts because I was occupied organising and co-ordinating the TRIANGLE 2 meeting that took place in Terni between October 11th and 18th. (the Report on TRIANGLE 2 has been prepared by Dick Ross, who happily is, as usual, its official reporter, and is to be found in this Newsletter). As a result, in these last months the research work for PINOCCHIO was carried out mostly by Stan Semerdjiev, who also is reporting on his achievements elsewhere in this Newsletter.

Although I have not been as active in the research as I would have liked, I have had the opportunity to construct the basic foundations for a workshop on

how to make films for children to be held in Africa. This happened thanks to Pierre Agthe, director of FOCAL, who has just participated in a writing workshop, promoted by the *Cinéastes Sénégalais Associés* and conducted in Dakar by Swiss writer/director Denis Rabaglia. The writing workshop was a great success, and left the participants with an appetite for more initiatives of that kind, so Pierre Agthe launched the idea of a project that was baptised “AFRICA and PINOCCHIO”, and was outlined in a two-day working session that took place in Dakar last October with the active participation of Pierre Agthe and myself, representing CILECT, Denis Rabaglia, and a group of government officials, film makers, broadcasters, and regional officials in Francophone Africa.

According to the project plan the local institutions will be involved in promoting a set of nine TV movies of 26 minutes, to be produced and broadcast in the Francophone countries of West Africa. FOCAL and CILECT will provide a training module for their producers, writers and directors that will accompany the development of the nine projects.

The training module is still to be perfected, but will probably be divided in four phases that will take place between September 1999 and September 2000, in synchronisation with the Festivals of Namur, Belgium and Ouagadougou, Burkina Faso.

*Caterina d'Amico
Project Chair, SNC, Rome*



CALENDAR OF CILECT ACTIVITIES 1997-1999

EVENT	SITE	STARTS	ENDS
Visions 2 Part 1	Amsterdam	3 Dec 97	22 Dec 97
Visions 2 Part 2	Sofia	3 April 98	11 April 98
Executive meeting	Tbilisi	23 April 98	28 April 98
Tel Aviv Festival	Tel Aviv	6 June 98	13 June 98
Munich Festival	Munich	25 June 98	4 July 98
UFVA / CNA Meeting	North Carol. School of the Arts, Winston, USA	5 August 98	8 August 98
Triangle 2	Terni	11 October 98	18 October 98
Visions 2 Part 3	Falvaterra/Rome	16 October 98	25 October 98
Executive Meeting	Barcelona/Sitges	30 October 98	3 November 98
Documentary Conference	Mexico City	24 November 98	2 December 98
FEISAL Congress	São Paulo	December 98	
Interactive Distance Learning	Los Angeles	9 April 99	11 April 99
CILECT Congress 99	Sitges	end October 99	

An Open Letter to members of CILECT

*James F. MacKay,
Eastman Kodak*

In every life there comes a time to reflect, reevaluate and renew. I find myself at such a time.

I reflect on a career that has been challenging and rewarding. While I have had the opportunity to serve in many challenging and enjoyable positions throughout my Kodak career, developing and leading The Kodak Worldwide Student Program has been one of the most gratifying experiences for me, personally. Gratifying because it has been an opportunity to give back, to work with film school educators and on behalf of the future generation of filmmakers. To set a positive course that, with

your continued support, will reach far into the future.

I take great pride in seeing Kodak women and men delivering the promise of the vision of the Kodak Worldwide Student Program all around the world. The Legacy lives and I have great faith that in your hands, the Legacy, which we have built together, will continue to live and benefit future generations of filmmakers for years to come.

This past May we launched a follow-on program to the Kodak Worldwide Student Program, the Kodak Worldwide Emerging Filmmakers Program. This program, which was under development throughout 1997 and early 1998, will help bridge the gap by providing key support between that time when one is no longer a film school student but not yet an established industry filmmaker.

Reflect, Reevaluate and Re-

new. At the close of the year I will bring down the curtain on my 36 year Kodak Career.

As I leave you, I leave knowing the best is yet to come: for you, for the future generation of filmmakers and for Kodak.

All The Best.

Kind regards,

James F. MacKay
Manager, Marketing Programs
Professional Motion Imaging
December 1998

