

How do you prepare today's and tomorrow's film students for fruitful careers in the motion picture and television industries? That was the over-arching topic when members of the University Film and Video Association (UFVA) gathered for the organization's 60th annual conference at Chapman University in Southern California. The theme of the conference was Storytelling for the Digital Age.

Kodak is a sustaining sponsor of UFVA. The company showcased cutting-edge film and hybrid post-production technologies, in addition to sponsoring presentations and seminars featuring some of the industry's top cinematographers.

The Chapman University film school faculty hosted the conference, beginning with an opening workshop that focused on the convergence of film origination and digital post-production. "Twenty years ago, if you were shooting film, there was a very clear workflow," says Bob Bassett, dean of the Dodge College of Film and Media Arts at Chapman University. "If you were shooting video, there was another clear and separate workflow. Digital



UFVA Conference e storytelling for the

technology has created mixed workflows, and it's important for students to understand how those will be applicable to their work."

Chapman faculty members also presented a case study on the making of *The Haunted Child*, which was produced on film, scanned and converted to digital video files for post-production. The timed digital file was recorded out to film for distribution.

"We wanted to test a hybrid workflow on a major project within the educational setting," Bassett said, adding later that the project is indicative of the school's commitment to emulating a professional workflow for students. The film was produced with assistance from the Kodak 35mm Project, a film grant program designed to aid student productions working with professional mentors.

Peter Postma of Kodak's Entertainment Imaging division presented an overview of workflow options and how contemporary digital intermediate technology can dramatically affect creative decisions made by filmmakers. While the term "digital intermediate" (DI) once was used to describe a delivery element, he noted, it's now commonly used to describe the whole digital post-production process. Postma outlined the DI workflow, including various options ranging from scanning resolution to color space.

ASC members share production insights with a nod to the future of filmmaking

A highlight of the conference was a seminar sponsored by Kodak that featured dialogues with four members of the American Society of Cinematographers (ASC): Laszlo Kovacs, ASC, Donald M. Morgan, ASC, Daryn Okada, ASC and Stephen Lighthill, ASC. The foursome brought more than 100 years of cumulative experience in all aspects of motion picture and television production to the discussion. They left no doubt that the industry's most artful cinematographers prefer to originate projects on film coupled with hybrid post-production.

Morgan, who has lensed 10 movies for HBO in recent years, talked about his return to shooting on Super 16 film. "Walk Out (an HBO movie) was the first time I shot 16mm film in over 20 years. I was a little worried. I heard they were going to blow it up to 35mm and show it to an industry audience at the Cinerama Dome in Hollywood. I was afraid the grain would look like basketballs."

The Super 16 images were recorded on KODAK VISION2 500T 7218 and VISION2 250D 7205 films. Telecine and HD timing were done at Global Entertainment Partners. "I was amazed at what you



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could pull out of that little negative," Morgan said. "Now I'm excited about the possibilities for shooting with mobile Super 16 cameras."

Okada quickly added that the DI process isn't the solution to all post-production needs. He said his first DI experience three years ago was "like a science project." On a more recent project, he fought against doing a DI because it would be done with a 2K scan, far below the resolution of 35mm film.

"There had better be a good reason for doing a DI," he said. "People make the assumption that digital post-production is working perfectly, but there is still a lot of work to be done especially at higher resolutions. At ASC, we're exploring different ideas and technologies to make sure cinematographers can depend on it."

When asked for their thoughts on what film educators should impart to students, Lighthill - who is now the cinematographer in residence at the American Film Institute - said that cinematographers need to be prepared not just for the technologies that exist today, but also have a solid grounding in photography and the history of visuals.

Kovacs recalled coming to Hollywood in 1956 along with Vilmos Zsigmond, ASC, in the wake of a failed uprising against the communist regime and Russian army in Hungary. Kovacs and Zsigmond have become two of the world's most respected cinematographers.

Kovacs is chairman of the ASC's Education Committee, which reaches out to mentor film students. He invited the educators to encourage their students to participate in the annual ASC Heritage Award competition.

The seminar was capped with the screening of *Cinematographer Style*. The 84-minute documentary features interviews with 110 cinematographers sharing anecdotes about the art of filmmaking.

Kodak presents faculty and student scholarships

Kodak also announced the 2006 winners of faculty and student scholarships at UFVA.

Phillip Van, an MFA student at New York University, won a \$12,000 Eastman Scholarship, and Chris Teague, an MFA student at Columbia University, won an \$8,000 scholarship to support their film studies.

Faculty winners were Paula Froehle of Columbia College Chicago and Greg Durbin of San Diego State University. Both will receive \$6,000 grants to support projects related to their teaching.

Kodak inaugurated the scholarship program in 1991 for undergraduate and graduate students at universities offering degrees in film in the United States and Canada. Nearly 100 students have received scholarships. In 2001, a faculty scholarship was added to enhance the professional growth of teachers on projects involving students.

Kodak highlights educational program

Throughout the week, Kodak shared its filmmaking expertise with UFVA attendees in a variety of ways, showcasing products and services available to support educational efforts:

Stop by, Shoot Film. Dozens of UFVA members took Kodak up on an offer to “stop by and shoot film” at this year’s conference. Attendees met with a Kodak cinematographer, went out in small groups and shot short scenes on and around the Chapman campus. Each person shot a minute or two of film. “We designed this workshop to help students - particularly in entry-level classes - to understand the nuances of color, exposure and film latitude, and how important they are to visual storytelling,” explained Randy Tack, cinematographer and Kodak imaging education specialist.



Above: Chandler Pohl of Ngee Ann Polytechnic in Singapore discusses a scene he’s preparing to shoot as part of the “Stop by, Shoot Film” workshop offered by Kodak, with Randy Tack, cinematographer and Kodak imaging education specialist. Looking on is ARRIflex representative Frederick Molina. The camera is an Arriflex 416 Plus 16mm camera.

Teaching products. UFVA attendees visiting the Kodak booth learned about the many educational products Kodak has to offer, including interactive CD-ROMs and workbooks. In some cases, they even walked away with free film. “We bring tools and other deliverables for the faculty to consider using, and information on how Kodak can help them in their classrooms,” said Carolyn Delvecchio, an education specialist with Kodak. “But it’s a two-way street. We also learn from the faculty here what they need from Kodak, and we do our best to respond to those needs.”

Hands-on experience with the KODAK

Look Manager System. UFVA members interested in helping students pre-determine a look for their film projects got hands-on experience in a small group workshop with the KODAK Look Manager system (KLMS). Using digital still photos, KLMS allows users to simulate the effect of using different film stocks, a variety of camera filters, and different processing techniques or telecine settings. “You can emulate virtually anything you can do at a film lab or in post-production,” said Postma, who demonstrated the system.

NextFrame Film Festival marks 15th year

The UFVA student film festival, NextFrame, showcased the finalists’ films throughout the conference, allowing UFVA members to act as judges. The winning films were screened at week’s end. Kodak provides a \$1,000 product grant to first place winners in each category. This year’s winners include:

EXPERIMENTAL CATEGORY:

- First place: *Las Mujeres de Pinochet*, Eduardo Menz, Concordia University (Canada)
- Second place: *Reveries from Cistae Memoria*, Phil Hastings, Southern Illinois University (USA)

DOCUMENTARY CATEGORY:

- First place: *One in 2000*, Ajae Clearway, University of Texas-Austin (USA)
- Second place: *Afloat*, Erin Hudson, Stanford University (USA)

NARRATIVE CATEGORY:

- First place: *Hochhaus (Tower Block)*, Nikias Chryssos, Filmakademie Baden-Württemberg (Germany)
- Second place: *Sideway*, Tomas Janco, Academy of Music & Dramatic Arts (Slovakia)

ANIMATION CATEGORY:

- First place: *Unwilled Inheritance: A Portrait of 3 Generations*, Nathan Broaddus, Hampshire College (USA)
- Second place: *Monster*, Michaela Ostadalova, Academy of Music & Dramatic Arts (Slovakia)

DIRECTOR’S CHOICE:

- *Riza Kaptan*, Tolga Dilsiz, University of Art & Design, Zurich (Switzerland)

CINEMATOGRAPHY:

- *Melodrama*, Filip Marczewski, National Film School, Lodz (Poland)

SCREENWRITING:

- *Hochhaus (Tower Block)*, Nikias Chryssos, Filmakademie Baden-Württemberg (Germany)

NextFrame drew 302 entries this year, up about 50 percent from last year. Entries came from 33 countries.

“We really wanted to reach out to more schools around the world,” said Ian Markiewicz, co-director of the festival and a third-year graduate student at Temple University. NextFrame has been run by a rotating roster of Temple film students since it was founded there in 1991. “Bringing work from around the world to students here, and vice versa, is one of the festival’s founding missions.”

NextFrame is a touring festival. Last year, the winning films were exhibited at 22 venues. For more information on NextFrame, visit www.temple.edu/nextframe. For more information on Kodak educational initiatives, visit www.kodak.com/go/education. ■