

Presentation of the Panels Monday March 13th 2017 10.00 a.m.

1. Cinema and Authorship

Moderator: Marijke Van Kets (SBC, NTU-ADM)

Traditionally, the director has been given the role of the author and thus is the sole author of the film. Consigning the cinematographer's role to that of a technician, naming him/her the executor of the director's will and vision has an implication beyond the cinematographer's role; it has academic repercussions too.

Questions:

- a) How do we teach and research the impact of cinematography in its historical context and focus on the attributions cinematographers make to the creation of a fiction film?
- b) Can the experiential knowledge of the cinematographer's practice be crystalized and documented?

2• Documentary Cinematography - new technologies, new role of the DOP?

Moderator: Philippe Cordey (BVK, SCS, ERACOM)

" In a steadily changing film environment where new trends and sophisticated equipment are emerging, do we, documentary filmmakers, have to adopt new technological advances to do "better looking" films in order to gain more audience?

Between content and medium, is there something to gain from new technologies to support the intangible facts of our craft: giving voice to those who can't express themselves or share their opinions? "

3• Shooting, post production & the proper balance for creation in cinematography

Moderator - Jean Paul Jarry

"Shooting or not shooting" or: shooting and/or post production... To be a cinematographer, is to manage a camera and lighting in the perspective of "telling a story" with frames recreating reality.

This creation of the original frames happens (or happened?) at shooting. Not only for cinematography, but also, for all the departments on a stage: sets design, sound, wardrobe, make-up, props... and direction and acting. We all know this. Now post production grew in importance. The original frame is not any more created at the shooting level. So, where is it? A cameraman and a cinematographer lost a great part of control of "their" frame. In consequence, a part of their creation. We shall not change what happens in the industry. But, is there a limit to find, to preserve the right balance between shooting and post production? This question has not got yet a real answer. Our answer, in our teaching, is asking the question: Which is the proper limit between shooting and post production we must develop in the curricula of our schools? For our students to be aware enough to keep the maximum of control of their images, whatever new technology appears from now on.

4• Educating the eye

Moderators: Gabriella Reisinger (AAC) and Kurt Brazda (AAC)

As lecturers of cinematography, we have to make our students aware of their creative and social responsibility. Furthermore – regardless of digital challenges – „educating the eye“ means that aspiring cinematographers should keep their focus on their visual art work from prep to DCP. How to sharpen the students view of cinematography with artistic and visual attitude in mind (collaboration with art department)? How to learn from Fine Arts Painters the magic of the image in the sense of light, shadow, color and composition? How to create the right images with sense dedicated to the story (visual storytelling)?

5. Cinematographer and Director: How do we initiate the teamwork?

Moderator – Ella van den Hove (SBC, INSAS, HELB)

We all know that we need a good artistic teamwork between cinematographers and directors. But how do we manage to communicate about picture? How do we initiate the team working in a scholar context? With tools do we suggest you our students? When do we intervene in the production process? In this panel we will share our pedagogical or professional method about this rich parts of our job.

6• “Expanded Cinematography”® Programs as a Method of Education of Modern Cinematographers -

Moderator - Yuri Neyman (ASC, GCI Global Cinematography Institute)

"What is “Expanded Cinematography”®? At Global Cinematography Institute, we combine teaching the aesthetics of cinematography with the latest developments in craft and technology to create our unique and world-known Expanded Cinematography® Courses. During the panel the topic of “Expanded Cinematography® Programs as a Method of Education of Modern Cinematographer”, the Global Cinematography Institute Team will visually present and elaborate on the paradigm shifts and new production workflows that are a result of the progress and influence of the latest imaging technologies on the cinematographer’s profession. These new, developing technologies include Video Game Cinematography, Pre-Visualization, Virtual Cinematography, Virtual Lighting, and others. Most importantly, the topic of how the creative and artistic process of the cinematographer is affected and how GCI teaches new cinematographers will be thoroughly addressed."

7.Colour Grading - A Must-learn for future DOPs?

Moderators - Birgit Gudjonsdottir BVK, IKS, Dirk Meier, colourist.

The possibilities of digital colour grading have been widely recognized and film schools all over Europe (and beyond) have embraced technology that became more and more affordable to set up grading suites. And from the necessity to "finish" every student film professionally, some schools have developed the idea to teach grading. But how should it be implemented in the curricula? Should external colourists grade with students or should students learn to grade by themselves? What are the benefits of different approaches and where are the downsides? What is to gain for cinematography students from learning yet another “technical skill”?