

CONCLUSIONS and SYNTHESIS

of the

International colloquium

HOW TO TEACH CINEMATOGRAPHY, NOWADAYS ?

Which took place in Munich, Germany, at:

Hochschule für Fernsehen und Film (HFF) München,

on April 19th and 20th, 2012

Seven lecturers from five different film schools in five European countries have gathered for a two-day exchange of thoughts and views about the future of teaching cinematography.

The rapid changes taking place in the recent years for cinematography regarding post-production have brought new challenges and new methods for professionals. We are facing a new reality where classical analog systems are gradually being replaced with digital systems, film schools and teachers have to apply renewed pedagogical methods to suit the new demands of the industry.

From our discussions we can declare four main points:

- First for photography :

Cinematography students must learn each and every step of the post-production process, not just camera work. They must do so in order to maintain a control of the technical and aesthetic choices, to create their pictures, from the sensor or emulsion (let even say from the lens) to the broadcast screen. They will have to know how to use the color grading tools included in the two main editing software packages (Final Cut Pro and Avid) at least. The students must also consider the final output of their work, eg: display calibrations, or projection and the effect it has on their meticulously planned look.

- Second for frame :

Actual digital technology is not a problem; frame composition and camera movement rules translate from their analogue predecessors. Teaching will still have to be strengthened on focal lens choices, focus work and on depth of field.

- Third for film, which space now? :

Film remains an important option and must be kept for specific workshops.

For most of the students today, however ironic it may sound, film is a "new world". It gives a conceptual obligation and constitutes a great discipline for their reflections about the frames creation. They learn how to shoot an image correctly in manual mode without any monitoring support and most of all the specifications of working in a unit, from director of photography to assistant camera. It is a process that demands discipline in handling and using.

All seven attendees asserted that film must be carried on as long as possible. But different situations have to be considered according to our respective countries. For some, the existing film processing labs have already closed. The only solution is to send their material to neighbouring countries' labs that are still offering this. Consequently, this causes huge drawbacks for their schedule. The delay between sending rushes and getting them back would be at least, a complete week.

- Fourth for Curricula adaptations :

For such an approach, a closer connection should also be established in the curriculum with direction, editing and production teachings, to preserve essential knowledge of cinematography whatever important consequences the new digital technology introduces.

From these first four arising topics, we have planned to organize such meetings in the near future, to keep on our study and our research to improve our teaching methods.

participants signature :

Axel Block - HFF Munich - Germany
Tony Costa - Lusofona - Portugal
Craig Harvey - WFS - Great Britain
Timo Heinänen – ELO Film School Helsinki - Finland
Jean-Paul Jarry (Chairman) - 3iS, France
Hasan Matar - WFS - Great- Britain
Peter Slansky (Host) - HFF Munich - Germany

Our respective schools :

- **ELO Film School Helsinki**

Movie school included in the University of School of Arts, Design and Architecture - Helsinki, Finland

- **HFF Munich**

Hochschule für Fernsehen und Film – Movie school, of the Federal State of Bavaria - Munich, Germany

- Movie school included in the private, Universidade **Lusofona** de Humanidades e Tecnologias – Lisbon, Portugal

- **WFS** - Westminster Film School – Movie school included in the University of Westminster - Harrow, Great Britain

- **3iS** - Institut International de l'Image et du Son – Private movie school - Elancourt, France



from left to right :

back row : Craig Harvey, Peter Slansky, Axel Block, Timo Heinänen

front row : Hasan Matar, Tony Costa, Jean-Paul Jarry

April, 20th, 2012