



18TH – 19TH of NOVEMBER 2021

GEECT CONFERENCE LODZ FILM SCHOOL A PERFECT FILM EDITOR

What makes a perfect film editor?
How humans and machines learn the craft.



CALL FOR PAPERS

Editing is one of the most creative aspects of filmmaking. The film editor establishes the pace and structure of a film. The shots the editor chooses and the ways they are combined set the mood, develop the action, create the rhythm, establish the film's time and space, and guide the viewers' attention. Editing contributes to the meaning of a film and facilitates changes in the viewers' emotional and intellectual response to what is present on the screen. An editor must be an adept storyteller who understands emotion, story structure, rhythm and all the technical aspects of the production. On the top of that, she or he must be ready to adapt conventional cinema language to emerging new forms and distribution channels as audio-visual media are constantly changing.

The conference will focus on film editing education. We would like to consider what kind of information must be provided during the educational process. The key topics are teaching philosophy, curriculum preparation, training methods, good practices, mentorship and the student – teacher relationship. We would also like to consider how to adapt teaching methods to the constantly changing editors' work environment.

To give a spin to the discussion and to gain fresh insight, we want to bring professional film editors and educators together with researchers exploring current and future intersections between AI technology and film editing. This confrontation should afford us an opportunity to look closer and compare different approaches to the problem which both sides have to solve: what kind of information we must provide to explain the complexity of film editing to a novice.

This provocative comparison between teaching machines and teaching humans should result in reconsidering the basic principles: what is the editing process and what is the role of film editor; what does he or she rely on in the course of this process – heuristics, algorithm or intuition; is it possible to find a language to formalize film editing practices and styles?

The discussion should also relate to the question as to whether the rapidly expanding research and development of automated editing systems is a threat or an opportunity for film artists. Will computer-assisted creativity change film storytelling and reception of film art?

These are the questions that we should ask ourselves as educators to help students to find their individual creative path in the future. An additional aim during the conference is to address the problem of the lack of film footage for film training. Hence we plan to introduce the idea of an open educational resource database providing free access to film footage and editing exercise proposals for film schools or self-education. The foundation for such a base is currently being developed within the Erasmus+ Strategic Partnership project called “Open Innovative Resources for Filmmaking Education and Training” (OIRFET) which is conducted in co-operation with Lodz Film School in Poland, FAMU Czech Republic, ADU Croatia and VŠMU Slovakia.

The conference will last two days. Morning sessions will include series of keynotes or presentations followed by discussion where participants will be able to discuss issues with presenters in more depth. The afternoon sessions will provide an opportunity for the participants to work in small groups to exchange practises and ideas focused on topics related to teaching and adapting teaching methods and philosophy to rapidly changing technology. The summaries of these discussions will be presented on the final plenary meeting. During afternoon sessions there will be also a possibility for testing presented technological solutions and open source database of footage for editors’ training.

We would like to invite all those interested to submit applications for 20-30 minutes panel presentations addressing the topics listed below. Each presentation will be followed by 25 minutes of discussion.

Please provide 200 word abstracts along with a biography of 50 words.

We expect presentations from film professionals and educators in film editing and film art, scholars and researchers in film and media theory, researchers and developers in AI and machine learning.

PLEASE SEND ALL SUBMISSIONS TO:

perfecteditor@filmschool.lodz.pl

by the 16TH of August 2021.

Please also feel free to suggest potential keynote speakers from outside GEECT/CILECT.



The conference will be held in English.

THEMES AND IDEAS:

TEACHING FILM EDITING

- philosophy of teaching
- shaping course curricula
- the student-mentor relationship
- training methods and practices
- ideas, methods and good practices in teaching
- the shortage of film footage for training

ARTIFICIAL INTELLIGENCE IN THE FUTURE OF FILM EDITING

- existing artificial intelligence techniques and tools employed throughout film postproduction processes (editing, VFX, grading, sound design); capabilities and limitations of such technologies
- automatic video editing; machine learning
- creative potential of AI in filmmaking; revolution in artistic exploration powered by AI technology
- practical, theoretical and philosophical implications of growing AI technology within filmmaking
- synergy between machine and human creativity
- computational art theory