

Berlin, 12 February 2013

Meeting of the GEECT Executive

Present Marc Nicolas

Nik Powell
Donald Taylor Black
Pavel Jech

Absent Bert Beyens

Assisting Christine Ghazarian

After an informal discussion over lunch on the topics of the agenda, the meeting started at 3 pm.

I. GEECT Activities

As agreed with the members at the previous GA in Cape Town, three types of activities will continue to be supported.

1) Up-coming and future conferences

- a) After our meeting in Berlin, the conference on Teaching Cinematography did take place as planned from Friday the 22nd to Tuesday the 25th of February at La fémis in Paris. Friday and Saturday were dedicated to the visit of the exhibition organized by the Association of French Cinematographers (AFC) where recent cameras and other photo material were displayed, and excerpts shot with new cameras were screened. A small section of the exhibition was dedicated to sound material. Danish cinematographers were the guests of the year. The conference had its official opening on Monday the 24th and it focused over two days on the transition from film to digital, with four panels on the different aspects of teaching cinematography: the type of material available in each participating school, the type of work flow in each school, the changes schools had to undergo in their curriculum with the new equipment and the changes they did not undergo but they should. 28 schools from 19 countries attended the conference and more details can be found in the attached programme. The complete report will be sent to all members when available.
- b) The conference on Teaching Documentary was the next one on the list, either for late 2013 or early 2014. John Burgan has recently confirmed that, because of funding reasons, it should be dated in April 2014, hosted by Newport and jointly organized with Zelig. So the question is, shall we plan something in late 2013 now that the CILECT conference is in September? However since nothing has been done to that respect after Cape Town, we should act fast. What about the conference on TV series?
- c) Right now La fémis is working on launching a course on TV series, ifs Cologne has recently started one, dffb will start a continuous training programme on TV writing, and UCLA has also just announced one at their university. The board suggests that Marc writes to the Swedish and Danish film schools (maybe also the Finnish ones) to ask if they are prepared to host their conference on TV series around November/December this year, using the experience of La fémis, ifs and dffb. It would be good that this conference takes place before the documentary one. NFTS has former graduates who have become successful TV writers/directors who could get involved.
- d) Marc should also call the members for more proposals. In that respect, the next MEDIA seminar organised by La fémis should focus on the up-coming changes of the MEDIA programme, which

will pass on initial training to Erasmus. This would be a seminar in spring 2014, before the documentary conference. The call for new proposals should be for conferences in autumn 2014 or spring 2015. As a recap, we will have in 2013 cinematography, followed by the CILECT conference, and then TV series, if confirmed. In 2014, the MEDIA seminar at La fémis followed by documentary, the CILECT congress, and the second GEECT conference in the autumn. When launching the call, Marc should indicate that neither production design nor sound has yet been covered. IADT Dublin might be interested in organising a conference on production design. A very short session was done in Helsinki with Alex McDowell. Not many schools teach production design but it could be interesting to see how to teach the subject without having a proper department on production design. We should make it a priority because it has not been discussed for quite a while. Donald will definitely propose to host such a conference. Visual effects could be included, either part of production design or fully as production design. This can also have an influence on the type of workflow. Production design is not only making sets, but also includes art design. We could call it production design and visual effects and invite all schools, the ones with production design and the ones without, to attend. NFTS could help with visual effects. Top people from Paris, London and other places could come. The call should look for other ideas but priority should be given to production design.

2) Research papers

The survey on financing started as planned but only 17 schools have responded so far. We need to re-launch the survey but for that we need a new person to handle it. Nik suggests that we find someone who calls the schools instead of sending emails and waiting for answers. Let's give it another go so we can finish it and write the paper.

3) Student meetings

Two student meetings were funded last year, one in Albania with MARUBI and one in Slovakia with VSMU. La fémis has done twice meetings with the dffb, without GEECT money. In the call for proposals we should remind the members that we also need proposals for student meetings. We should report on the previous two so they can see what it is all about and understand what they can propose. The fémis one is mostly watching films together and discussions between the students so they can share ideas without their tutors or teachers being involved.

II. Other matters

1) CILECT executive meeting in December 2012

Marc had to cancel his trip to Cuba and Nik who was meant to replace him could not attend either. The minutes can be sent to board members upon request. The changes were launched in Barcelona 2010, and the new director was in place in late 2011, so his first activities were to organize the CILECT congress in Cape Town. Since then he has been working on the CILECT website and the questionnaire for a profile of film schools with a view to get prepared for the ranking matters that are coming up fast. Maria Dora seems very interested in setting back the publishing activities within CILECT. So in Havana a committee of experts was created to organize all publishing activities. Marc thinks that publishing should not be the main activity of the association. Nik reckons that publishing is old fashioned and should not be supported. It is only for the interest of teachers who can increase they pay roll with publishing their papers. For example, the publishing of the best practices of film schools, with 5 to 7 experts, under the guidance of Alan Taylor from the Pretoria film school. It could be interesting to put this type of material on the website so everyone can have access to it. Plus with only one person organizing the activities of CILECT, this type of activity is a loss of time and resources. His activity should be dedicated to setting up international projects and finding money while publishing would not generate enough money and might in

the end spend more having these experts travel around the world.

What about final draft to winners of the CILECT prize? Why Scaly for transferring large files? There are other possibilities such as Vimeo, Dropbox, and others. What about competition for mentors? Usually each school handles this on a domestic and national level. Nik suggests that international organizations are approached for giving money to make films and then have sponsors and mentors join in.

Donald agrees that it could be a good idea but Marc believes that it might take a lot of time to convince famous directors to come in on such projects in order to generate money through sponsors. It would be easier to do it through single projects.

If they all agree, Marc will write to the CILECT board before Vienna to insist that activities, fundraising and profile should be the priorities of Stan's work.

Pavel believes that we should check the programme Maria Dora proposed for her election before we write to the board. Marc confirms that publishing was in it but not as such a dominant part.

The logo competition sounds also like a loss of time. It should actually be Stan's job and the executive should not be involved.

In North America, UFVA, the association of film teachers, is member of CILECT. They were against the changes, always in favour of the old organization. They were offended to be the weakest link so they invited the CILECT board to take part of the UFVA congress. Marc suggested that they do not attend but in the end Maria Dora and Stan did.

So it is clearly no to the proposal of publishing papers.

These matters should either be discussed in Buenos Aires or GEECT should address CILECT on the way they are progressing with their agenda and their activities.

Each CILECT conference and congress should gather a meeting of all the executive members of the regional associations in order to discuss such matters.

2) Future of the MEDIA programme for initial training

Creative Europe will replace both MEDIA and the cultural programmes.

The "Initial training" support scheme will not be part of Creative Europe, hence not part of MEDIA. Like other schools, film schools will use money from the educational sector. However education and culture are in the same directorate, with six departments, and the agency with eight departments, including the MEDIA one and all the different Erasmus ones. At this point they do not know where to put film schools. They have to discuss it internally and come up with answers, which might not correspond to what film schools expect and can do. There will also be changes in Erasmus, one is that a lot of actions will be discussed with the national agencies of Erasmus, the other one is that funding will be given to schools and not to students aiming at reforming the schools themselves, with 80% of their funding. The remaining 20% will be handled by the main agency in Brussels for specific projects.

Marc wonders if we should dedicate some GEECT money in order to investigate and find out more detailed information about the different types of funding in the new Erasmus?

The good thing is that they seem very interested in the link between film schools and the industry.

The time line is that in late spring or early summer, a decision is made on who goes where.

Film schools are exactly what they want to promote, i.e. higher education institutions who are involved in creativity combined with business.

A quick word about ranking: a commission has been created to set up more of a descriptive ranking system - U-Multirank - which was presented in Dublin last January. We have to get prepared and take care of it before it all happens.

End of the meeting at 6.30 pm