

ÉCOLE NATIONALE SUPÉRIEURE  
DES MÉTIERS DE L'IMAGE ET DU SON

# La femis

## ***Teaching Cinematography – From Film to Digital***

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**GEECT / European Film School Network Conference**  
La Fémis, Paris / Feb 2013, 23-26

*In partnership with*



LEEDS  
METROPOLITAN  
UNIVERSITY  
Northern Film School

*With the support of*



EUROPE LOVES CINEMA



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La Fémis organizes its annual European film school network conference on February 25 and 26 with the support of the Media program, in partnership with the LFS, VSMU and the Northern Film School, part of the Leeds Metropolitan University.

Over the last couple of years, film schools have been confronted with the challenge of integrating digital cinema and not only HD into their curriculum.

In the tradition of previous “best kept secrets” conferences, school representatives will share their practises and views on how to use and teach this new technology and equipment to their students. Teaching methods and schools’ new approach in this changing environment will be discussed and shared during these two days. Schools are going to discuss why and how they have adapted to digital cinema.

# SCHEDULE

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## SATURDAY, FEBRUARY 23

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Micro Salon de l'AFC at La Fémis

10:00 am - 11:00 am <i>Salle du Conseil - 2nd floor</i>	<b>Welcome–Coffee</b>
11:00 am - 01:00 pm <i>Screening room Renoir - 2nd floor</i>	<b>Panel</b> with members of the Danish Association of Directors of Photography (DFF)
01:00 pm - 02:00 pm <i>1st floor</i>	<b>lunch</b> organised by AFC (French Association of Director of Photography)
02:00 pm - 04:00 pm	<b>Visit to the Micro Salon</b> and a visit to special booths (Aaton, Transvideo, Panavision, Angenieux) in small groups with representatives of AFC
04:00 pm - 05:00 pm <i>Screening room Demy -1st floor</i>	<b>Screening</b> four short films of cinematography students from La Fémis
Evening	<b>free</b>

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## SUNDAY, FEBRUARY 24

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Conference

07:30 pm	<b>Dinner organised by La Fémis</b> Brasserie Wepler, 14 place de Clichy 75018 Paris
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## MONDAY, FEBRUARY 25

### Conference

- 09:30 am - 11:00 am  
*Salle du Conseil - 2nd floor*
- INTRODUCTION**
- Marc NICOLAS  
General Director of La Fémis and President of the GEECT
- Presentation of the schools
- Pierre-William GLENN  
Director of Photography, Head of Cinematography Department  
of La Fémis (France) and President of CST
- 11:00 am - 11:30 am  
*Foyer Renoir - 2nd floor*
- coffee break**
- 11:30 am - 01:00 pm  
*Salle du Conseil - 2nd floor*
- Matthieu POIROT-DELPECH  
Director of Photography, President of AFC
- Jean-Pierre BEAUVIALA  
Director of Aaton
- 01:00 pm - 2:30 pm  
*Cafeteria - ground floor*
- lunch**
- 02:30 pm - 04:00 pm  
*Salle du Conseil - 2nd floor*
- PANEL 1 - THE DIGITAL EQUIPMENT OF EUROPEAN FILM SCHOOLS**
- Presentation of the conclusions regarding the technical survey  
by Marc URTADO  
Technical Director, La Fémis (France)
- 04:00 pm - 04:30 pm  
*Foyer Renoir - 2nd floor*
- coffee break**
- 4:30 pm - 06:00 pm  
*Salle du Conseil - 2nd floor*
- PANEL 2 – THE VARIOUS WORKFLOWS IN THE SCHOOLS**
- Igor KLEBANOV & Tatiana TURSUNOVA,  
Head of the Camera Department, VGIK (Russia)  
Head of International Affairs Department, VGIK (Russia)
- Kjell VASSDAL,  
Head of Cinematography Department, Norwegian Filmschool (Norway)
- 07:30 pm
- dinner organised by La Fémis**  
Restaurant Le Moulin de la Galette, 83 rue Lepic  
75018 Paris

# SCHEDULE

## TUESDAY, FEBRUARY 26

Conference

9:30 am - 11:00 am  
*Salle du Conseil - 2nd floor*

### PANEL 3 - TEACHING : WHAT MUST CHANGE

Harriet COX  
Head of Cinematography Department, LFS (United Kingdom)

Mark CAREY  
Senior lecturer in cinematography, Northern Film School (United Kingdom)

Michael BERTL  
Head of Cinematography Department, DFFB (Germany)

11:00 am - 11:30 am  
*Foyer Renoir - 2nd floor*

### coffee break

11:30 am - 12:30 pm  
*Screening room Renoir - 2nd floor*

Christian ISELI & Pierre MENNEL  
Professors, Zurich University Of The Arts / Film (Switzerland)

Kristina KLUNKERT & David SLAMA  
Head of Cinematography Department, IFS (Germany)  
Professor, IFS (Germany)

12:30 pm - 02:00 pm  
*Cafeteria - ground floor*

### lunch

02:00 pm - 03:30 pm  
*Salle du Conseil - 2nd floor*

### PANEL 4 - TEACHING THAT DOES NOT CHANGE

Jean-Jacques BOUHON  
Director of Photography, Head of Cinematography Department,  
La Fémis (France)

Philip COWAN  
Academic Subject Leader for Film, Newport Film School (United Kingdom)

Kommer KLEIJN  
DOP Lecturer, RITS (Belgium)

Dirk TEENSTRA  
Professor, Nederlandse Film en Televisie Academie (Netherlands)

03:30 pm - 04:00 pm  
*Salle du Conseil - 2nd floor*

### CONCLUSION

Marc NICOLAS & Pierre-William GLENN



## SATURDAY, FEB. 23

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**10:00 am - 11:00 am**  
*Salle du Conseil - 2nd floor*  
 Welcome-coffee

### Opening of the conference

#### MICRO SALON DE L' AFC AT LA FÉMIS

Saturday, February 23

The annual show gives the actors of the industry the opportunity to display their new cinematography equipment. It is organised by the French association of DOP and takes place at La Fémis which hosts the event for two days. Discussions regarding the technologies dedicated to film and presentation of equipment for shooting and lighting.

More than 70 companies attend this fair amongst which Aaton, Arri, Arri Lighting, B-Mac, Binocle, Broncolor-Kobold, Digimage Cinéma, Eclair, Eclalux, Emit, Fujifilm - Fujinon, K5600 Lighting, Kodak, Loumasystems, Lumex, Maluna Lighting, Mikros image, Panalux, Panasonic France, Panavision Alga, Sony France, Thales Angénieux, Transpacam, Transpalux and TSF Caméra...

**Complete schedule  
 of Micro Salon**  
 see p.22

#### PROGRAM

##### 11:00 am - 01:00 pm

*Screening room Renoir - 2nd floor*  
 Panel with Members of DFF  
 (Dansk Filmfotograf Forbund /  
 Danish Association of Cinematographers)

##### DFF members attending:

- Dirk BRÜEL
- Eric KRESS
- Morten SØBORG

##### 01:00 pm - 02:00 pm

*1st floor*  
 Lunch organised by AFC

##### 02:00 pm - 04:00 pm

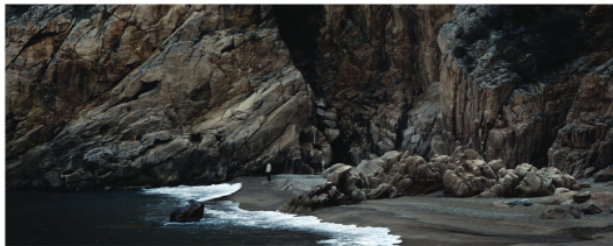
*La Fémis*  
 Visit to the Micro salon and a visit to special booths (Aaton, Transvideo, Panavision, Angénieux) in small groups with representatives of AFC

##### 04:00 pm - 05:00 pm

*Screening room Demy - 1st floor*  
 Screening four short films  
 of cinematography students of La Fémis

## SATURDAY, FEB. 23

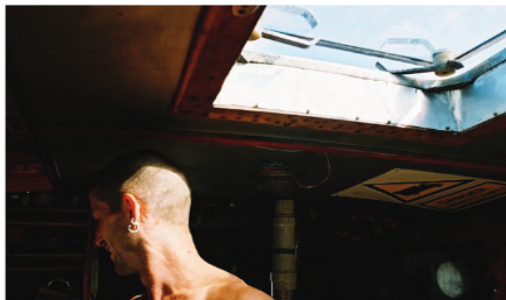
### Four short films directed by students from La Fémis Cinematography Department



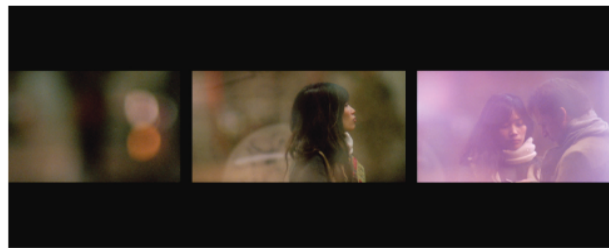
Okanagòn



Un week-end à Paris



Birds get vertigo too



Song

### **Un week-end à Paris (Weekend in Paris)**

Directed by Benjamin COHENCA,  
17', fiction, 2012, HD, graduation film

Pretending to spend the weekend in Paris, Victor and his stepsister Léa, are driving to Le Havre...

#### **Selections**

French Film Festival 2013, Richmond, Virginie (USA)  
Student Etudes Panorama, International Film Festival of the Art of Cinematography Plus Camerimage 2012 (Poland)  
Compétition NFTS/La Fémis, festival du film britannique de Dinard 2012

*After studying Literature and Cinema at the Sorbonne Nouvelle, and having a few experiences as a camera assistant, Benjamin Cohenca entered La Fémis at 24 years old. He has a passion for photography, travelling, and especially goes for roads, gasoline stations, phone booths and parking lots. He would like to work and learn with experienced cinematographers, and take part to fiction or documentary movies.*

### **Okanagòn**

Directed by Quentin GUICHARD,  
23'45", fiction, 2012, HD, graduation film

Wild and primitive Earth. A man rises. A child searches him. They could be the last men. Nothing hinders them. From shore to inland, this is the story of a journey upstream the world, in search of an original and sacred inspiration.

#### **Selections**

Student Etudes Panorama, International Film Festival of the Art of Cinematography PLUS CAMERIMAGE 2012 (Pologne)

*Graduated from La Fémis in 2012, Quentin Guichard is a trained director of photography and camera operator. For several years, he has been exploring in his films, photographic or musical work, the possibility of finding in us the memory of our origins.*

**04:00 pm-05:00 pm**

*Screening room Demy  
1st floor*

## **Birds get vertigo too**

Directed by Sarah CUNNINGHAM, 19'02, documentary (2009), S16mm, graduation film

Barnz and Shaena live together in a Welsh travelling circus, where Shaena performs aerial acrobatics on a metal ring with Barnz as her counterweight. Each depends on the other, both onstage and off. The show is about to go on... but sometimes birds get vertigo too.

### **Awards**

Lutin du meilleur court métrage documentaire 2011  
Prix de la meilleure photographie, Festival "Silhouette" 2010  
Prix spécial du Jury, Rencontres Henri Langlois 2009, Festival international des écoles de cinéma.  
Prix du public, Festival «Cinessone» 2009, Festival du cinéma européen en Essonne  
Prix "Entente Cordiale" ex-aequo, Compétition NFTS / La Fémis, Festival du film britannique de Dinard 2009

### **Selections**

Compétition, "Fidé Brasil 2012" -Festival International du Documentaire Étudiant de Curitiba, Brésil  
Compétition "Ecoles et Formations", Les Ecrans Documentaires 2010, Arcueil (94)  
Festival Docencourts 2010, Compétition MIFiD, Lyon  
International Film Festival "Molodist" 2010, Kiev (Ukraine)  
Festival ArtCourtVidéo 2010, Arles  
Festival "COURANT D'AIR 2010", Saint-Denis de la Réunion  
International Competition, Festival Brasileiro de Cinema Universitário 2010, Rio de Janeiro  
Festival Cinéfil 2010  
International Competition, Tel-Aviv, International Student Film Festival 2010  
Debuts Competition, ERA NEW HORIZONS International Film Festival 2010, Cracovie  
Section internationale "First steps", festival "Vision du réel" 2010 de Nyon (Suisse)  
Compétition "films d'école", festival Premiers Plan 2010, Angers  
Compétition, "Les Impatientes" 2009, Festival international du documentaire étudiant (Saint-Ouen)  
Compétition, 19<sup>e</sup> Rencontres du film documentaire  
Traces de Vies 2009

*After studying classics at Cambridge University, Sarah worked in Bombay as a documentary camera operator. She graduated in cinematography from the french national film school and lives and works in Paris. First film.*

## **Song**

Directed by Eponine MOMENCEAU, 12'30, experimental (2011), 16mm et S16mm, graduation film

A station, travellers, time unfolded.  
Wanderings of a gaze.

### **Awards**

Prix du Conseil Général des Hauts-de-Seine,  
Salon d'art contemporain de Montrouge 2012  
Prix du meilleur film expérimental, Lucca film festival 2011 (Italie)

### **Selections**

Experimental Program, Rio de Janeiro International Short Film Festival - Curta Cinema 2012, Brésil  
Compétition Nouvelles Images, Festival International du Court Métrage de Lille (Rencontres Audiovisuelles) 2012  
International Competition, Festival Brasileiro de Cinema Universitário/Brazilian Student Film Festival 2012 (Brésil)  
Showcase program, Bangkok International Student Film 2012 (Thaïlande)  
Compétition nationale au festival "Silence, on court !" 2012, Université de Nanterre et Paris  
Compétition de courts métrages, Lucca film festival 2011 (Italie)

*After a course in a class music since first school, 2 years of scientific studies and 3 years of cinema studies at the university, Eponine joined La Fémis' cinematography department in 2007 Song is her graduate and first film, devoted to a personal project.*

# MONDAY, FEB. 25

## Introduction

### 09:30 am - 11:00 am

*Salle du Conseil - 2nd floor*  
 Marc NICOLAS  
 Presentation of the schools  
 Pierre-William GLENN

### 11:00 am - 11:30 am

*Foyer Renoir - 2nd floor*  
 Coffee break

### 11:30 am - 01:00 pm

*Salle du Conseil - 2nd floor*  
 Matthieu POIROT-DELPECH  
 Jean-Pierre BEAUVIALA

### 01:00 pm - 02:30 pm

*Cafeteria - ground floor*  
 Lunch

**Marc NICOLAS** General Director of La Fémis (France),  
 President of the GEECT

Director general of La Fémis, the French national film school since 2002 and President of the European association of film schools (GEECT) since 2006, Marc Nicolas has spent all his professional life working for cultural and film policies.

With a background of economy and cinema studies (he has directed two short films), he has been involved in important steps of the national film policy as a counsellor of the Minister of Culture Jack Lang (1989-1993) and the Deputy Director of the cabinet of the Minister of Culture Catherine Trauttmann (1997-1998). In between he has been Head of the Department of research and prospec-

tive of the Ministry of Culture (1993-1997). Then he has been in charge of the French national film archive and the promoter of the new settlement of the Cinémathèque Française in Paris (1998-2000) and the Deputy Director of the CNC (National Cinema Center) in charge of international affairs (2001).

In La Fémis his main work has been to develop the school in many directions including new fields of activity with the creation of a master course to train distribution and exhibition professionals, the creation of a franco-german course - with the Ludwigsburg's film school - for young european producers, the launch of an ambitious

set of exchange agreements with many schools around world in USA (Columbia in New York, Calarts in Los Angeles), Buenos Aires, Tokyo, London, Moscow, Berlin, ..).

He is presently working for the opening in next September at La Fémis of a new master course dedicated to the creation of TV series.

Co-author of different collective books on cinema policy and of articles in french cinema reviews like *Les Cahiers du cinéma* and *Positif*, he has been an occasional teacher in various schools and universities in Paris.

**Pierre-William GLENN** Director of Photography, Head of Cinematography Department,  
 La Fémis (France), President of CST - Commission Supérieure Technique de l'Image et du Son

He began as a Director of Photography at the end of the 1960s, and is recognised for having created a unique cinematographic style in the films on which he worked. A taste for research and innovation, together with a strong technical background, are the characteristics for which he is known by his peers. He has worked with José Giovanni, François Truffaut,

Bertrand Tavernier, Alain Corneau, Roger Vadim, Yannick Bellon, Joseph Losey, John Berry, Samuel Fuller, George Roy Hill, and many others.

He is also recognised as an independent director-producer, with half a dozen feature films to his credit.

As part of his commitment to the profession, he co-founded the AFC (the French Society of Cinematogra-

phers) in 1989 and the Civil Society for Authors, Directors and Producers in 1988. He has chaired the French Commission for Technical Excellence in Image and Sound since 2002 and has been co-director of the La Fémis Image Department since 2005.

He is Knight of the Arts and Letters, Knight of the Order of Merit and Knight of the Legion of Honour.

**Matthieu POIROT-DELPECH** Director of Photography,  
President of AFC (France)

Matthieu Poirot-Delpech was born in 1959. He started off studying architecture at the Paris School of Fine Arts, and later joined IDHEC in 1985 (the film school precursor to La Fémis). After a stint at the Villa Medici (Prix de Rome in 1991), he definitively embarked on a career in film. Initially a camera assistant, he made his debut as a Director of Photography on a feature film in 1995. Long-standing friend-

ships (Olivier Ducastel and Jacques Martineau – *Jeanne et le garçon formidable* and *L'arbre et la forêt*; Thomas Bardinet – *Le cri de Tarzan*; Dominik Moll – *Harry, un ami qui vous veut du bien*; Laurent Cantet – *Ressources humaines*), prolific encounters (Philippe Harel – *Tristan* and *Tu vas rire si je te quitte*; Olivier Marchal – *Gangsters*) and atypical projects (Stan Neumann – *L'œil de l'astronome*; David Lambert – *Hors les murs*;

Jean-Stéphane Bron – *Mon frère se marie*) have shaped the contours of his eclectic film catalogue.

Matthieu Poirot-Delpech is a member of the AFC (the French Society of Cinematographers), a body that he currently co-chairs. He is a regular participant at La Fémis training programmes.

**Jean-Pierre BEAUVIALA** Director of Aaton  
(France)

# MONDAY, FEB. 25

## Panel 1

**02:30 pm - 04:00 pm**  
*Salle du Conseil - 2nd floor*  
 Marc URTADO

**04:00 am - 04:30 am**  
*Foyer Renoir - 2nd floor*  
 Coffe break

### The digital equipment of European film schools

Recent changes movie industry went through - going from analog to digital - called for adaptation, especially in the fields of photography and post production. Film schools needed to change, both on technical and learning areas. Each of them did it in a specific way. Panel 1 will assess those differences.

Presentation of the conclusions of the survey regarding the differences and similarities in film schools by Marc URTADO.

**Marc URTADO** Technical Director  
 La Fémis (France)

*1975 : ENS Louis Lumière, Sound and Video Department • 1977-1987 : Georges Pompidou National Centre for Art and Culture, editor and special effects artist. Worked with Raoul Ruiz, Bob Wilson, Chris Marker, Nam Jun Paik, Jean-Paul Fargier, Alain Bergala, Christophe de Ponfilly and other directors or video artists • 1988-1998 : Director of Operations and Post-Production. Centreville Productions, Long Courier Vidéo and first forays into non-linear editing, Cytimage, Mikros • 1999-2001, stints at Euromedia as Director of Film Operations, Eclair Laboratory, intern in the film lab and coordination of post-production • 2004-2008 : Director of Productions for Made in Europe, dubbing and post-sync in Brussels • 2009 : Technical Director at La Fémis.*

## Panel 2

**04:30 pm - 06:00 pm**

*Salle du Conseil - 2nd floor*

Igor KLEBANOV &  
Tatiana TURSUNOVA  
Kjell VASSDAL

**07:30 pm**

*Restaurant*

*Le Moulin de la Galette*  
Dinner

## The various workflows in the schools

Schools have adapted to the new workflow implied by digital cinema according to their equipment. Some schools work closely with the industry and their students happen to work with the state-of-the-art equipment. Presentation by three schools of their workflows, the organisation of their postproduction processes and their relationships with the industry.

**Igor KLEBANOV** Head of Camera Department, VGIK (Russia)

**Tatiana TURSUNOVA** Head of International Affairs Department, VGIK (Russia)

Pixel is ousting grain. The changes in film production call for the updating of the curricula. The immediate aim of such updating is the change of the proportion of film and digital technologies in the students' work with special emphasis on the peculiarities

of color rendition. The ultimate aim is the reconsideration of the educational standards. VGIK is currently revising the syllabi, specifying the names of new disciplines, their place in the curriculum and, most importantly, the transition to the dominance of digital

processes is supported by adjusting the technological infrastructure. We have designed methods of teaching 3D technology, standardization in digital cinema, metrology and ergonomics of digital image.

**Igor Klebanov** graduated from VGIK in 1968. He is People's Artist of Russia, Professor of VGIK n.a. S.Gerasimov, Head of Workshop of the Department of Cinematography at VGIK. I.Klebanov is a Secretary of the Russian Filmmakers' Union, the President of the Guild of Cinematographers and a member of RGC in IMAGO. He worked with the leading Russian Directors on more than 34 feature films. His credits include *Petrovka, 38, TASS is Authorized to Declare, A Driver for Vera and others*. He participated in the creation of music video for controversial duo *Tattoo*. He was invited as a guest lecturer to the numerous European film schools. Among his graduates are such acclaimed Directors of Photography as P. Kostomarov (*Berlinale, 2010*). Prof. Klebanov was nominated for *Nika*, the most prestigious Russian national prize in film industry, and awarded with the prizes of the film festival *Kinoshok* and *Bely Kvadrat* given by the Russian D.P. Guild.

**Tatiana Tursunova** graduated from VGIK in 1989, Screenwriters and Cinema Studies Department. After graduation worked as a script editor for the National Film & TV Center for Youth, Moscow, Russia. She was invited as a guest lecturer to the School of Theater Film and TV, UCLA, Los Angeles, USA and Washington State University, Seattle, WA. Participated in numerous commercial video productions (dubbing, scriptwriting, etc.). Covered Seattle International Film Festival in Russian press, was published in major Russian newspapers. Paralegal degree, ECC, Seattle WA, with experience in copyright law. Head of International Affairs Department at VGIK University following Head of Publishing Department. Represented VGIK programs at various international events.

# MONDAY, FEB. 25

## Panel 2

### The various workflows in the schools

**Kjell VASSDAL** Head of Cinematography Department  
Norwegian Filmschool (Norway)

Today we are working with both film-cameras (mostly 16mm) and digital cameras (Alexa). We started up in the autumn 2007 with the first workshop in digital film technique and workflow. This was mostly for the cinematographers. The rest of the school (directors, editors, producers etc) was then a couple of years later introduced to the same.

In 2007 the school bought a Si2K

camera. Later we bought one more. One and a half year ago we bought two Alexa cameras. These two cameras are today our major tools in the production. We also got 6 Panasonic AE-101 cameras.

Almost everything we edit, we edit in AVID Media Composer. So normally we transcode everything to DNxHD 36 or 185. When we are shooting on film we process the material at STOPP

in Stockholm. They deliver material in DNxHD 185 (sometimes as DPX sequences). We also do grading in the Filmschool. First in SpeedGrade NX, now in Resolve. We now also make copies in DCP of some of films so we can screen in the local cinema in Lillehammer.

**Kjell Vassdal** *"I am soon 58 years old. I started working with film in 1976. Before that I had been making super-8 films since I was 13. I only had two years in a college, learning about Film and Communication. From 1976 to 1985, I was shooting many short-films beside focus-pulling on feature-films. I shot my first feature-film in 1985. Since then I have shot 30 feature-films, 4 TV-series, 350 commercials, 75 short-films in Norway but also in many other countries, like Russia, Sweden, UK, Morocco, Egypt, Iceland, Kurdistan (North Iraq). Some of these films had more than 100 days of shooting. In 2009 I became the head of teaching cinematographers in the Norwegian Filmschool. Before that I have had workshops in the school almost since it started up. From 2005 I was more and more teaching in the school. Today my job in the filmschool is 75%. That allow me to work with film parts of the year. I have also started to produce and direct documentaries."*



TUESDAY, FEB. 26

Panel 3

**09:30 am - 11:00 am***Salle du Conseil - 2<sup>nd</sup> floor*Harriet COX  
Mark CAREY  
Michael BERTL**11:00 am - 11:30 am***Foyer Renoir - 2<sup>nd</sup> floor*  
coffee break**11:30 am - 12:30 pm***Screening room Renoir - 2<sup>nd</sup> floor*  
Christian ISELI & Pierre MENNEL  
Kristina KLUNKERT**12:30 am - 02:00 pm***Cafeteria - Ground floor*  
Lunch**Teaching : What must change?**New training programmes:  
what kind of programs need to be taught?Old curricula which will disappear  
or have to be adapted:  
• Should print be abandoned in film schools?  
• What kind of new exercises does  
the teaching of digital require?Shooting and postproduction:  
• How to organize the new sequences  
between the shooting and postproduction  
• Does the development of digital necessitate  
teaching special effects?  
• To teach cinematography means teaching  
how to manipulate it (colorgrading)**Harriet COX** Head of Cinematography Department  
LFS - London Film School (United Kingdom)**What has changed for LFS?**

LFS was slow to engage with the evolution of digital capture. We were reluctant to replace the photochemical or discontinue print so we adapted and modified as little as possible the cinematography teaching curriculum for our narrative exercises. However when unforeseen circumstances recently forced our hand, we acquired the cameras for Digital Cinema acquisition.

Introducing this technology has revealed significant implications, needs, and potential for teaching cinematography, stretching across production design, camera, lighting, edit

and projection, and often falling into the gaps between these traditional technical departments, some in ways we had not imagined.

**What must change?**

The technology requires a new mostly in-house infra structure for the workflow, one calibrated from pre-vis to on-set practice and through to projection. Proficiency in IT to enable the teaching of Look's and LUT's and the role of the DIT. We can then mirror industry practice to include VFX green screen techniques and the decision making process between the DOP, VFX and the Colourist.

Needs have required the technology of digital capture to be the main focus of our attention, with choices of resolution, visual attributes, proprietary workflows, provision and budgets. Cinematographers do need to know and understand this technology, but teaching cinematography must not be solely about teaching technology since many of the core skills of a cinematographer transcend the considerations of format. Equally, change must continue to incorporate teaching of aesthetics, with an analytical eye for the image.

**Harriet Cox** trained in the film industry before working as the Camera Operator on *Distant Voices Still Lives* (1989) and *The Long Day Closes* (1992) with the award winning Director, Terence Davies. She joined LFS in 2001 as Head of Cinematography and is responsible for the cinematography teaching and resources on the MA Film making programme. As an Honorary Fellow at Exeter University she co-supervises Phd students in their cinematography practice. Harriet holds a BA Hons in Social Anthropology and Visual Studies and an MA in Independent Film.

TUESDAY, FEB. 26

Panel 3

**Teaching : What must change?****Mark CAREY** Senior Lecturer in Cinematography  
Northern Film School (United Kingdom)

"In 1995 I was shooting documentary on film, by 2010 even my high-end commercials were no longer on film. Things are changing fast, whether we like it or not. Times of change provide opportunities, both good and bad. If we are to succeed, in preparing our

students to maintain and build the cinematographer's role at the heart of image creation, we must embrace change. Whilst there is much to learn from the past, nostalgia must not get in the way of looking to the future. This will inevitably mean discarding some

things we have used for years, whilst learning others that we can use to inform our students. In so doing, we should aspire to teach creative image-makers that will be at the forefront of tomorrow's film industry."

*Mark Carey is a senior lecturer in Cinematography at the Northern Film School, UK. A graduate of the National Film And Television School, Mark made the move to cinematography from a background as a photographer. His cinematography has taken him around the world and across genres with many award-winning projects (BAFTA, RTS, Promax, IVCA). He has taught at the Asian Film Academy, London Film Academy and the BBC amongst others. During his time as a cinematographer he has experienced significant change in tools, workflow and even the role of the cinematographer. Recent work has included commercials (Dyson, Qatar 2022), documentaries (Venus & Serena, A Dangerous Addiction, China Power, We Steal Secrets) and arts collaborations one of which has just been selected for the 2013 Venice Biennale. [www.lightingcamera.co.uk](http://www.lightingcamera.co.uk)*

**Michael BERTL** Head of Cinematography Department  
DFFB - Deutsche Film und Fernsehakademie Berlin (Germany)

Everybody is making movies and nobody is watching them. A few thoughts on what has to be changed in "digitalized film education" to maintain the standards, qualities and values of traditional film making at filmschools, regarding the persons

involved, the tools used and the results expected? I see four major issues: First: How do you focus and concentrate your "Blick", - gaze, view, vision - in digital filmmaking. Second: How do you avoid the (consumer industry driven) misleading pressure of

the newer faster better, that implies newest technology and latest tools make better movies. Third: How do you keep control of your work, your art? Fourth: Who will watch our movies?

*Michael Bertl studied Architecture at Technical University-Munich and at Technical University TU-Berlin. Then at Deutsche Film - und Fernsehakademie Berlin, Academy of Film and Television (DFFB). Director of Photography. Since 1997 lecturer/teacher for cinematography at the German Academy of Film and Television Berlin (DFFB), the IFS (interNational Film School, Cologne) and at CalArts, LA. Since 2012, Head of cinematography at the German Academy of Film and Television Berlin (DFFB). Member of the German Society of Cinematographers, BVK. Member of the European Film Academy. Since 1993 as Director of Photography more than 30 feature and documentary films for tv and the screen including (Mostly Martha, Helen, Winterdaughter (German Film Award 2012) and recently Mr.Morgans last love. As writer 6 screenplays and as producer 2 documentary films (The thin Girls and Choice). Award for outstanding Cinematography Mostly Martha, Madrimagen, Madrid (2002). Award for Mostly Martha, best Cinematography, Zimbabwe International Filmfestival.*

## Panel 3

**Christian ISELI** Professor  
**Pierre MENNEL** Professor  
 Zurich University of The Arts / Film (Switzerland)

### Digital vs. Analog

In a research project three short films were shot simultaneously with a digital and an analog camera (Arri Alexa and Arri 35mm), using a 3D-rig.

The students were involved in every step of the project. The short films are used in tests with different audiences in order to find out whether the recording formats influence the reception of

the films. At the same time the results show precisely how similar the images of analog and digital recordings have become.

*Pierre Mennel studied film at the University of Arts in Zurich and has been a director of photography for more than twenty years. He has been teaching at the film program of the same University since 2005.*

*Christian Iseli studied history at the University of Berne and has worked as an independent filmmaker for almost 30 years. He has been teaching at the film program of the University of the Arts in Zurich for more than 15 years. He teaches in the field of documentary film, editing and post-production and is responsible for the film research program.*

**Kristina KLUNKERT** Head of Cinematography Department  
**David SLAMA** Professor  
 IFS - Internationale Filmschule Köln (Germany)

During the first course of camera-education we discovered at our school that young students sort of "grow up" naturally with digital images. They are used to looking on monitors rather than through a classic viewfinder - they use laptops for notes, not the paper & pen for example.

We adapted the camera course with the start of the second grade last year: after teaching basics that apply for both analog & digital capture such as for example optics, formats and cadrage, they start off with the digital

image as the capturing format.

We teach the analog film capturing after they shoot their first project on Alexa - in a special course together with the editing students. A course which teaches some things which are naturally coming along with analog filmmaking: the economic shooting when film stock is expensive, the editing students that have to physically cut the material do it differently and after more thought.

What is really even more important to the process of filmmaking now in the

digital age is the open communication between people & departments - to avoid bad surprises in the post, for example. We believe that each department has to be more "open minded" to other departments, a good DOP has to know editing and grading even more now than a few years back. We emphasize on educating this at our school. Our professors David Slama & Stephanie Hardt believe in the complete switch to digital filmmaking after a while- and they really want to teach "modern filmmaking" at the ifs.

*Kristina Klunkert "My dad gave me a camera he brought home from the USA. After graduating from school I worked in a production company while waiting for the Lufthansa to review my application as pilot. I very much enjoyed working with the people on set and decided that I wanted to work there, too. I started through the usual internships in camera-department, working my way up to first assistant camera. I decided to study at FOF School Berlin which offered a 2 year all-round camera-assistant-course. After finishing that I worked as first assistant camera for nearly 15 years. I decided to work for the IFS and drop out of project work partly because of my now 8-year-old son, and because it's a great thing to share experiences".*

*David Slama was trained in the cinematography department of the Famu and then studied at the DFFB in Berlin with Michael Ballhaus and Peter Stein. He has taught at the DFFB and the university of Hamburg, the Dortmund university of applied sciences and the university of Hannover. He now teaches at the IFS in Cologne. He has received many awards for this work including the German camera Honorary award in 2007 and the German television award on 2011. His work includes many films directed for film and television, eg Unsere Mütter, unsere Väter (2010), Vermisst (2010), Hindenburg (2009).*

TUESDAY, FEB. 26

Panel 4

**02:00 pm – 03:30 pm**

Salle du Conseil - 2nd floor

Philip COWAN

Dirk TEENSTRA

Kommer KLEIJN

Jean-Jacques BOUHON

**03:00 pm – 04:00 pm**

Salle du Conseil - 2nd floor

**CONCLUSION**

Marc NICOLAS

Pierre-William GLENN

### Teaching that does not change

In spite of technical changes, schools experience some constraints in the way they teach their students in cinematography and need to articulate the transmission of the craft and the preservation of tradition.

- What should not change / What we need to keep?
- How to teach methods will be modified (rigor, reversability)?
- A qualitative analysis
- What teaching tricks can we imagine?
- Continuing to teach "old fashioned values"

**Jean-Jacques BOUHON** Head of Cinematography Department  
La Fémis (France)

*"After studying economics, I finally convinced my parents to allow me to embark on the film track at the ENPC ("Vaugirard", predecessor of the ENS Louis-Lumière). Since then, my professional activities have been equally divided among my different passions: fiction, documentary film and drama. I have worked, among many others, with artists like Coline Serreau, Thomas Gilou, Patrick Bouchitey, Souleymane Cissé, Christophe Barratier, Dominique Boccarossa, Gérard Frot-Coutaz, Michel Sibra, Josée Dayan, Serge Moati, and Michaël Lonsdale in fiction; Christophe Loizillon, Pierre-Oscar Lévy, Hervé Nisic in documentary films; Benno Besson, Jorge Lavelli, John Lvoff, Jacques Echantillon, Michel Dubois, Gabriel Garran, Robert Cordier, René Koering in theatre and opera. I have also made documentaries, in particular, for the Arte programme, "Archimède", and shot many commercials both in France and abroad. I believe that transmitting my know-how is part and parcel of my profession. That is why I was often involved at La Fémis events before becoming Director of its Image Department with Pierre-William Glenn in 2005".*

**Philip COWAN** Academic Subject Leader for Film  
Newport Film School (United Kingdom)

The role of the cinematographer is much more than that of a technician. Whilst mastery of new digital technology is important, it is only a means to an end. The art of story-telling through images has almost remained

the same for 100 years, and it should be the primary concern of cinematography and those teaching its art and craft. Creating meaning through the manipulation of light, composition within the frame, and with movement

of the camera itself, are fundamental techniques that should continue to be explored by the student of cinematography.

*Philip Cowan currently teaches cinematography at Newport Film School, at the University of Wales Newport, South Wales. As a Director of Photography on over 50 film productions, including; Drama, documentary, performance, and animation projects, he has collected twenty "Best Short Film" awards, including two BAFTA Cymrus, at festival around the world. He is currently doing a PhD at Manchester Metropolitan University, UK, on the role of the cinematographer. He is a member of the International Film and Television Research Centre at the Asian Academy of Film and Television in Noida, India, where he has done some teaching, and continues to work with African film-makers through the Ethiopian Film Initiative.*

## Panel 4

### **Kommer KLEIJN** DOP Lecturer RITS (Belgium)

Teaching new digital technologies - Digital projection, DCP standards and 3D.

Recently, digital theatres outnumbered the film theatres in world wide commercial cinema. Therefore it has become essential that students learn about the possibilities and functioning of the digital distribution and projection systems. XYZ, DSM, DCDM, DCP and KDM not only can not be unknown terms any more, also the technical limits and richness that can be

stored (or not) in a DCP and thus be sent to a cinema theatre has become essential knowledge for a Director of Photography. What do the standards say and how do they evolve? What consequences has that for the work of the cinematographer? Although the need might seem obvious, a problem sometimes arises because of the quick arrival of this technology, while not many literature is available and sometimes cinema school teachers do not necessarily have long term

experience with this subject matter.

How can we cope with this situation? Could setting up a course/update session "DCP for image technology teachers" be of help? A similar situation, although maybe slightly less urgent for now, seems to present itself with stereoscopic 3D cinematography. When will we need to incorporate this upcoming technology, and the creative and storytelling consequences, in our programs?

***Kommer Kleijn** SBC is a cinematographer and stereographer who is also active in image technology research and standardization. He has been involved with many productions including special venue (including IMAX and IMAX 3D), theatrical, and 3D multi camera live captures for sports and music including the 3D supervision of some of the first direct 3D TV live transmissions in Europe. He is teaching in 3 film schools and in professional 3D workshops. He is an SBC, UP3D and EDCF board member, he chairs the IMAGO technical committee and co-chairs the SMPTE 21DC High Frame Rates (HFR) Study Group. He is a regular speaker at international image technology events and was awarded the "Bert Easey Technical Achievement Award" by the BSC. Recent work includes supervision of the stereography for the movie Lord of the Dance 3D, of the 8 stereo-camera live capture of the "3Dimensions" concert by Marco Borsato in the Gelredome, Arnhem, the Netherlands and the Dutch/Belgian full length HFR 3D feature Above my Head by Eugenie Jansen, actually in post-production. [www.kommer.com](http://www.kommer.com)*

### **Dirk TEENSTRA** Professor Nederlandse Film en Televisie Academie (Netherlands)

After an overview of the way cinematography is taught at the NFA. We emphasize very heavily on lighting as a means to get a story across. Of course framing and the meaning of an image is different aspect of cinematography that is very important. Collaboration is the keystone to film-

making. The most important things are not defined by the gear but by the people that use it. We will provide our students with the best affordable equipment, so that they are able to handle it when they are graduated. Since cinematographers and students in cinematography are among the

most terrible snobs in the universe, we provide them with the best gear. So when the film is terrible it can't be the fault of the equipment.

*Educated as cinematographer in the late sixties / nearly seventies in Amsterdam. Worked as a cameraman and DOP for documentaries, features, television series and commercials during 25 years. Teaching cinematography at the Netherlands Film Academy since 1997. Member of NSC.*

## ANNEXE I.

## List of participants

Participants				
COUNTRY	ORGANISM	PARTICIPANT	TITLE	E-MAIL
ALBANIA	Academy of Film & Multimedia Marubi	Eol ÇASHKU	Director of Productions	eo@afmm.edu.al
AUSTRIA	Filmakademie Wien - UMDK	Gerlinde SEMPER	Professor	semper-g@mdw.ac.at
BELGIUM	Institut des Arts de Diffusion	Marc DE BACKER	Professor	debacker@iad-arts.be
BELGIUM	RITS	Kommer KLEIJN	Lecturer	kommer@kommer.com
BULGARIA	NATFA	Lubomir HALATCHEV	Rector	lubo_halatchev@yahoo.com
CZECH REPUBLIC	FAMU	Marek JIČHA	Head of Cinematography Department	lampafilm@gmail.com
ESTONIA	Tallin University Baltic Film and Media School	Arko OKK	Head	ariko.okk@gmail.com
FINLAND	ARCADA	Robert NORDSTÖM	Lecturer Cinematography	robert.nordstrom@arcada.fi
FINLAND	ELO Film School Helsinki	Timo HEINANEN	Professor	timo.heinanen@aalto.fi>
FRANCE	3IS	Jean-Paul JARRY	Cinematography Lecturer	jpiary@3is.fr
FRANCE	ENS Louis Lumière	Florence Michèle BERGOT	International Relations	m.bergot@ens-louis-lumiere.fr
GERMANY	Dffb	Michael BERTEL	Head of cinematography	m.berf@dffb.de
GERMANY	IFS - Internationale Film Schule Köln	Kristina KLUNKERT	Head of cinematography department	k.klunkert@filmschule.de
		David SLAMA	Professor	david.slama@gmx.net
IRELAND	IADT - National Film School	Donald Taylor BLACK	Director	donald.taylorblack@iadt.ie
		Barry DIGNAM	Lecturer	barry.dignam@iadt.ie
ITALY	Fondazione Centro Sperimentale di Cinematografia	Bartolomeo CORSINI	Head of Lombardy department	bartolomeo.corsini@fondazionecsc.it
		Caterina D'AMICO	Dean	catarina.damico@fondazionecsc.it
ITALY	Milano Scuola Cinema e Televisione	Germana BIANCO	Head of international affairs	g.bianco@fondazionemilano.eu
		Daniela TRASTULLI	Professor	daniela.trastulli@fastwebnet.it
NETHERLANDS	NFA Amsterdam	Dirk TEENSTRA	Professor	dirk.teenstra@ahk.nl
NORWAY	Norske Filmskolen	Kjell VASSDAL	Head of cinematographer education	kjell.vassdal@hil.no
PORTUGAL	Escola Superior de Teatro e Cinema	José BOGALHEIRO	Director of the Cinema Department	jbogalheiro@estc.ipl.pt
RUSSIA	VGIK	Igor KLEBANOV	Head of Cinematography Department	turstf@mail.ru
SWEDEN	The Stockholm Academy of Dramatic Arts	Anders BOHMAN	Senior Lecturer Cinematography	anders.bohman@stoh.se
SWITZERLAND	Zurich University of the Arts / Film	Christian ISELI	Professor	christian.iseli@zhdk.ch
		Pierre MENNEL	Professor	pierre.mennel@zhdk.ch
UNITED KINGDOM	Newport Film School	Philip COWAN	Academic Subject Leader, Film	Philip.Cowan@newport.ac.uk
UNITED KINGDOM	UCA Farnham	Claire BARWELL	Film Production Course Leader	cbarwell@ucreative.ac.uk
UNITED KINGDOM	The Northern Film School	Mark CAREY	Senior Lecturer Cinematography	m.carey@leedsmet.ac.uk

## List of participants

## Representatives of the European Film School Network Consortium

COUNTRY	ORGANISM	PARTICIPANT	TITLE	E-MAIL
FRANCE	La Fémis	Pascale BORENSTEIN	Director of International Affairs	p.borenstein@femis.fr
FRANCE	La Fémis	Jean-Jacques BOUHON	Head of Cinematography Department	jjbouhon@gmail.com
FRANCE	La Fémis	Christine GHAZARIAN	Head of Training - Atelier Ludwigsburg-Paris	c.ghazarian@femis.fr
FRANCE	La Fémis	Pierre-William GLENN	Head of Cinematography Department	president@cst.fr
FRANCE	La Fémis	Marc NICOLAS	General Director	marc.nicolas@femis.fr
FRANCE	La Fémis	Frédéric PAPON	Head of Studies	f.papon@femis.fr
FRANCE	La Fémis	Olivier RIGNAULT	Assistant - International Affairs	o.rignault@femis.fr
FRANCE	La Fémis	Marc URTADO	Technical Director	m.urtado@femis.fr
SLOVAKIA	VSMU	Matej GYARFAS	Vice-Dean for International Relations	gyarfasm@vsmu.sk
UNITED KINGDOM	London Film School	Harriet COX	Head of Camera Department	h.cox@lfs.org.uk

## Representative of the MEDIA program

COUNTRY	ORGANISM	PARTICIPANT	TITLE	E-MAIL
	MEDIA programme	Cristina FERNANDEZ ESTRADA	Project Officer	Cristina.fernandez-estrada@ec.europa.eu

## Representative of CILECT

COUNTRY	ORGANISM	PARTICIPANT	TITLE	E-MAIL
-	CILECT	Maria Dora MOURAO	President	mdora.cilect@gmail.com
-	CILECT	Stanislav SEMERDJIEV	Executive Director	stanislav.semerdjiev@gmail.com

## ANNEXE II.

## Micro Salon

**WARNING : apart from the "Carte blanche to DFF", all lectures will be delivered in French**

Schedule of screenings and interventions (screening-room Jean Renoir - 2nd floor)		Friday	Saturday
<b>ROUND TABLE</b>	<b>What is a DCP?</b> T. Beaumel (Éclair Group), M. Leclercq (Mikros image) and T. Vergallo (Digimage Cinéma) Moderated by C. Champetier and R. Chevrin (AFC)		10:00 am
<b>CARTE BLANCHE</b>	<b>Carte Blanche to DFF</b> (Danish association of Director of Photography) with Dirk Brüel, Morten Soborg, Eric Kress		11:30 am
<b>CINÉMAGE</b>	4K (native resolution) and realtime	11:00 am 03:00 pm	01:20 pm
<b>ARRI</b>	<b>A trip to Remember</b> , short film about the new Arri/Zeiss 50mm Master Anamorphic	11:20 am 03:20 pm	01:40 pm
<b>TECHNICOLOR</b>	Looking for the right workflow	11:40 am 03:40 pm	02:00 pm
<b>PANAVISION</b>	Presentation of Eclipse concept and its workflow	12:00 pm 04:00 pm	02:20 pm
<b>MIKROS IMAGE</b>	<i>De rouille et d'os</i> , Jacques Audiard : case study	12:20 pm 04:20 pm	02:40 pm
<b>SONY FRANCE</b>	F55 camera images (by Steve Lawes) and F5 camera images (by Dominique Colin)	12:40 pm 04:40 pm	03:00 pm
<b>HD SYSTEMS</b>	Works from 2012 & 2013	01:00 pm 05:00 pm	03:20 pm
<b>AATON</b>	Aaton Delta images. Presented by Jean-Pierre Beauviala and Éric Guichard	01:20 pm 05:20 pm	03:40 pm
<b>ÉCLAIR</b>	"L'Homme qui rit, a visual world - Special effects to serve photography" (Thierry Delobel) / First Canon C500' shooting, images from Claude Lelouch film (Robert Alazraki)	01:40 pm 05:40 pm	04:00 am
<b>BINOCLÉ</b>	3Ds and macroscopy teasers : <i>Les passagers du temps</i> Director : Jean-Philippe Macchioni - Photography : Luc Drion Production : MC4 - Stereoscopia : Binocle	02:00 pm 06:00 pm	04:20 am



## ANNEXE III.

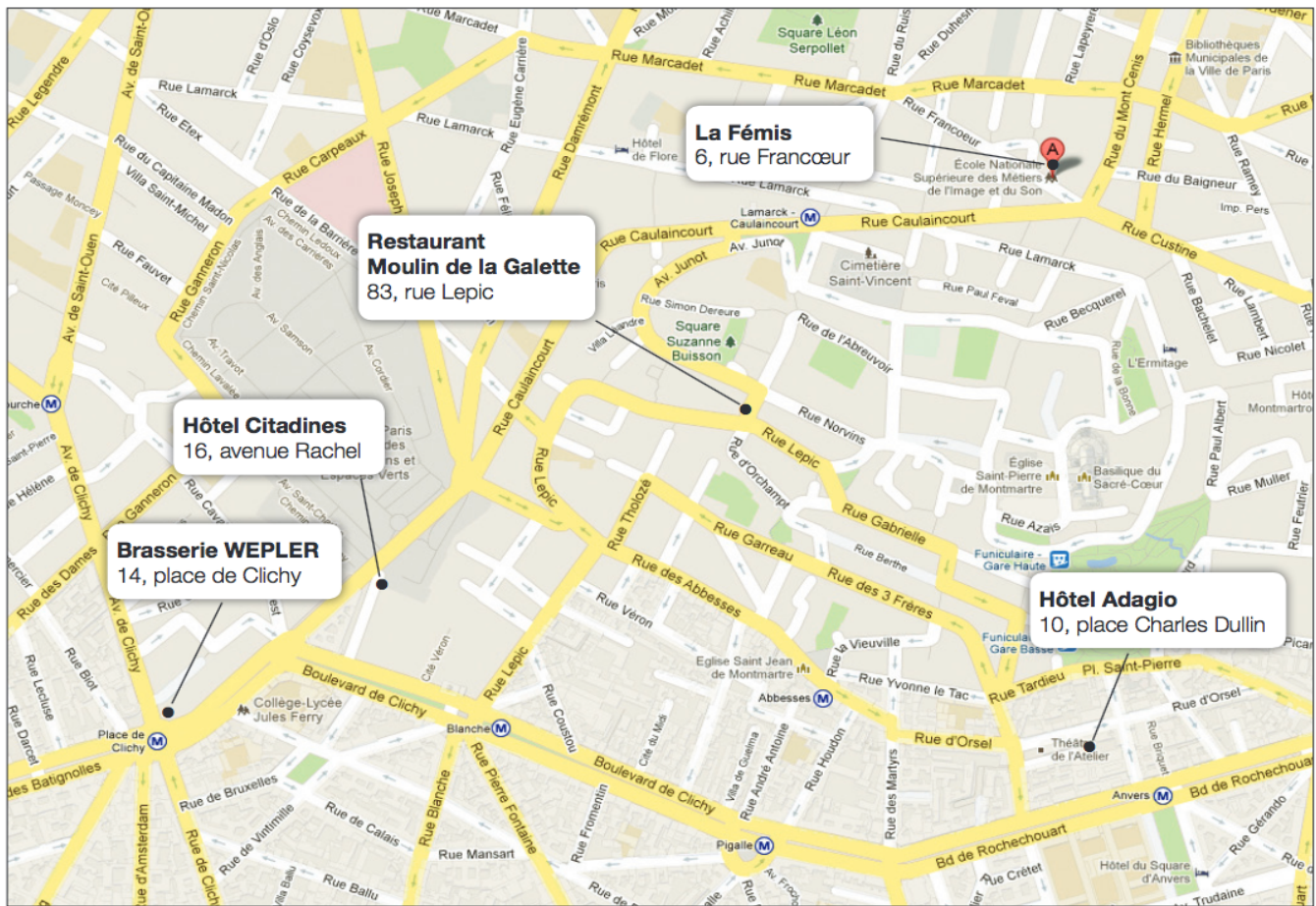
## Survey results

The digital equipment  
of European film schools

PAYS	INSTITUTIONS	CAMERAS					POST-PRODUCTION			Mastering on DCP		SCREENING		3D equipments			FILM PRODUCTION				
		Film cameras 16mm	35 mm	HD cameras	Middle range HD cameras DSLR	Full range HD cameras	Digital cinema cameras	Offline stations	Colorgrading and editing stations	Connectivity or USB?	YES or NO	TYPE (hardware or software)	Projectors	Servers	3D production	Equipment	3D projector	Film	Digital	Film/digital	
ALBANIA	Academy Of Film & Multimedia Merubi	-	1	2	-	-	-	-	-	7	4	NO	YES	Software	1	1	NO	NO	-	ALL	-
AUSTRIA	Universität für Musik und Darstellende Kunst Wien	21	2	5	8	0	0	3	YES	31	4	YES	-	-	5	-	NO	YES	-	23	7
BELGIUM	RITS	2	-	13	1	-	-	1	-	-	-	-	YES	Software	1	1	YES	NO	YES	-	-
BULGARIA	NATFA	1	2	3	5	-	-	-	-	4	-	-	-	-	2	-	NO	NO	NO	28	-
CZECH REPUBLIC	FAMU	11	4	16	1	6	4	-	FCP7 DCP	MANY	-	-	YES	software	1	-	NO	NO	NO	115	3
ESTONIA	Baltic Film and Media School of Tallinn University	2	0	-	5	2	0	-	TIGER	17	17	-	SOON	-	1	1	NO	NO	NO	<100	0
FINLAND	ARCADEA	-	-	-	8	0	2	-	-	4	-	-	-	-	-	-	NO	NO	NO	15	-
FINLAND	Aalto University - ELO Film School Helsinki	3	0	-	3	8	0	-	-	25	3	-	YES	software	3	1	NO	NO	SOON	?	?
FRANCE	La Fémis	13	4	10	7	0	2	2	Avid Isis	28	2	-	YES	Software	2	2	NO	NO	2	15	100 +/-
FRANCE	SIS	0	2	15	15	1	5	4	40 licenses	95 licenses	NO	NO	-	-	4	-	NO	NO	NO	4	50 +/-
GERMANY	IFS - Internationale Filmschule Köln	3	-	-	6	2	0	3	-	70	1	-	YES	Software	-	2	NO	NO	YES	-	62
IRELAND	IAFT - National Film School	3	0	6	-	1	1	-	-	44	13	NO	NO	-	-	-	NO	NO	NO	16	75
ITALY	Enidache e Milano Scuola Cinema e Televisione	6	0	1	4	1	3	0	-	33	6	NO	-	-	4	-	NO	NO	NO	5	35
NETHERLANDS	Nederlandse Film en Televisie Academie	5	0	9	7	0	2	-	-	over 25	2	-	YES	software	1	-	YES	NO	-	-	YES
NORWAY	Norwegian Film School	5	1	6	-	-	-	4	edilshare	around 40	11	-	YES	software	2	1	YES	NO	ACTIVE	9+	several exercises
PORTUGAL	Escola Superior de Teatro e Cinema	2	1	-	5	-	-	rented	-	11	-	-	-	-	9	-	NO	NO	NO	7	29
RUSSIA	VGIK	1	8	9	-	-	4	5	-	ND	2	-	YES	software	ND	-	NO	NO	-	-	-
SLOVAKIA	VSMU	3	3	6	4	0	1	-	Edilshare	17	5	-	-	-	1	2	NO	NO	NO	5	162
SPAIN	ESCAC	2	4	5	-	6	-	3	-	70	2	-	-	-	10	-	YES	NO	-	3	10
SWEDEN	The Stockholm Academy of Dramatic Arts	4	-	8	12	1	-	2	-	35	1	-	1	hardware	1	-	NO	YES	NO	-	20
SWITZERLAND	ZHDK - Zurich University of the Arts	5	1	-	5	10	2	2	Fall 2013	15	6	-	YES	Software + Capster (Fall 2013)	Christle (Fall 2013)	Dongmi (Fall 2013)	NO	NO	-	3	75
UNITED KINGDOM	Newport Film School	4	0	1	9	-	-	0	-	12	0	NO	NO	-	-	-	-	-	-	2	over 100 shorts
UNITED KINGDOM	London Film School	10	3	4	Rented	-	-	2	-	38	2	NO	NO	-	1	-	NO	NO	NO	-	-
UNITED KINGDOM	Screen Academy Scotland	4	0	11	3	2	-	1	-	22	12	NO	NO	-	-	-	NO	NO	NO	1	20
UNITED KINGDOM	UCA Farnham	16	0	13	10	2	0	0	YES	>100	8	YES	NO	-	1	NO	NO	YES	NO	12	70
UNITED KINGDOM	Nottingham Film School	4	0	17	-	2	-	Rented	Edilshare	around 120	43	-	YES	Software	1	-	NO	NO	NO	2	128

## ANNEXE IV.

## How to get there



- **HOW TO GET TO HOTEL ADAGIO**

- from **La Fémis**

- Take the subway line 12 (green line) at Lamarck-Caulaincourt, direction Mairie d'Issy. Stop at Pigalle.
  - Take the subway line 2 (blue line) direction Nation. Stop at Anvers.

- **HOW TO GET TO HOTEL CITADINES**

- from **La Fémis**

- Take the subway line 12 (green line) at Lamarck-Caulaincourt, direction Mairie d'Issy. Stop at Pigalle.
  - Take the subway line 2 (blue line) direction Porte Dauphine. Stop at Blanche.

- **HOW TO GET TO LA FÉMIS**

- from **Hotel Adagio**

- Take the subway line 2 (blue line) at Anvers, direction Porte Dauphine. Stop at Pigalle.
  - Take the subway line 12 (green line) direction Aubervilliers-Front Populaire. Stop at Lamarck-Caulaincourt.

- from **Hotel Citadines**

- Take the subway line 2 (blue line) at Blanche, direction Nation. Stop at Pigalle.
  - Take the subway line 12 (green line) direction Aubervilliers-Front Populaire. Stop at Lamarck-Caulaincourt.

## How to get there

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### • HOW TO GET TO RESTAURANT WEPLER

*(Sunday, Feb. 24, 07:30 pm)*

14, place de Clichy, 75018 Paris

#### from La Fémis

Take the subway line 12 (green line) at Lamarck-Caulaincourt, direction Mairie d'Issy. Stop at Pigalle.  
Take the subway line 2 (blue line) direction Porte Dauphine. Stop at Place de Clichy.

#### from Hotel Adagio

Take the subway line 2 (blue line) at Anvers, direction Porte Dauphine. Stop at Place de Clichy.

#### from Hotel Citadines

Walk up to avenue Rachel, direction boulevard de Clichy. Take a right on boulevard de Clichy. At the crossroad, take a left (still on boulevard de Clichy) and go straight to Place de Clichy.

#### from Roissy Charles de Gaulle airport

Take the suburban train RER B (blue line) from Aéroport Charles de Gaulle direction Saint-Remy-les-Chevreuses or Robinson and stop at Gare du Nord. At Gare du Nord take the subway line 4 (purple line) direction Porte de Clignancourt. Stop at Barbès-Rochechouart. Take the subway line 2 (blue line), direction Porte Dauphine. Stop at Place Clichy.

#### from Gare du Nord train station

Take the subway line 4 (purple line) direction Porte de Clignancourt. Stop at Barbès-Rochechouart.  
Take the subway line 2 (blue line), direction Porte Dauphine. Stop at Place Clichy.

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### • HOW TO GET TO RESTAURANT LE MOULIN DE LA GALETTE

*(Monday, Feb. 25, 07:30 pm)*

83, rue Lepic, 75018 Paris

#### from Hotel Adagio

Take the subway line 2 (blue line) at Anvers, direction Porte Dauphine. Stop at Pigalle.  
Take the subway line 12 (green line) direction Aubervilliers-Front Populaire. Stop at Lamarck-Caulaincourt.

#### from Hotel Citadines

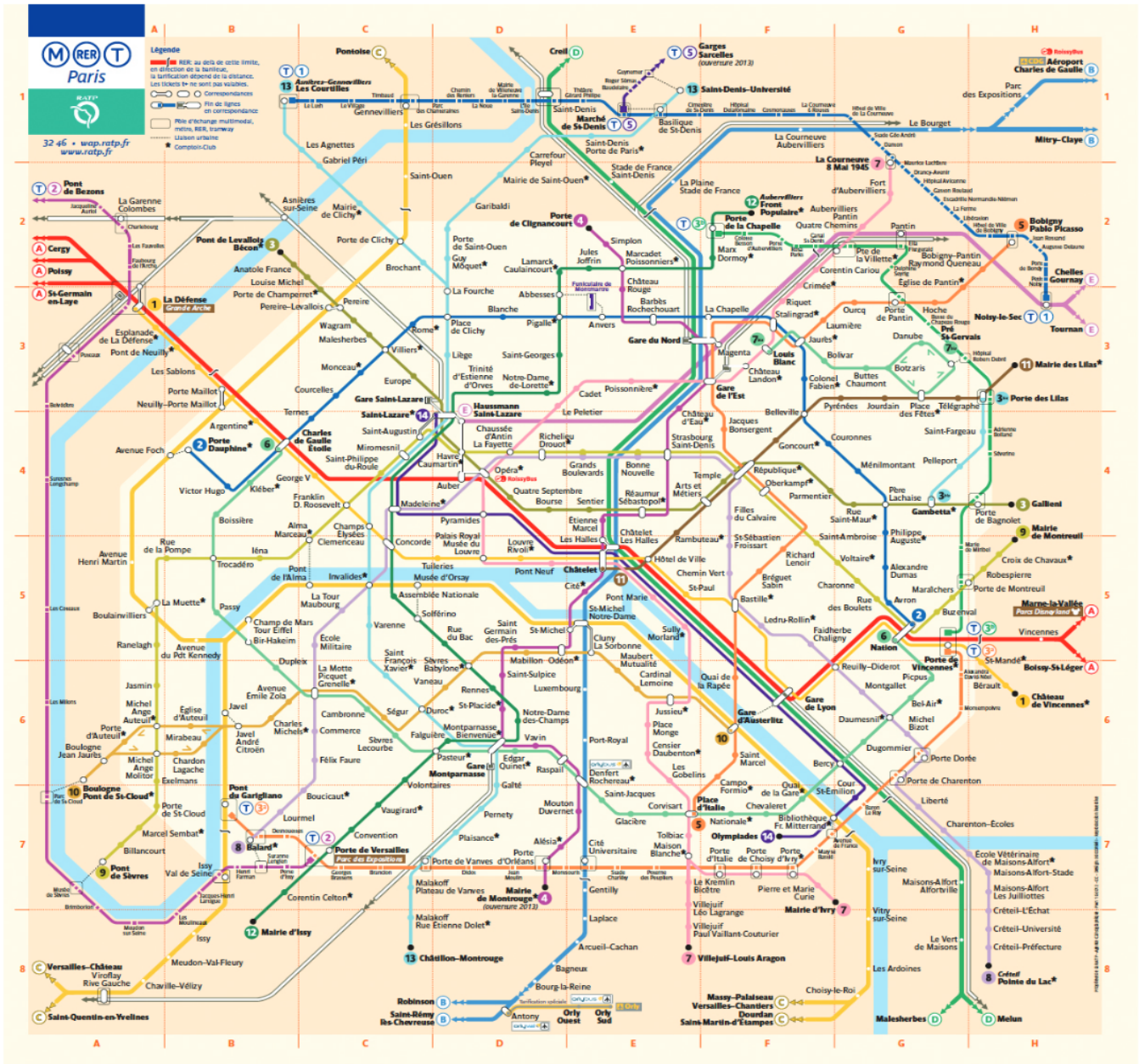
Take the subway line 2 (blue line) at Blanche, direction Nation. Stop at Pigalle.  
Take the subway line 12 (green line) direction Aubervilliers-Front Populaire. Stop at Lamarck-Caulaincourt.

#### from La Fémis

15mn walk

# ANNEXE V.

# Subway Map



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**WIFI ACCESS at La Fémis**

name: airport\_femis

WEP code for Macintosh and PC: airport 45

