

# CILECT NEWS

July 1998

Issue No 29

## The Projects

*Five CILECT Projects are currently being developed.*

- ✓ *Training and Re-Training of Teachers, Mohan Agashe, Pune*
- ✓ *Interactive Distance Learning, Rod Bishop, AFTRS, Sydney*
- ✓ *Triangle, Caterina D'Amico, Scuola Nazionale di Cinema, Rome*
- ✓ *Pinocchio, also by Caterina D'Amico*
- ✓ *Non-Fiction, Rolf Orthel, NFTVA, Amsterdam*

*In this issue three Project chairs tell us about their work.*

### TRIANGLE

*Caterina D'Amico, Project Chair*

The TRIANGLE Project deals with enhancing the understanding of the importance of the effective relationship between Writer, Director and Producer.

We believe that these key figures—always the initiators of any film—must learn how to collaborate more effectively in order to create and present a viable product. We believe that this learning process should be central to the practice of film and TV schools.

We need to train the trainers, to create an awareness in the teachers that will raise the issue of marketing the audio-visual product internationally.

We want to establish models of new integrated curricula for the courses of Writing, Directing and Producing in film and TV training institutions, with special attention to the development of the Producing courses.

#### The project

In 1996 we designed the TRIANGLE Project, and we planned it in two Stages:

Stage 1: Teacher's Conference

Stage 2: Students' Workshop — 2nd Teachers Conference

We then presented the TRIAN-

GLE Project to the MEDIA II Training Programme. The Project was selected, and Stage 1 was accomplished. The Teacher's Conference was held in Rome in December 1996. The Conference produced suggestions for new integrated curricula for the courses of Writing, Directing and Producing. The Papers of the Conference were published, distributed to over 100 Training institutions and are available on demand.

In the academic year 1997/98 several schools have implemented new curricula derived from Stage 1 of the TRIANGLE Project. We are now to organise Stage 2, to examine and test the experience.

*We intend to organise a Workshop dedicated to the development of scripts presented by school teams representing integrated teams of Writer/Director/Producer.* An international workshop offers an inte-

gration of values and contrasting attitudes that cannot be found in a single school. In that context students will be made aware that issues and structures they take for granted appear rather different when looked upon by people with a different background. They will learn to talk the international film language by realising when the small, the personal, the national if truly of value are understood everywhere. Conversely they also comprehend the need to change their own private language if necessary to be heard elsewhere.

The Workshop will be run by very experienced tutors, and will be presented to the Teachers that participate in the Conference as a reproducible model.

Parallel to the Workshop, and partially interweaving with it, a 2nd Teachers' Conference will take place; details of effective workshop and sem-

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be explained and demonstrated for delegates, to focus on specific curricula design aimed at integrating the training of Writers, Directors and Producers as a creative partnership. To widen the debate, we shall include input from students of the three disciplines. The interchange between teachers is vital to establish teaching methods that are tested and experimented, to move beyond the personal experience of the single professional borrowed temporarily by a single school. We seek for objectivity, an established methodology that each school could refer to in setting its own integrated curricula in each of the three disciplines.

The Teachers' Conference held in Rome was attended by 40 teachers coming from 22 film and TV training institutions of 13 EU countries.

### Target groups

The TRIANGLE Conference/Workshop will be open to teachers of Writing, Directing and Producing from film and TV Training institutions; and to students of the same courses in their final year, who are already preparing a project of fiction to propose to the industry when they leave school.

### Modules description

The TRIANGLE Conference/Workshop will be held in English and will last six days. Two key concepts will form a continuous theme throughout the Conference/Workshop; the nature of productive collaboration and the integration of training for all three roles in the school curriculum.

In the first part of the week the participants, Teachers and Students alike, will be confronted with possible forms of partnership between Writer, Director and Producer; and will relate specifically their experiences with regards to the attempts that have been made to integrate this type of collaboration in the various schools.

The second part of the week the Teachers will follow the 2nd Teachers' Conference, and the Students will follow the Students' Workshop.

The Teachers will analyse their experiences and develop proposal on how to improve their efficiency in the future when making new curricula.

The Students will be offered a four days Workshop to learn how to de-

velop the new projects they have brought.

The final session of the last day will see again Teachers and Students together in a plenary.

### Schedule

Day 1: 12th October 1998

Presentation of professional example N°1. A team responsible for the realisation of a film will present and discuss their work. The particularity of such case studies is the fact that the films were made by a young team, that the collaborative effort was relevant, and that they were very successful. By choosing a film made by a young team we want also to show that "age" is not a dominant factor in successfully producing films.

Presentation of schools N°1. Two schools will present the changes they made in their curricula in the way they have students writing, developing and making their films. Teachers will explain their theories and aims, and how they tried to implement these into daily practise. Students will express their views and reactions about the changed working methods and their effectiveness.

Day 2: 13th October 1998

Presentation of professional example N° 2. Another team of Writer, Director and Producer will present and discuss another recent film. The team will be chosen for the quality of its understanding of film making as a collaborative effort.

Presentation of schools N°2. Two schools will present two case studies of the production of school films, to show how the changes in the curricula affected the work.

Day 2 to day 6 : 14th to 17th October 1998

The Teachers' Conference and the Students' Workshop will run parallel.

### Teachers' Conference.

The Teachers will designate some observers to the Student's Workshop who will report to the plenary. Then under the guidance of Moderators and Animators, the Teachers will develop further the themes already outlined, often splitting in small working groups. They will also examine the obstacles met in the implementation of the new curricula. They will ultimately propose models of integrated curricula for the courses of Writing, Directing and Producing, with special

attention for the Producing course; and design a module for a short demonstrative course that will be made available to training institutions, that want to implement the new curricula.

### Students' Workshop.

The Students will be divided in 3 groups that will work parallel. Each group will be formed by teams of Writer/Director/Producer with a project for a film or a TV fiction product that they want to develop, to propose it to the industry when they leave school. Each group will be coached by 3 specialised tutors Writer/Director/Producer. Each team of students will present their own project, showing also visual material to describe the visual style and impact they want to achieve. Each project will then be discussed by the teachers in order to develop, with the active input from the other students in the same group. From the project developed in each group, it will be chosen the project that presents the most interesting visual features: The three chosen projects will be developed as an Animatic under the guidance of a tutor indicated by Quantel. An Animatic is a very short promo on videotape (already very used in the creation of advertising campaigns) that could be used in presenting the film project to possible financiers and distributors.

Day 6: 17th October 1998

Final Session.

Conclusions of Conference and Workshop will be presented by reporters in a plenary.

### Site

The Conference/Workshop at the Centro Multimediale in Terni (Italy), that offers perfect logistic and qualified technical support. The Province of Terni will sponsor the event: They intend to set up a training institution in Terni, and they want to send observers to the Conference/Workshop.

### Admission criteria and procedures

We foresee the participation of 60 teachers and 36 students. As to the teachers we shall give priority to teams of 2-3 teachers coming from the same school, and to the teachers that participated in Stage 1 of the TRIANGLE project.

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As to students, we shall ask training institution to propose teams of 2-3 students in their final year, that are already preparing a project of fiction to propose to the industry when they leave school.

Among the applications received, we shall select the projects that could benefit most from Workshop, ensuring the participation of as many countries as possible.

Description of the didactic material delivered

The participants will receive the book with the acts of TRIANGLE Conference held in 1996, and all the materials that the 9 appointed tutors consider relevant for the Workshop.

The Conference/Workshop will be recorded, and its final outcomes will be edited and made available on demand: models of integrated curricula for the courses of Writing, Directing and Producing, with special attention for the Producing course; and a module for a short demonstrative course for training institution that want to implement the new curricula.

Characteristics and complementarity of trainers, tutors and experts

For the two opening lecture we shall have two teams of Writer/Director/Producer that have recently made a successful film.

As tutor for the Students' Workshop we shall have three teams of Writing/Directing/Producing teachers with international experience.

### Evaluation methodology

After the Conference/Workshop, we shall circulate a questionnaire among all participants, asking them to evaluate the experience and its outcome.



## CILECT Project NON FICTION

*Rolf Orthel, Project Chair*

I take non-fiction as meaning documentary only. That area alone is vast, and I want to concentrate on it. At the same time I am less familiar with all of the different forms of 'non-fiction' that came into existence in recent years and that might be taught in our schools. That area might be a natural field for research as follow up when the first report on documentary teaching is done.

At the GECT conference in Florence, it was stated that documentary teaching in general was in bad shape in many European schools, and therefore needed attention and support -which as you know led to the Visions project. In my view, Visions was absolutely successful, but it will really be valuable if we succeed in continuing with Visions 3 etc. At the same time it is, or may serve as, a laboratory. What information of general value may be drawn from the particular experiences of the development of 15 diverse projects from as many schools? Apart from Visions, we may work and research on teaching methods, exercises and curriculum development etc in this essential field of film education right now.

Work done:

In Amsterdam we held a documentary teachers conference as part of the first part of the second Visions workshop. The proceedings were taped for the most part and are available. The results will be found in the final report.

In Sofia the second part of the second Visions workshop was held, thanks to the help and generosity of NATFIZ and Stanislav Semerdjiev. This meeting also supplied -like the Amsterdam session -some informative material.

Proposed activities:

I. To visit a number of film schools and have extensive talks with documentary teachers. The subject of the talks will be their view on the role of film education, which varies in my own school considerably, and what that means for their work and thus their curriculum. Examples of exercises will also be gathered. To be effective, I will construct a brief list of subjects and questions on specific themes. I do not believe that it is a good idea to rely only on email, or any other written information, for that matter. There is a great deal to be gained from two-way

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conversations.

Since I live in Europe I will start talking there. Some travel that I plan to do in any event will allow me to visit schools in Berlin, Brussels, and Paris at low cost.

I have to go to London to meet with teachers there, and this can be done cheaply. I may be able to travel via Lodz and Prague when I will carry on with a personal project that takes place in Kaliningrad and Vilnius.

I hope to visit the Mexican documentary meeting in the fall, where I hope to meet mainly teachers from North and South America.

After these meetings I will start working on the report and adjust my questions before I make further inquiries.

That is the time where email will come in, and most of all: the working group. The questions still to be answered will be more precise, so that co-operation with the working group will have more opportunities to be effective.

Nevertheless I am afraid I will miss information on the subject from Asia and Africa especially in as much the role of documentary may differ from culture to culture. This is where I hope that it will be possible that the working group, with whom I will establish contact, can help me.

### STOP PRESS

As project chair for Non Fiction I would like you to know that I recently started in London my actual fact-finding mission and held a first number of interviews with colleagues about their aims in teaching documentary and the curriculum they apply.

In the fall I hope to meet with my English colleagues again, to get down to the heart of the matter, and I will pursue my research in Germany, Mexico, France and Belgium and next door here in Holland – just to begin.

Also I will make use of the material gathered at the documentary teachers conference that we organised along with the Visions 2 workshop here at the NFTA in Amsterdam.

Rolf Orthel

## CILECT Project

### INTERACTIVE DISTANCE LEARNING

#### Screen Studies/Critical Theory and Screenwriting

Rod Bishop, Project Chair

All are not created equal with access to bandwidth. Many Cilect members have no email access or web site or digital equipment or multimedia-enabled PCs or English as the first language. Cilect initiatives into online learning have the potential for powerful and long-term creative collaborations between member schools.

Interactive Distance Learning (IDL) in the online world is in its "primitive cinema" phase. Current best practice is university-style lecture notes, "tutorial" discussions via "chat rooms", limited graphic interfaces and remote assessment. Slightly more sophisticated online learning can be seen on computing sites (such as Sun Microsystems) where rudimentary *interactive* software instruction occurs.

Significant advances will come with real-time, "face-to-face" computing software, increased bandwidth and full-motion video streaming with audio file transfers. Earliest predictions for commercial and domestic use software of this nature is 2002.

The IDL Workshop will attempt to familiarise Cilect members with the potential for IDL learning in film and television schools. Cilect could play a major role in this area — co-ordinating a phase-by-phase program for IDL with the possibility of joining all Cilect schools into a participatory program in a global marketplace.

The following outlines for a Cilect IDL Workshop at UCLA in early 1999 are condensed versions of two reports *Screen Studies/Critical Theory@CILECT* and *Screenwriting@CILECT* from Professor John Bird (Australia), commissioned by the AFTRS. A single combined report will be available at the Workshop.

#### Workshop Objectives

To assess the value of Interactive Distance Learning for Cilect member schools.

To evaluate Screen Studies/Critical Theory and Screenwriting as launch

points for Cilect member schools entering Interactive Distance Learning.

#### Online Screen Studies and Critical Theory

Around the world and developed over decades, Cilect members have built their own collection of assets, resources, expertise and unique cultures for Screen Studies and Critical Theory. Most are in analogue form. Some schools have begun to include digital media into collections and curriculum. Others have begun digitising from analogue assets (including courseware) for on-line access. Other institutions (libraries, art galleries, museums, universities) have begun making their assets accessible to on-line users.

#### What's Available

- ◆ A stock take on existing access, assets, holdings, courseware.
- ◆ Links with regional online initiatives from other organisations.
- ◆ Technological infrastructures (bandwidth/remote access/off-campus dial-in)
- ◆ Current online capabilities (text, email, FTP/interactive time-based video)
- ◆ Possible development of regional internet site (collation of assets and resources)
- ◆ Demonstrations of exemplar sites

#### What's Discussible

Is there sufficient cultural diversity in Screen Studies/Critical Theory to warrant a "global" approach to online delivery through a Cilect site?

Are the current discourses in Screen Studies/Critical Theory useful for interactivity?

The text and print based formats of most Screen Studies/Critical Theory suggests starting with low bandwidth (email, chat, FTP, dial-in modem access). Are the commonly used excerpts from film and television productions better accessed by VHS or by the frontier technology of time-based online content?

Should a Cilect pilot model be developed? A possible first stage could be with 3 Cilect Members, a second stage with the 3 members acting as "buddies" to another 3 institutions and a third stage where 6 members "buddy" a further 6 members bringing

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## 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
European Summer Film School	Belgrade	14 September 98	26 September 98
FEISAL Congress	São Paulo	September/October?	
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
Training of Trainers	Pune	Autumn 98?	
Interactive Distance Learning	Los Angeles	Early 99	
CILECT Congress 99	Sitges	31 October 99	7 October 99

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I believe that such a project is possible, and that we could find support to carry it through. I already have contacts with CINEKID, a Festival for Films for children held in Amsterdam in October; they are considering the idea of holding it there.

I have also contacts with FOCAL, who may sponsor it in Senegal.

And I believe we could design it in India, in a way that it meets the requirements of the new European funded Co-operation Program with India.

### The European Summer Film School, Belgrade

At the General Assembly 1997, Ebeltoft, it was agreed that CILECT would — as in the past — encourage the European Summer Film School, organised by the Faculty of Dramatic Arts, Belgrade.

This year's session will be held from 14 to 26 September, under the mentor-

ship of **Emir Kusturica** who succeeds Istvan Szabo, Krzystoff Zanussi and Dusan Makavejev. The President of the European Summer School Board is Caterina D'Amico.

The motto of the summer school "Best European directors for best students" shows the essential goal of the event: a synthesis of professional experience of masters of film directing with teaching methods for future filmmakers. This year, some 14 outstanding young student filmmakers recommended by their schools have been selected.

Up to now the EFS has been open to students from the European schools only. However, in view of the interest shown by the membership of CILECT we have suggested the organisers to broaden the range of participants to include non GEECT schools and provide a multiplying effect inside the schools by inviting teachers. Our suggestion was immediately accepted and three teachers from schools outside the GEECT (European) area are now invited.

The three selected teachers will attend the EFS with observer status. Accommodation and meals will be covered by the host school. CILECT will contribute financially towards each teacher's airfare.

### Distinguished Cilect member honoured

**György Kárpáti**, SFF, Budapest, member of GEECT Executive Committee, has been decorated with the First Class Knight Cross of the White Rose Knight Order of the Finnish Republic.

The distinction was awarded by the President of the Finnish Republic for his contribution to Finnish-Hungarian cultural relations, which includes not only his creative filming in that country over the last twenty years, but his film teaching as well.



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Hungarian empire stationed in Slovenia in 1915. It went to **PWSFTViT Lodz, Poland** who had also won the prize for outstanding school programme at the Tel Aviv Festival two weeks earlier!

The Festival Jury was — as usual — composed of students, and headed by a well known film personality, this year, US director Monte Hellman.

A first for 1998: the winning films will travel to Ukraine! They have been invited for screening at the upcoming professional festival of Kiev.

HV

*The Festival Jury awarded prizes to five films:*

**The Stars we are**, DI, Sweden, 1997, Director: Mia Engberg, Documentary, 35mm, colour, 28 min.

**Soldat I Durotchka / A Soldier and a half-wit**, VGIK, Russia 1997, Director: Sergej Zinjevitch, Fiction, 35mm, colour, 20 min.

**El Porvenir de una Ilusión/ The Future of an Illusion**, PWSFT/ Poland 1997, Director: Franco de Pena, Fiction, 35mm, colour, 49 min.

**Ym Hukim/ With Rules**, TAU/ Israel 1998, Director: Dover Kosashvili, Fiction, 16m colour, 32 min.

**Rumfilmen/The Space Movie**, DDF, Denmark 1998, Director: Kresten Foerlev, Animation, 35m 7 min.

*President's Prize*

**Halberstadt**, dffb/ Germany 1998, Director: Achim von Börries, Fiction, 16mm, colour, 16 min.

*Prize for the most interesting school programme:*

**PWSFT, Lodz, Poland** for the following films

**Cisza/ Silence** 1997, Director: Malgorzata Szumowska, Documentary, 35mm, colour, 13 min.

**El Porvenir de una Ilusión/ The Future of an Illusion** 1997, Director: Franco de Pena, Fiction, 35mm, colour, 49 min.

**Za Grosz/ For a Penny** 1997, Director: Agnieszka Woznicka, Animation, 35 mm, colour, 7 min.

*VFF Young Talent Award*

1. **Five Forty Five**, dffb, Germany 1998 (20,000 DEM), Director: Christoph Röhl, Fiction, 35mm, colour, 10 min.

2. **Nighthawks**, HFF/M/Germany 1998 (10,000 DEM), Director: Dimitri Popov, Fiction, 35mm, colour & black/ white, 15 min.

3. **Nageurs**, FEMIS/France 1997 (5,000 DEM), Director: Alain-Paul Mallard, Fiction, 16mm, colour, 12 min.

*Förderpreis des FilmFernsehFonds Bayern*

**Konec Sezony/End of a Season**, Czech Republic/ FAMU 1998, Director: Tomas Barina, Fiction, 35mm, black/ white, 9 min.

*Art Direction Prize*

**Altamira**, SFF/Hungary 1998, Production Design: Krisztina Berzsenyi, Fiction, 35mm, colour, 42 min.

*Student Camera Award*

**Halberstadt**, Dffb/Germany 1998, Director: Achim von Börries, Fiction, 16mm, colour, 16 min.

*Script Award*

**Yeled ala Kefak/ A great Kid**, JSS-FTS Israel 1998, Director / Script: Keren Margalit Fiction, 16mm, colour, 20 min.

*Special Mentions*

**El Porvenir de una Ilusión / The Future of an Illusion** PWSFT/ Poland 1997, Director: Franco de Pena, Fiction, 35mm, colour, 49 min.

**Nageurs/Swimmers**, FEMIS/ France 1997, Director: Alain-Paul Mallard, Fiction, 16mm, colour, 12 min

**Ym Hukim/ With Rules** TAU/Israel 1998, Director/Script: Dover Kosashvili, Fiction, 16mm, colour, 32min.

*ProSieben Nachwuchspreis*

**Anja, Bine und der Totengräber**, Hamburger Filmwerkstatt / Germany 1998, Director: Andrea Katzenberger, Fiction, 35mm, colour, 30 min.

*Panther Preis*

**Help the Old**, HFF M/Germany, Director: Peter Stauch, Fiction, 35mm, black/white, 9 min



## VISIONS 2

### An Update

As you will remember, Visions was a great success, thanks especially to the driving force behind the project, Yves Yersin from DAVI, and the dedication and enthusiasm of Michael Rabiger, Madeleine Bergh and Chap Freeman, the teaching team.

It was decided that we should try to continue, and thanks once more to the financial help of the Swiss Government we were able to start Visions 2.

The first three-week workshop was held in Amsterdam at the NFTA in December 97. Under the guidance of the now experienced Madeleine Bergh and Chap Freeman sixteen students took part. They came from Helsinki, Lausanne, Lisboa, Bucharest, Moscow, Amsterdam, Berlin, Munich, Sofia and Stockholm.

We decided to encourage the students to develop their own ideas and not give them a common theme like in Visions 1. When you see the films then made under the heading of 'Confronting the Stranger', the variety is so great that the theme is completely snowed under; every student worked on a personal film on a subject that touched him or her. So again we now have a number of projects which show an enormous variety of subjects that our students want to show.

You find Itandehui Jansen from Holland making the portrait of a Sicilian puppeteer, who tries to revive the traditional puppet plays by using new ways of storytelling next to Swedish Tinna Joné's project who researches in her film what it really means these days to be a woman on your own.

Another film shows us the hidden past of a family: grandfather went to fight with the Nazi's in the war — at first: adventure for a sixteen year old, but later his choice was seen as wrong. A disgrace to the family. To be filmed by the granddaughter Hanna Miettinen from Finland, who wants to know what actually happened, and asks herself what this strange distant past now means for her.

Intriguing is also Ovidiu Georgescu's portrait of a Romanian man who paints the interiors of churches — but according to his own non Christian convictions, and who one day built a flying saucer — interested as

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he always had been in the working of machines. It flew some yards – reason to go to prison in Securitate country. How does one survive as a free thinking person in tightly controlled society?

Etc. etc.

After the Dutch start there was a wonderful week in April in Sofia, thanks to the great hospitality of the Bulgarian filmschool NATFIZ, that celebrated at that time its 25<sup>th</sup> anniversary. Stanislav Semerdjiev was a great host at all hours of night and day, organising meetings with Bulgarian filmmakers and students in cinemas and on the terrace of cafés in the evening.

And again, like during Visions 1, it became clear how valuable these intensive meetings are, where students with such different backgrounds explain their projects, the form they want to use to tell their story, and where they discover time and again the heart and the real strength of their plans. Both criticism and new ideas are formulated in a way that is often hard to find in one's home country. Therefore we dedicated most of the time in Sofia to meetings in which small groups of students discussed their projects, and to individual meetings with their teachers Madeleine and Chap, to which I added my views.

At the moment most students – according to the curriculum of their schools- are shooting and editing their films. And we are very glad to be able to announce that thanks to Caterina d'Amico and the Nuova Università del Cinema in Rome we are able to hold the third workshop of Visions 2 in Italy from October 16<sup>th</sup> till the 25<sup>th</sup>. Rushes, cutting copies and finished films will be viewed and discussed.

We hope that IDFA, the international documentary festival in Amsterdam will show a number of the Visions 2 films next December.

*Rolf Orthel*



## CILECT NEWS

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Cilect News is published four times a year.

Contributions are accepted and printed in English, French and Spanish. They may be edited for reasons of space.

In view of the diversity of languages in the CILECT membership, contributions in several other European languages can generally also be accepted. However in the case of contributions received in languages other than English, French or Spanish only an abstract prepared by the Editor will be printed in the newsletter.

*Deadline for receiving  
your stories:*

*15 October 1998*

# CONGRESS 1999

## IN SITGES

*ESCAC,  
the Film and Audiovisual School  
of  
Catalonia,*

*has offered to  
host the next*

*Cilect  
Congress.*

*Dates:*

*31 October*

*to*

*7 November*

*1999*

*Sitges is situated  
some 30 kms south  
of Barcelona*