

CILECT NEWS

January 1999

Issue No 30

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.

York University Department of Film & Video - Fine Arts

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Chair: Scott Forsyth
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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*



TDC Area Extended to Schools in Former Socialist Countries

A CILECT/TDC Board working group consisting of Henning Camre, Henry Breitrose, Mohan Agashe, Doe Mayer; Carolyn Vaughan, Nenad Puhovski, who was appointed to board as of this meeting, met in Paris, on 23-27 October 1998. They were joined by Don Zirpola, CILECT V.P. for Finance.

The meeting had been planned to focus on Asia-Pacific issues, but Slamet Rahardjo was unexpectedly called back to Jakarta because of the political situation the day before the meeting. As a result, the discussion ranged more broadly.

Extending TDC

Since the establishment of the TDC programme in 1982 at the Sydney Congress, its main target has been developing countries, defined according to traditional UNESCO criteria. Board members re-visited the definition and agreed to extend the work of TDC to other member schools in need of training development assistance, such as those schools in the former socialist countries that are struggling with the transition to the new economic and political realities. While it was agreed that CILECT/TDC must be more realistic and precise in terms of what assistance TDC could offer, the general policy of initially "leaving the door open to all ideas" was endorsed.

The meeting endorsed the extension of CILECT/TDC areas of concern to include (in alphabetical order): schools in Africa, Asia, former socialist countries, Latin America, and non-member institutions which could meet CILECT membership criteria in the future.

Activities

Since the last TDC meeting last spring in Bellagio, a number of activities have taken place. Kristine Samuelson of Stanford University conducted a two week workshop in Johannesburg, South Africa at the Newtown Film and Television School in August 1998 for fulltime and guest lecturers. This workshop and her previous regional workshop in Ghana in 1996 have proven to be quite cost-beneficial were recommended as

models for future training for trainers workshop.

The UNESCO sponsored program of film and television production by students at schools in the developing world was completed. Initial evaluation suggests that the programme did not appear to be cost-beneficial, and in retrospect was too demanding on the resources of host institutions. There were, however, some interesting outcomes and considerable good work resulted. The programme involved NAFTI, Ghana; KIMC, Kenya; CCC, Mexico; Escola de Comunicações e Artes, São Paulo, Brazil; The Zimbabwe Film and Video Training programme and The National Film and Television School of the United Kingdom.

Carolyn Vaughan represented CILECT/TDC in negotiations with

the general policy of initially "leaving the door open to all ideas" was endorsed.

BBC and Focal Press for discounts on printed and video training products for CILECT member schools. Further details will be published in a subsequent newsletter.

Relations with UNESCO continue, but it is clear that strategic alliances with public and private sector organisations are the future direction of the TDC programme.

Nenad Puhovski reported on his three recent Digital Curriculum Development missions to the Film and Television Institute of India (FTII), The Hanoi Institute of Theatre and Cinema and the UNESCO Zimbabwe Film and Video Training Centre. Although Nenad's brief was to conduct new digital curriculum development workshops and/or needs assessments, he found that there were other priorities such as curriculum planning, strengthening industry relationships and an outspoken interest in animation.

Nenad held exchange screenings of student exercises and had the opportunity to contribute to the staff curriculum development workshop in India. Nenad and Mohan Agashe discussed the issue raised at the workshop and identified three priority needs which are common

to many TDC member institutions: Curriculum development, Training of Trainers, and New Technologies. Nenad agreed to present his findings in a programme at the Sitges Congress.

Board member Keyan Tomaselli is currently conducting a UNESCO-sponsored assessment of film and television industries and education in Africa.

Tracking Needs

It was agreed that the previous method of tracking member institutions facilities, resources and training needs by elaborate and comprehensive questionnaire studies, such as *Bridging the Gap* and *Film and Television Training in the Asia-Pacific Region* were no longer necessary, as we now have a better understanding of member institution needs. While these methods were costly and demanding on CILECT resources, they led to important CILECT initiatives. At this point, individual, personal contact facilitated by better communication means are considerably more cost-effective.

There is now a TDC page on the CILECT website www.cilect.org which will be fully activated early in the new year.

TDC has facilitated internet access for three institutions in the developing world: NAFTI, Ghana KIMC, Nairobi, and The Hanoi Institute of Theatre and Cinema, Vietnam, through a grant made available by the Rockefeller Foundation, and with the help of Don Zirpola and Loyola-Marymount University, which acted as the fiscal agent.

Structure

The de-centralised structure that was envisaged and developed at the Bellagio meeting has not been implemented, and at this moment in history decentralisation is not seen as an answer to TDC's concerns about less sporadic activity.

Those at the meeting agreed that

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CILECT PROJECTS

**INTERACTIVE
DISTANCE LEARN-
ING**

International Conference
UCLA, April 1999

*Rod Bishop, Project Chair
AFTRS, Sydney*

A three-day Cilect Conference devoted to for Interactive Distance Learning (IDL) in Film and Television Schools will be held at the School of Theater, Film and Television at UCLA on 9th, 10th and 11th of April, 1999.

Sessions at the Conference will focus on disseminating information and providing demonstrations of existing technologies.

Areas likely to be included:

- The Future for Interactive Distance Learning;
- Online activity among network broadcasters, production houses and film and television archives;
- Online activity in film and television schools;
- Online Scriptwriting;
- Online production trials in Film Schools;
- Creating tools with Computing Engineers;
- Outsourcing to industry

The Conference will be held at the UCLA Film School, on the UCLA campus in Westwood, Los Angeles. Accommodation, registration and transport information will be available shortly.

If you need further information please contact:

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**PINOCCHIO****Film and Television for Children**

*Stanislav Semerdjiev,
NATFIZ, Bulgaria*

As a next step in our plan to organize regional meetings with experts to discuss the various problems facing the training of personnel for the production of children's film and television, a 2-days conference was held in the city of Sandanski, Bulgaria during the Second Balkan Festival of Children's Films & Television Programs (24-28 September 1998). The meeting was made possible by the efforts of Dr. Vyara Gancheva of the in the Bulgarian Academy of Sciences' Institute of Sociology who took both financially and organizational responsibility, and Alexander Mihailov, President of the Rolan Bykov Foundation, who personally ensured that this important part of the festival be properly recognized by the national media.

The first day of the conference was dedicated to questions concerning the problems of audiovisual production for children in *multi-ethnic* societies. Among the various issues discussed were:

Children's programs in the "mother's tongue" should be produced but they should be distributed preferably in regional/specialized channels and rather than national ones.

The typical narrative structure "good/bad" (protagonist/antagonist) frequently leads children to *xenophobic* views. There are many cases in which the bad guys are from a minority — racial (Blacks, Gypsies, Arabs, etc.), religious (Muslim/Orthodox in Orthodox/Muslim countries), poor ("don't do that or I will disinherit you" in folktales, or "if you don't eat your meal, I'll send you to live with those poor children there" in modern stories), etc.

It is often difficult for children to *identify* with characters who do not belong to their own culture, or produced by people who are not an integral part of it. The moral messages then remain "cold" to them. On the other hand, it is better to leave the

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**How to contact the Project
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production of programs for the ethnic minorities solely in the hands of the minority itself? Wouldn't this be a type of a ghetto-ization rather than a freedom?!

The second day was dedicated to questions concerning the **imagery and thematical** aspects of the production for children:

There should be a different *pace and rhythm* scheme in kids' programs depending on the ages of the intended audience. Similarly, this means also different levels of information, of meanings, etc.

Entertainment value should not be absent from the pure *educational* television programming products which are vital for children in families where television takes on the role of both parents and teachers.

3. In production for children it would be very helpful if the narrative structures resembled the structure of children's games because children love mystery and multiplicity of choices. The imagery should exploit *computer graphics* and special effects..

A number of other topics were raised:

1. The financing of children's films and television programs in various nations;
2. Training teachers in media literacy;
3. Encouraging children to make their own media;
4. *Children's Juries* as an integral part of any Children's Film/TV Festival;
5. A pan-European law on the use of children in films and television.

The Chief Editors of the of the Balkan national television stations and their colleagues from several other TV stations in Europe proposed to organize a program entitled *Bridges* to produce a package of culturally and generically different films for children for distribution in all the participants' countries.

Finally, preparations have begun by NATFIZ and partners to organize the **First European Workshop "PINOCCHIO"** in April '99, in Bulgaria. It is planned to host 30 students from CILECT schools who are interested in working on projects for children into five different groups according to their interest: *fiction, animation, TV education, TV entertainment and interactive products.*



TUCKER

The Photographic Concept of the Film

Vittorio Storaro

A number of years ago one of my former students Eddie Newquist sent me these notes written by Vittorio Storaro.

The piece was written for the color timer at the lab so that he would understand what colors the dailies should be printed for the work print of the film.

It is a fascinating view of Francis Coppola's film Tucker from this eloquent cinematographer's view. The capitalization is from the original notes. I hope you find it interesting!

*Don Zirpola,
Loyola Marimount, Los Angeles*

A Man, His Dream, His Elements

The four moments of Preston Tucker's life, four moments of an existence so intensely felt, enjoyed and dreamt, are represented here by the four basic elements of nature.

The division of the story into four parts indicates precisely the alternation of the various phases in our protagonist's life. Life itself is generated and destroyed by the union and the separation of these four natural elements which by their motion and interchange sustain the movement of nature and of life as it is embodied in Matter - and in the continuous evolution of Matter into Energy.

And it is in the cyclical logic of all things that our story begins with the eye gazing at one image of matter that is as energetic, aerial and multiple as possible.

A composition of images, a collage of super-impressions that together form the futuristic vision which depicts his dream so well: a new image for a new car in a new world. A set of images, then, that like the natural elements combine and divide every time to represent a promotional fantasy or reality of life. In order to communicate his dream and launch it into the world, Preston feels the need to visualize a dynamic imprint of his idea, giving an image that will try to impose a new social phenomenon. An image that will attempt to change the old static conception of life: Tucker.

It is with this imaginative vision that Preston readies himself to open the screen on the surrounding world. It is an image that spills out of the cinematic window through which it leans out like a means of expression to become amplified in the future. A charge of energy, of

will, concentrated on a "medium" that never forgets man, but rather is always inspired by man.

And it is through man that our story materializes into the reality of everyday life, the element of Earth, that in the first part represents him. The characters rise and are molded by the first element of nature, a primitive figurative element, colored softly luminous that lends life to an image in which light and dreams, colors and hope, seem to dwell together on the same screen.

The SEVEN COLORS of the spectrum are all present in attendance. Here they are in the utmost brilliance of their chromatic saturation. The broad vision, the spread out Naturalistic gaze of Grandma Moses' pictorial visions give an extreme simplicity (composite - chromatic - luministic) to the immobile landscapes at this beginning of the story. An external STASIS of a picture which is framing a great internal motion: the vitality of characters we'll gradually discover, delineate, and come to know.

A dynamic immobility that propagates in the precise vignette-like interiors inspired by the hand of Norman Rockwell. Simple and naturalistic every-day life, wrapped in a soft PENUMBRA, illuminating from the side, the character of the protagonists engaging in their creative activity. A vision of Earth then as a point of departure, from which to ascend to a dream. And it is with the conviction of the possibility of the realization of his own dream that Preston seems to move the static energy surrounding him. In so doing, with his ever-growing energetic mobility he causes

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a greater and greater light penetration, in direct connection with his own thought, like parallel paths of light and intelligence running together.

Thus the image seems to acquire a luminous mobility in relation to the character, this energy's penetration into space seems to distinguish that which surrounds Preston and his dream. An ideoprinciple that increasingly seems to belong to him, a personal way of putting together in a single form, the three basic points of his creed: beauty, safety, speed: a vehicle called Tucker.

From the element FIRE seems to spring a prototype of a vision of Matter capable of conveying the image of a safe Energy through the sense of dynamism. It is with this element that the whole image goes through an upheaval: MOTION no longer confined to its interior, to the characters or to the lights emphasizing them, but now rather in all its wholeness. Taking on all the visual components that make it up, it forms a particularly emotional visual expression, one that is oriented toward a future representing a present that has suffered a stimulus of renewal. Giacomo Balla and Umberto Boccioni's FUTURIST paintings seem to suggest the new type of image needed by Tucker. The lines of his strength seem to become the lines of the strength of the image itself, which is increasingly crossed by a radiating energy. Increasingly the image is entrusted to some values of plastic and chromatic rhythm, to principles that seem to belong to a new space, to a new state of mind.

The camera no longer seems to stop in describing, in narrating, in imagining. An even more narrowing, penetrating and provoking Light, warms up its rays by strengthening its power over the old surrounding penumbra. Chromatic saturation changes with a greater concentration on the areas of the spectrum which is held in the warm embrace of Yellows-Oranges-Reds.

The magnetism that Preston creates around himself is the dynamism which he depicts with his life. It is a circular motion that Light, Color, the whole image, have inside themselves. It is a vortex that draws us toward the unique sensation of turmoil emanating from the force of will of this one man as he carries out his own dream. It is a unique force which rises above every difficulty and which certain people are always able to carry within themselves. Tucker is everywhere, always; no matter what he is.

Conservative powers in the automo-

bile industry in an attempt to protect their profits in the face of such a futuristic presence try to stop Preston Tucker's ferment in several ways: by modifying the futurist movement representing it, by suffocating the expression of the image that helps visualize it.

A new element looms over our protagonist. In this painful part of his story, the element WATER seems to be spilling over his natural fire of life. Shadows that have been lurking for some time, ready to thicken are able to modify the image that are increasingly burdened with density, with separation, with desaturation. The watery secretion running abundantly over the images turns the chromatic hues grayer and grayer, everything seem to solidify during time. Shapes, volumes and space, with their luminous power, seem to emerge from the dense bottom of a SHADOW that is ever sharper and darker.

The resulting visual world, reminding one of certain proportions of shapes, lights and shadows in Giorgio De Chirico paintings, tends towards an Expressionism of the image that sounds a bit like a counter-melody with the tone of light comedy held by the structure of the story.

The Monochromatic Tone of the whole image is made even more evident by the small but extremely intense presence of these three primary colors that are so explosive in the paintings of Tamara De Lempica.

The hues of Red-Green-Blue, witnesses of life, light and energy make forceful attempts to emerge from the shadow, even from the small portion of the screen that has been accorded to them. They attempt, in any manner, to balance with their primary power, the general chromatic essence of a picture that at this stage lives only off rectilinear angular motion.

An image that seems to have forcibly slowed down its dynamic movement, that is increasingly pierced, lacerated by bright rays that violently seek to shed some light on the darkness that surrounds them. The natural chromatic hues that life around Preston used to show us, are now wrapped in a shadow that is able to obscure the idea, Preston's dream itself. Even as Tucker will succeed in emerging from the nightmare that hangs over him, his "Dream" seems by now transformed, altered, destroyed.

A dream that does take shape, comes true, sublimates itself, from a set of images that form Tucker's futuristic

vision. The promotional film from which our story is formed and unfolds, sews the various narrative phases with bright hues, lending the right coloring to the images that compose it and that are nourished by the element Air that distinguishes them.

An advertising message that is proposed with the same aggressiveness of a creed: the Future belongs to the new. A new reproduction of reality in a state of composition, of super impression with itself. A figurative ensemble conceived not as a mere stylistic exercise but rather as a vital creation of new forms.

A message of great musical choreography containing in itself information which should signal the advent of a new language, an absolutely modern one that should defeat antiquated models claiming to represent a reality without imagination and creativity. A new language, then, that gives recognition and elevates the seed sown by Tucker, a seed from which all modern cars would have one day, more or less, sprouted.

An image of an intuition, of a vibration, that should make modern life no longer an historical moment stopped in time, but rather a dynamic sensation made eternal as such. A symmetrical structure, bearing a masterfully elegant sign is the sensation suggested by the frames narrating this portion of the story, an aspiration towards the sublimation of the image itself, in which Light and Shadow live in particular Harmony which emphasize the chromatic hues of a future energy: Green-Blue-Violet.

The high, bright hues with their sensation of images entering into the White zone, transport the sweetly ascending motions that characterize this set of visions.

The image of a man and his dream as the symbol of an idea that even if not destined to materialize, not to become stone will remain alive like a prophetic opening of new future comparisons.

Tucker, even if ahead of its time, plants those roots, launches those messages that all sensitive and intelligent people in the future will be able to gather, make their own, and carry forward.

The Dream then, is not the dream of only one man, but of the whole humanity of men.



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



SCHOOLS

Georgia

The Georgian Film School

The 26-year old Georgian Film School has been invited to the 22nd Henry Langlois International Film Festival at Poitiers, France. This event is important because it is the first opportunity for Georgia to show abroad, in the motherland of cinema, France, the best films shot during that period.

In connection with this remarkable event the President of Georgia, Edward Shevarnadze, sent a special greeting to the festival, expressing his gratitude and his great hope that real admirers of art would certainly enjoy Georgian films.

The Georgian Film School played a decisive part in the history of the Georgian Republic. It was the first one to acquire the status of an official member of an international association, even under Soviet rule. It was an honour for the Georgian Film School to become a member of CILECT. This happened in 1988 while the Georgian Republic became independent only four years later.

In the second half of the 70s the School began to make its productions. In this period a lot of talented directors were trained. Today they represent the soul of Georgian cinema: Goderdzishvili Chokheli ("The Mother of the Place"), Temur Babluani ("The Migration of the Sparrows"), Nana Jorjadze ("The Voyage to Sopot"), Aleko Tsabadze ("The Spot"), etc.

It should be noted that later Nana Jorjadze's film "The 1001 Recipes of a Cook in Love" was nominated for an Oscar.

A lot of foreign students together with Georgian students are studying at the School.

The Georgian Film School and its head, Prof. George Dolidze, have a particularly productive relationship with foreign countries: Belgium, Turkey, Germany, especially with the Munich Film School and Prof. Wolfgang Längsfeld. Without his help, the Georgian Film School would never have been able to surmount the diffi-

culties of the 90s civil war.

The Georgian Film School has already obtained autonomy inside the Institute. It will not take long for the school to become independent.

*Kate Abazadze
December 98.*



Nigeria

National Film Institute

The National Film Institute (NFI), an affiliate of Nigeria's premier University, the University of Ibadan, was established in 1995.

The objectives of the NFI are to provide the facilities for training and expertise in all the professions and trades in the motion picture industry, conduct research into all aspects of the Nigerian and African motion pictures industry, including research into equipment design, provide a databank for optimal enhancement of performance in the Nigerian and African motion picture industry and to collaborate with similar institutions and relevant agencies within and outside the country towards evolving a self-sustainable motion picture industry.

The overall objective of the NFI is to make the motion picture in Nigeria and Africa realise its fullest potential as an art, a means of communication and as an industry.

The NFI runs four set of programmes:

—A three-year Professional Diploma Programme in Motion Picture Production,

—A four-week certificate (ad hoc) programme in select areas of the motion picture

—An in-plant programme (also ad hoc) for media organisations and

—The University Out Reach Programme — whereby university students (mass communications, theatre

arts) can earn transferable credits for practical work at the Institute.

Established by the Nigerian Film Corporation, the NFI is owned by the Federal Government of Nigeria.

The institute is headed by a Consulting Director, Dr. Hyginus Ekwuazi.



Italy

From C.S.C. to S.N.C.

The "Centro Sperimentale di Cinematografia" (C.S.C.) has been transformed into the "Scuola Nazionale di Cinema" (S. N. C.) through a decree converting it to the status of a private foundation. The status change of the Institution in Via Tuscolana 1524 from a State-controlled body to a private foundation prompted some nostalgia for the old name of Centro Sperimentale even among those who greeted the change warmly. The school's new status will be closer to that of the School of S. Cecilia founded in 1932, at the inspiration of Blasetti, out of which emerged the Centro Sperimentale, influenced by Chiarini, at via Tuscolana.

I have no objection to nostalgia. Naturally, when an internationally acknowledged institution's name is changed after 60 years, something is lost. Perhaps nothing of the institution's identity itself, but certainly, something of its history and of the aura that was attached to the name. Nevertheless I would like to reassure everyone, including the sentimentalists, that the name change will not entail any substantial loss, and that the presumed reduction in our name-identity will be greatly compensated, not only through clear strengthening of the 60 year old tradition of the School, but also through a decisive enlargement of the operative scope of the Foundation.

The Centro Sperimentale was created fundamentally to be a motion picture school. Its books did not constitute a real library and its film collec-

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SCHOOLS

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tion did not qualify as a real film library. Up until the early fifties, they both were merely educational tools, for the school's staff and students. Similarly, the magazine *Bianco e Nero* was used as a "forum" for the teaching staff and the students. With regard to its "experimental" nature, it was intended to cover both the theoretical as well as the practical aspects of filmmaking and these were always closely integrated in with the teaching component.

Many years have passed since those days, but not in vain. For instance, the multiplication of training activities will enormously increase the responsibilities and the teaching potential of the Foundation. In the academic year 1998-1999, the S.N.C. will hold biennial and triennial courses, plus three specialisation courses for a total of 13 courses of study which will serve hundreds of students and teachers) In short, the School has become one of the major European centres for higher at the university level. It is in this environment that the Foundation will assume the role of a true institute for higher education in all cinematographic disciplines.

The Foundation has become the major national reference point for the study of cinematographic culture. Thanks to the increase in the library holdings (presently comprising 45,000 books, in monographs alone), the foundation has the largest specialised Italian library. With its over 35,000 films the National Film Library is the major Italian film archive and one of the biggest in Europe. With its photographic library of approximately 700,000 photos of movies and about movies, approximately 20,000 posters, and thousands of deposited scripts, the Foundation is truly well resourced.

The S.N.C. Publishing Company will continue to publish significant works such as the *Filmlexicon* as well as the oldest and most venerated Italian film periodical *Bianco e Nero*. The S.N.C. will be a school, but in the most comprehensive and the least restrictive sense: it will be a place of training, meeting, study, research, experimentation; a place of promotion, collection and availability of essential tools for the study of film and audiovisual creation.

Lino Micciché,
President, SNC, Rome.

Caterina D'Amico, CILECT Project Chair,
is a member of the board of the SNC.



Switzerland

FOCAL: www.pitchpoint.org A virtual room for screenwriters and producers

Pitchpoint.org is a new site developed by Focal in cooperation with other Swiss and European organisations. It aims at facilitating exchanges between screenwriters and producers; for the moment pitchpoint exists in French and German only.

Pitchpoint.org est un salon virtuel, réservé aux professionnels du scénario qui permet des échanges entre scénaristes et producteurs. Il vise à relier le développement de projets audiovisuels et multimédia avec le marché, et s'adresse en priorité à de jeunes professionnels et des étudiants en fin de formation.

Le menu principal permet aux auteurs de déposer des projets et de consulter leur page de feed-back, aux producteurs de rechercher et d'étudier des projets, aux auteurs et aux producteurs de passer des annonces, aux auteurs et aux producteurs d'entrer dans un réseau bien établi et des forums sélectionnés.

Liens:

- * FOCAL: www.focal.ch
- * Filmboard Berlin-Brandenburg: www.filmboard.de
- * Master School Drehbuch, Potsdam: www.filmboard.de/msd/master.htm
- * SUISSIMAGE, Berne: www.suissimage.ch
- * The Geneva Group, coordination of European organisations for script development and professional screenwriting training: www.focal.ch/home.htm

g g /



www.focal.ch/home.htm

Mexico

CCC gets prize for best Mexican film

"Por si no te vuelvo a ver" (In case I don't see you again), a feature film produced by the Centro de Capacitación Cinematográfica, Mexico, won the Mexican Academy for Motion Picture Arts and Sciences prize for Best Picture for 1997. This was the most important of the eight prizes that the picture won — including prizes for best screenplay and best director, which both went to Juan Pablo Villaseñor.

The CCC has been producing feature films, thirteen in total in the last eleven years — the so-called "Opera Prima", the first work of a young director. These films have won dozens of awards both national and international. However, it is the first time that the school has won the most important film prize in the country. Other graduates of the Mexico school were also awarded prizes in the competition organized by the Mexican Academy for Motion Picture Arts and Sciences. The school is currently producing three feature films.



(Continued from page 3)

TDC's plans were somewhat ambitious and out of scale with its resources, and that we should prioritise our programmes and activities and develop the most cost-beneficial projects. To facilitate CILECT/TDC activities, it was decided to engage Carolyn Vaughan as part-time Programme Director to develop contacts, sources of financial support, and strategic alliances.

The full minutes of the meeting are available on the TDC page of the CILECT website, <http://www.cilect.org>

Henry Breitrose, Stanford, USA

**Fifth International
Masterclass for DOP Stu-
dents
Budapest
22 August-5 September, 1999**

All CILECT member schools are eligible to nominate a DOP student in their advanced year of studies, to be selected as one of the sixteen participants, whose all-inclusive costs (no travel!) will be covered by KODAK, the main sponsor of the Masterclass.

A VHS cassette (any system, but preferably PAL) of the nominee's recent work should be sent with a written recommendation of the school, CV and passport size photo of the applicant not later than 28th February, 1999 to: Szinhaz es Filmmuveszeti Foiskola (Academy of Drama, Film and Tv); 1088 Budapest; Vas utca 2/c, Hungary.

Selection will be made by the Board of Professors and results will be announced within eight weeks after the above mentioned deadline.

A limited number of observers, who receive the same certificate as the participants, will be accepted on a "first come, first served" basis.

Cost — including tuition, lodging, full-board, local transport — is USD 1,200. This amount should be paid into following bank account : Magyar Kulkreskedelmi Bank (Hungarian Foreign Trade Bank Ltd.); 1051 Budapest, Szent Istvan ter 11, Hungary; Account No: 501-00142-2100-4017; Account holder: Szinhaz es Filmmuveszeti Foiskola.

Upon personal consultation we will accept a very limited number of teacher-observers as well, who will be responsible for their own costs: hotel, meals. (We assist in making arrangement for hotel booking).

All participants and observers should be fluent in English, the workshop's only "official" language.

Heads of previous Masterclasses were Billy Williams BSC, Haskell Wexler ASC, Vilmos Zsigmond ASC (all Oscar-winners), Dean Cundey ASC and Laszlo Kovacs ASC. Our coming event will invite masters of the same caliber.

prof. Dr. Gyorgy Karpati
Executive Director of the Masterclass



POSITION ANNOUNCEMENTS

Don Zirpola, Loyola Marimount, Los Angeles, who is on several search committees at his school, offers the following position announcements:

POSITION 1:

Film/Video production. Rank: Tenure Track. Assistant Professor. Persons of higher rank may also be considered. Assume duties Fall 1999. Salary is competitive.

- Qualifications: M.F.A. degree (or international equivalent) or professional equivalent. The successful candidate should have professional credits, clear evidence of teaching experience at the university level, and strong knowledge of traditional film and digital technologies. Continued creative work and/or scholarly research is also required.

- Duties: Film/Video Production: the person will teach three classes each semester during the academic year (six total) in film and television production at both the undergraduate and graduate levels. Committee work and student advising are required. The candidate must be able to work with students and faculty from a wide variety of social and cultural backgrounds. The candidate must demonstrate a technical expertise and the ability to teach in at least three of the following areas: Non-linear Editing and Computer Graphics for Film & Video; Cinematography for Film & Video; Directing; Film & Video Production; Multi-Camera Television Production.

POSITION 2:

Screenwriting for Film/TV. Rank: Tenure Track. Assistant Professor. Persons of higher rank may also be considered. Beginning Fall, 1999.

Salary is competitive.

- Qualifications: M.F.A. or its professional equivalency is required. The successful candidate should have professional credits in film/television writing with particular emphasis in television writing, evidence of teaching experience at the University level and a strong knowledge of both network and cable development processes.
- Duties: Teach three classes per se-

mester (9 hours per week) within the screenwriting emphasis on the graduate and undergraduate level in at least two of the following areas: Writing for TV (One Hour Episodic), Comedy Writing (Sit-Com), Writing the Documentary, Beginning, Intermediate and Advanced Screenwriting (incl. MOW). Advise students. Serve on Committees. Continued creative work is required..

POSITION 3:

Recording Arts. Rank: Tenure Track. Assistant Professor. Persons of higher rank may also be considered. Assume duties Fall 1999. Salary is competitive.

- Qualifications: An M.A. degree is required; an M.F.A. preferred. The successful candidate should have professional credits in the Recording Arts field and evidence of teaching experience at the university level. Continued creative work and/or scholarly research is required..
- Duties: The incumbent will typically teach classes during the academic year including an introductory sound course, recording technology, recording techniques, acoustics, and advanced recording. In addition to a sound engineering background, it is essential that the candidate demonstrate a technical expertise in at least two of the following areas: film and video sound recording, film/video sound post; music composing for film/video; or audio mixing for film and television, studio production, and digital audio post-production editing for film, television and multimedia..

Additional information:

For the eleventh year in a row, Loyola Marymount University has been listed among the top ten in U.S. News and World Report in the latest rankings of the best regional universities in the West.

The Communication Arts Department has 22 full-time faculty and 50 part-time faculty serving approximately 600 undergraduate and 80 graduate students in Film/Television Production, Recording Arts, Screenwriting, Animation, and Communication Studies. At the graduate level, M.F.A. degrees are offered in Production and Screenwriting. The majority of students are centered in the production area which is housed in one of the finest facilities in

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(Continued from page 10)

the Western United States which includes a 60' x 90' soundstage, TV studio, and Recording Arts complex.

The Recording Arts facility includes a recital hall specially designed for recording, two recording studios, a foley stage, analog and digital mixing facilities. Additional sound facilities include 16-35 interlock, video sweetening and advanced production sound equipment. The Recording Arts Program within the Communication Arts Department emphasizes sound design including music recording and sound for film and video.

A new digital post-production lab for image processing and non-linear editing was added in 1998 featuring Media 100 workstations. Avid and Lightworks also complement the department's non-linear editing equipment. Faculty are able to use university equipment and facilities to conduct their required research and creative work.

More information is available on the Communication Arts Home Page at <http://www.lmu.edu/colleges/cfa/comm/>

TO APPLY:

A letter of application indicating areas of experience, a current resume, and the names of three references should be sent to:

Professor Howard Lavick, Chair
Communication Arts Department
Loyola Marymount University
7900 Loyola Blvd.
Los Angeles, CA 90045-8230

DEADLINE:

February 15, 1999 or until position is filled. LMU is an Equal Opportunity Employer and encourages applications from women, ethnic minorities, persons with disabilities and veterans.



GERMANY

SAGAs Writing Interactive Fiction

*Coordinator: Wolfgang Längsfeld,
HFF Munich*

With GEECT as a partner the Academy for Television and Film, Munich and the Munich Scriptwriting Workshop have organised since 1997, in the frame of the European MEDIA II Programme Training, the project **SAGAs Writing Interactive Fiction**.

SAGAs is focused on developing narrative content for the new interactive media, and organises two workshops for European participants each year. There is a special interest to involve scriptwriting departments of GEECT member institutes in this initiative.

The workshops held up to now turned out to be successful both in terms of the primary training targets as in creating a fruitful network for interested authors and script-writing teachers interested in the new media field. Concepts developed during the **SAGAs Writing Interactive Fiction** modules have been developed further outside the workshop and have attracted production companies; international working teams have been created and co-operation between film schools in terms of curriculum development have been initiated.

In 1999 the following workshops will be held in Munich:

Combined Workshop with Jay David Bolter, Michael Joyce and Chris Hales

(March 12 - 18, 1999/ APPLICATION DEADLINE : JANUARY 15 1999)

"Two in one" interactive workshop package - participants need to apply in advance for either the Chris Hales workshop or the Jay David Bolter/ Michael Joyce workshop. Both workshops use different approaches: Hales' is more visually oriented, Bolter/Joyce's is more scriptwriting oriented. The combination maximises the benefits of both approaches.

Workshop held by Greg Roach,
Hyperbole Studios, Seattle

(October 8 - 14, 1999/ APPLICATION DEADLINE : JUNE 15 1999)

In this intensive workshop, participants learn to apply their knowledge of filmmaking in this new arena by developing their own interactive ideas, which are then processed in a group scripting phase.

Presentations by additional experts show the latest developments in the field of new media (virtual reality, www, CD-ROM ...)

For more information: <http://www.sagas.de>.



ARGENTINA

Universidad del Cine: New feature film made by graduating students

Following the 1996 collaborative effort "Moebius", which landed considerable festivals and arthouses exposure, "Bad Times" is the second feature made by graduating students from the Universidad del Cine.

"Well shot and edited this is a slickly produced package with writer director Nicolás Saad, Mariano de Rosa, Salmvador Roselli and Rodrigo Moreno, all showing a refreshingly economical, no-fuss storytelling style." (Variety, 7-13 December 1998).



CILECT NEWS

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In view of the diversity of lan-
guages in the CILECT member-
ship, contributions in several
other European languages
can generally also be ac-
cepted. However in the case
of contributions received in
languages other than English,
French or Spanish only an ab-
stract prepared by the Editor
will be printed in the newslet-
ter.

*Deadline for receiving
your stories:*

15 March 1999

CONGRESS 1999

IN SITGES

***ESCAC,**
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Dates:

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