

European Film School Network La femis, Paris, 16-17 April 2009

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I. Introduction – Marc Nicolas, Director of La femis.

With the support of the MEDIA programme, the aim of these European Film School Network meetings is to work together to share information, practices and experiences. The fact that so many schools and countries are represented at this year's meeting is therefore a tremendous learning opportunity.

The 2008 meeting focused on developing cooperation among participants. The 2009 meeting is devoted to the Bologna process, which will have a significant impact on higher education institutions throughout Europe. Since the 1999 Declaration was signed by ministers from 29 European countries, some governments have decided that all their higher education institutions should come under the Bologna umbrella; other countries have made this a voluntary process. It is, however, very likely that all film schools will eventually have to be organised in this way. This meeting will therefore enable information and experiences to be shared among schools – including non-film schools – as to their position on and experiences in implementing the process.

II. Ins and Outs of the Bologna Process – Patrick Talbot, Director of the National School of Photography of Arles, Nicole Phoyu-Yedid, Inspector in charge of BMD implementation in French Arts Schools, French Ministry of Culture and Communication.

There are two types of higher education institutions in the visual arts fields in France:

- (a) departments of universities under the auspices of the ministry of higher education; or
- (b) art schools under the auspices of the ministry of arts – there are in fact 57 such art schools in France, and they are only entitled to award degrees after obtaining special authorisation to do so.

Initially, art schools did not consider that the Bologna process applied to them. There is now a movement to align these schools in terms of degrees, curricula, status and payment of teachers etc. That movement has been somewhat disturbed by the controversial university reforms that were launched two years ago by the French government, notably the creation of the AERES, an independent body tasked with assessing the work of higher education institutions – a particularly divisive measure. Seven art schools have already been assessed by the AERES as part of a pilot programme, with half of the assessment team appointed by the ministry of arts and the other half by universities and research institutions.

In 2005, French art schools began introducing the ECTS system and student handbook, and all art schools in France can now be said to be in the Bologna process. That is, they are being brought into alignment with the European standards. For example, art schools must have evaluation processes that are clear and transparent for all those concerned, including students. While there is a general consensus on the need to introduce the Bologna process, art schools are adamant that this should not destroy their specific nature and profile. A more controversial point in France is the requirement of a compulsory written dissertation, which must be evaluated by a jury that is made up of at least 50% of PhDs. This is an issue given that most art school

teachers are professionals and not necessarily academics. The art schools must also have research teams that work with other higher education institutions.

Negotiations are now underway with the AERES and the higher education ministry with respect to all of these points.

Generally speaking, building a comprehensive European higher education system based on a shared understanding of the relevant principles (and not values) is a favourable development, as is the introduction of a common mobility and evaluation system. Any such system must be based on the understanding that art schools require teachers that are more than specialists; the human factor is much more important in these schools than in other higher education institutions. French philosopher Gilles Deleuze once stated that there were three principal sources of knowledge: science, philosophy and art. This should be kept in mind in discussions with people from other fields who are evaluating the art school system. Art schools are not just about having fun and playing games; they are also involved in the transmission of knowledge.

Regarding **the student handbook**, this has involved a lot of work and required overcoming much resistance. However, knowing exactly what is being taught and how students are being evaluated is extremely important. It is a fundamental point that provides a full picture of what the training is about, allowing decisions to be made as to what works and what does not. Regarding the European Credit Transfer System (**ECTS**), it is necessary to be imaginative! The system is extremely technical and has not been developed with arts schools in mind. In this context, it is important for art schools to start with their training programmes and move towards the ECTS, and not the other way around.

In conclusion, applying the Bologna process to art schools requires translating what art schools do into a language that is not their own. In this context, participants should be reminded of the Italian maxim of *traduttori traditori* – the translator is always a traitor!

Discussion. Paul Holmes asks whether the art schools are confident that the Bologna process has not introduced a higher level of academic work into their curricula. Patrick Talbot believes that the introduction of the AERES will have a positive impact: making some written work compulsory for arts school students is not too much to ask of someone following a 5-year course. At the same time, art schools must have the right to confer degrees without going down the fully-fledged university track. That is why he prefers to remain under the auspices of the arts ministry.

Nathalie Degimbe advises that a very different debate is ongoing in Belgium on the application of the Bologna process to art schools. The Bologna process is not considered as being designed for or adapted to the small, workshop-based art schools. In addition, it has the perverse effect of enabling students to pick and choose courses and parts of their degrees from schools all over Europe, and it is extremely difficult for the smaller structures to adapt to those requirements. Patrick Talbot notes that a 1990 meeting of five European film schools expressed similar concerns about the EU roller coaster effect on small art schools. This is why the fact that art schools are governed by the arts ministry in France is so important.

Jorge Varela states that during his extensive career in feature films and documentaries he has never hired anyone on the basis of a degree. Why do film students need degrees at all? What matters is their experience and ability to do the job. Patrick Talbot notes that the statistics clearly show that only about 10% of art school students actually become artists; the remaining 90% enter into different fields. While the goal of an art school is to provide an artistic training, it also has to realise that most of its students will not become artists. For those students, having a degree that is recognised throughout Europe is an advantage. For students who become artists, the degree is of subordinate value. Nevertheless, this does not mean that the whole system will be changed. Zuzana Gindl-Tartarova agrees that she found having a doctorate useful as it allowed her to take on teaching positions when needed.

On the topic of the student handbook, Kirsi Rinne notes that some teachers refuse to specify the necessary information as they prefer to have a certain level of flexibility to adapt their courses to the levels and desires of students in any given year. Patrick Talbot agrees but feels that it is nevertheless necessary to have a clear idea of the teaching process and of what will be transmitted to students. The course descriptions contained in the handbook can be relatively vague to allow for a certain level of flexibility. Lionel Baier adds that the introduction of handbooks has changed the schools' relationship with students in a positive way. However, it also opens up the schools to litigation and makes it difficult to be spontaneous. For example, it is almost impossible to have a well-known director give classes at the school should such an opportunity arise in the middle of an academic year. Marc Nicolas states that this is a question of balance: having information in writing can in fact make the situation clearer, and La Fémis students are in fact asking for more written material. Paul Holmes adds that it is always necessary to deal with a high level of bureaucracy within the university system, and some people do not want to be pinned down by a written course description. Patrick Talbot agrees that it is important for art schools to maintain the freedom to build something together with students and teachers.

Bartolomeo Corsini advises that the Centro Sperimentale di Cinematografia is also a school under the responsibility of the arts ministry and not the higher education ministry. Maintaining this status quo is very important for the school given that the Italian university system is extremely rigid. In addition, Italian students are interested in a degree specifically from the school, even though it is not equivalent to a university degree.

For Thomas Schadt, the main issue when entering the Bologna process is to ensure that schools are able to keep their individual profiles and characters. Who will guarantee that that individual character will not be lost? Marc Nicolas suggests that one outcome of this meeting could be to develop a list of shared points and concerns for use in the political context that are aimed at protecting the specific nature of art schools.

Nathalie Degimbe agrees on the importance of mobility, but this is a concept that should be adapted to the reality of the arts schools and on what they are actually able to offer students in concrete terms.

III. Case Studies: Implementing the Bachelor-Master-Doctorate System in European Film Schools

1. The National Film, Television and Theatre School of Poland – Andrzej Mellin, Chairman.

Successful introduction of the BA-MA system. When in 2002 I became a Dean of the Directing Department, it was clear that our structure and courses required an overhaul. The first two years of the directing course were overloaded, followed by a further two years that were highly unstructured. In addition, many students left the school without formally graduating and without a degree; other students never really left the school at all! It had to be changed. Discussions therefore began within the school as to the implications of the Bologna process and we decided to enter the Bologna process not in a formal way but to use it as a tool to guide the school's own reform process. Ultimately, 65% of staff were in favour of such a reform.

Instead of existing four year MA course we decided to introduce a three year long BA course followed by two years MA. The basic idea for the BA course was “a craft programme” – very structured , with a lot of exercises, different classes, subjects, professional training and five films to be made – two documentaries, two fiction and one TV drama. A new three year long BA course, usually 12 students, based on the existing 2-year programme, was introduced in October 2004. In 2007 a first group of students graduated from our BA course and the best ones were invited to follow a new two year MA course. This degree course has an annual intake of 6-8 students. Its programme was based on an a “master class” principle – very close relationship with the tutors, focus on individual development, strong links to the industry, and to graduate students have to shoot two films; a 20 min doc and 30 fiction on 35mm. The MA is awarded on the basis of one film (usually a fiction work) and a written paper. The MA course is open for people from the outside, but they have to pass an entrance exam.

We believe that a 3-year craft based BA followed by two years MA master class works very well providing students with the full range of skills they require. It was a good tool to restructure our curriculum and it brought a lot of new energy into our film education. We also believe that this new organisation has led to better films being made.

In Poland, higher education professors must have PhDs, but arts teachers can obtain their PhDs on the basis of their body of work. (Kirsi Rinne notes that Sweden has a similar system, with honorary doctorates awarded to people for their artistic careers.)

ECTS not adapted. Andrzej Mellin had hoped that the ECTS system would provide a good tool for running and organising the school's programmes. Unfortunately, this did not prove to be the case. Under the system a certain number of hours of course work are required each year to obtain the necessary credit points. After assessment, it became clear that this did not reflect what actually goes on during the course, and it led to an artificial system being created – the ECTS system is too rigid to reflect reality of artistic film education. For example, a few hours spent one-on-one with a teacher can be much more productive than months of general lectures, it's difficult to count endless hours of work, workshop and exercises which are crucial for the education and

it is also difficult to compare what goes on in the different film schools which have different sizes and different levels of resources. In summary, the ECTS helps measure knowledge but not experience, and film schools are all about giving people experience. Nevertheless, the school was legally required to introduce the system, and did so in a very formal way.

Kirsi Rinne and Zuzana Gindl-Tartarova both note that ECTS can lead to overloading students, which is counter-productive to the aims of the system.

2. ECAL and ZHdK, Switzerland – Lionel Baier, Head of Cinema Unit, ECAL, & Lucie Bader Egloff, Head of studies MA film, University of Arts of Zurich.

The Swiss higher education system was re-organised about 10 years ago, with the art schools being transformed into universities of applied sciences and required to develop BA and MA programmes. At the time, art schools were concerned that they would lose their individuality and specific profiles. It should also be noted that schools are organised differently in the different regions, with various sources of funding and various governance systems.

Zurich University of the Arts (**ZHdK**) has 2,100 students, and 5 departments in design, cultural analysis, art & media, music and performing arts and film. As a university, it is also required to have research and development programmes, and offer postgraduate studies. About seven years ago, a number of Swiss art schools joined together to explore the implications of the Bologna process, and to develop a new joint Masters programme. They developed a certain level of coordination within the Swiss Cinema Network and then developed four new MA programmes: master in film (with the specialisation in narration, production and cinematography) and a master in film history and theory. The BA is a 3-year course, with a generalist first year followed by 2 years of practice based work. The MA is developed as a specialisation programme. In the BA programme there are totally 50 students, in the MA programme 20 students (more information: www.zhdk.ch and www.netzwerk-cinema.ch)

The Ecole Cantonale d'Art de Lausanne (**ECAL**) also has a 3-year BA course (equivalent to 180 ECTS credits), and a 2-year MA course (equivalent to 120 ECTS credits). The first year of the BA programme is common to the whole arts school, with a film specialisation one day a week. All courses in the BA are all compulsory. It is only during the MA that students can choose among different options. At the end of the BA, students are encouraged to enter a different film school for their MA programme.

Lessons learned. Lucie Bader Egloff believes that the application of the Bologna process has dramatically increased mobility among students in Switzerland. All the film faculties of the art schools have survived, and this would not have been the case if this cinema network of Swiss schools had not been built up. The fact that courses now lead to a degree is a plus for most if not all students. The relationship between the schools and industry was also improved, with more co-productions and more funding available – a real bridge has been built between the training programme and industry. In addition, the specialisations offered have been more fully developed. However, the schools are not able to offer a PhD in film, and this could become problematical in the

future. Lionel Baier adds that students in Switzerland have been known to sue their schools if procedures set out in the handbook are not followed to the letter.

Discussion. Zuzana Gindl-Tartarova asks about the involvement of professionals in teaching. Lionel Baier explains that all courses are given by professionals working in the industry; only two full-time professors are employed by the school. It is important in a relatively small country such as Switzerland for students to be exposed to professionals from other countries.

Iskra Nikolova notes that there have been difficulties at the NATFA (Bulgaria) with students applying for MAs on the basis of a BA from another school. In some cases, the students have not completed certain subjects that are necessary for the MA. Kirsi Rinne adds that the credit system may be too rigid to deal with such cases. Lionel Baier explains that a certain level of flexibility is exercised for students from abroad.

Pascale Borenstein asks how easy it is to change programmes and courses from one year to the next. Lionel Baier explains that all courses are subject to a system of internal evaluation. After the first two years of the new system, it was found that the range of courses offered was too extensive and it was impossible for students to follow everything. A “lighter” programme was therefore developed for the next generation of students.

Michal Bregant asks whether any of the schools present undertake work to preserve films with their local film archives or cinémathèques. Manuela Cernat advises that the UNATC (Romania) is about to launch a masters in preservation and archiving. Jorge Varela notes that the ECAM (Spain) has a renowned research and restoration department. Lionel Baier advises that ECAL has courses in restoration, and Bartolomeo Corsini notes that the Centro Sperimentale di Cinematografia has a laboratory for restoration work.

Regarding courses given by visiting professionals, Michal Bregant advises that credits can be obtained at FAMU from (a) academic courses, (b) specialisations in individual departments, and (c) electives which include a small group of credits obtained from *carte blanche* modules given by visiting professionals. Lucie Bader Egloff notes that ZHdK does this through internships. The credit system is very expensive and it does not necessarily improve the quality of courses provided. Students themselves do not yet understand the system.

Andrzej Mellin asks how the time spent by students on their own film projects is credited. Lionel Baier explains that students obtain credits for their film projects under a module entitled “personal work”.

Michal Bregant is surprised that Swiss taxpayers are prepared to accept such an expensive system, where even students’ travel expenses are covered. Lionel Baier explains that this is a political issue for Switzerland: it is accepted that such costs are necessary for the country to remain united. In addition, travel costs are minimal compared to equipment costs for a film school.

3. FAMU, Czech Republic – Pavel Jech, Director & Michal Bregant, Head of FAMU International.

Michal Bregant explains that FAMU is part of the Academy of Performing Arts, and is one of the oldest film schools in Europe. People studying at FAMU have multiple talents, and the school is concerned not with teaching art but with providing support to students in the form of education. Teaching theory as such is not the role of a film school. FAMU has 11 separate departments, which include FAMU International where courses are taught in English. Michal Bregant believes that the existing structure is quite rigid and efforts have been made to allow students greater flexibility.

Adoption of the BMD system. FAMU now offers BA, MA and PhD programmes. The PhD programme is common to the whole school and not to each department. The BA is a 3-year programme, and the MA is a 2-year programme. The greatest challenge arose in converting what was a 4-year programme into two separate BA and MA programmes. In particular, it was a challenge to develop the 2-year specialisations of the MA course. The question that has now arisen is whether the 3 year + 2 year model is appropriate to all specialisations. As a state university, FAMU is under the responsibility of the education ministry, which is fortunate given the limited budget enjoyed by the arts ministry in his country.

Degrees are not required to work in the film industry anywhere in the world, and a film education can in fact act as an obstacle to a film career! The only real advantage of attending a film school is the opportunity to develop a network of contacts. On the other hand, only a certain percentage of film school graduates will obtain jobs in the film or television industry. For the others, having a diploma – or a diploma supplement (DS) under the Bologna process – can make a difference in the job market for neighbouring professions.

FAMU has adopted ECTS for the BA-MA-PhD cycles. The credit system for the PhD cycle is extremely complicated given that this is such a dynamic and individualised programme. The credits for the BA (180 credits) and MA (120 credits) are not divided up strictly per year or per semester. For the BA, 90 credits are obtained through courses offered by the school as a whole; this is followed by credits obtained through individual departments; and credits obtained through electives. Each department is expected to offer an elective course per semester that is open to all students.

Mobility is probably the greatest advantage of the Bologna-Erasmus internationalisation of tertiary education. FAMU itself receives about 26 students each semester from outside the school. This is an excellent way of building up international contacts and networks.

Publishing the Handbook was a very painful process but it has proved to be very practical in reality. FAMU does not print the handbook out every year, but it is available on the website. While the handbook does open the school up to litigation, it remains a practical tool. In the Czech Republic a major debate is underway to categorise universities as training universities, teaching universities or research universities.

Advantages of the system. Pavel Jech provides an overview of the positive impacts of the change. While shifting from the existing system to the Bologna and ECTS system was extremely painful, it did provide an opportunity to carry out certain overdue changes. The shift led to a number of positive impacts that were not necessarily planned. It introduced a level of flexibility to what was a rigid system. It allowed people who were previously not able to travel to develop their contacts around the world. It provided students with the opportunity to explore other specialisations. FAMU has been very open to visiting students. However, as the courses are essentially conducted in the Czech language, a structure of English language instruction was built up. There was also a high level of cooperation and collaboration between visiting students and other students. There has been a positive impact on teaching staff, who have been able to develop their English language skills and learnt to understand the needs of different types of students.

Overall, the changes have meant that what was a rigid and traditional curriculum and structure has been opened up and made more flexible, adding a new dimension to the school. It has in fact opened the way to completely external projects. That same flexibility extends to the provision of credits, which can be obtained by undertaking work for the school, for example, helping to organise festivals etc.

Discussion. In response to a question from Iskra Nikolova, Michal Bregant explains that PhDs are awarded by an admissions committee made up of FAMU faculty and external members. PhD students must do some teaching, for which they obtain credits. Marianne Persson asks about credits for electives. Michal Bregant advises that electives represent about 25% of the credits for the whole programme.

Manuela Cernat explains that UNATC used to award PhDs on the basis of individual course work and projects. It is has now been through 2 years of a formal doctoral school, which includes giving classes to 16 people from diverse backgrounds, ages, professions and interests. In a recent ministry of education survey, everyone involved stated that they preferred the previous system. UNATC is also required to award professional PhDs for people who have made films. Michal Bregant notes that it is obviously cheaper from an economic perspective to have 16 in students in one class than 16 individual classes. However, it makes no sense when one considers the realities of what is taught in film schools.

Zuzana Gindl-Tartarova advises that certain PhD students at VSMU act as mentors, continuing to provide guidance and support to the school even after they obtain their degrees.

4. HFF Potsdam, Germany – Michael Flügger, Head of department.

HFF is the oldest film university in Germany, offering 8 diploma , 1 BA- and 2 MA programmes with about 530 students and 150 lecturers. Most of the diploma programmes take 4-4.5 years. The entrance requirements for the programmes vary, but they usually involve university matriculation level. About 100 students are accepted per year, that is, about 10 students per programme.

In 2005 the decision was made to change the diploma to the BA-MA system, as a way of overhauling and improving the programmes. It was also hoped that this would open the school up to foreign students and pave the way for increased cooperation and co-production. It was, however, clear that funding and resource levels would not be increased as a consequence.

The first idea was to have one BA programme with specialisations available only at the masters level, but this was soon rejected. The idea of having specialised BAs with a more generalised MA was then considered. This would have turned the Bologna idea upside down. It also raised the issue of entrance requirements for the MA programme. The idea was ultimately rejected. The proposal was then made to have a common first year for the BA programme, followed by more specialised programmes such as animation, cinematography, sound or scriptwriting.

In the end, the decision was made to have a series of single courses that could be used by different programmes as bricks to build modules. It was decided that the MA should be the standard degree for the school, with most BA graduates going on to enter the MA programme. An intensive BA Acting has also been developed, taking one year off the course time, and an intensive MA is now under consideration. Two new BA programmes, editing and sound, will start in 2010.

Discussion. With respect to practical courses such as sound or editing, Andrzej Mellin asks what more is left to be learnt in the MA course. Michael Flügger agrees that there have been discussions as to whether a 5-year editing course is useful and what the content in an MA programme could be. Zuzana Gindl-Tartarova adds that VSMU uses the editing MA to provide editors with conceptual input, in contrast to the BA which gives them the technical skills they need.

Michal Bregant suggests that a multi-disciplinary MA programme for both editors and sound designers could be envisaged. This is more in line with what goes on in the industry in post-production, and with student demands. Jorge Varela adds that this is exactly what ECAM does, but it encountered much resistance from faculty. Michael Flügger supposes that there would be resistance from editing or sound faculty at the HFF. Manuela Cernat states that UNATC has a multimedia department that covers both editing and sound, and this has always worked effectively. Jyri Sillart notes that the Baltic Film and Media School of Tallinn University tried to introduce such a system but failed. It now offers intensive 1-year courses as students are not interested in 2-year courses in these disciplines.

Michael Flügger notes that, under Bologna, the BA programme is required to prepare graduates to enter into the film industry. How have schools addressed this requirement? Zuzana Gindl-Tartarova advises that VSMU's BA degree puts the focus on the "craft" aspects, and students complete their BA with a short film. In contrast, the MA is focused on conceptual reflection. Nathalie Degimbe states that the compromise developed in Belgium was to introduce two types of 3-year BA courses. First, a professional BA for editors, sound engineers etc., which is well recognised on the job market and which can be followed by an MA or not. For film directors, the transition BA is used. It is considered as a transition degree to the MA rather than as a stand-alone degree. An editing MA is not on offer, but a special sound design MA for live shows

has been developed in response to student demand. The IAD proposes its MA programme according to student demand in any given year. For example, a radio MA is available but will not be offered if there is no demand in a particular year.

Michal Bregant asks whether BA graduates have to go through the same MA admission process as students from other schools. Michael Flügger advises that there is a single entrance procedure for all students. However, HFF students can apply before obtaining their BA.

Michael Flügger asks whether any of the schools present have both BA and MA programmes in editing. Michal Bregant and Willem Capteyn explain that their schools offer MAs in editing, however many of these students go on to become directors. Zuzana Gindl-Tartarova notes that MA students have a better relationship with their teachers, and the 2-year programme acts as a transition from being a student to becoming professional. During the MA, students stop thinking in technical terms only and begin thinking in conceptual terms.

Pascale Borenstein asks if there has been an increase in cooperation with Asian film schools. Michael Flügger advises that HFF has a Summer programme with a Chinese school (that has 30,000 students!) but this is not a part of the BA or MA programme. All HFF courses are conducted in German and this can act as an obstacle to further cooperation.

IV. Debriefing and Information on CineSpace – Suzy Gillett, project manager, London Film School.

Many questions are still to be answered before the website can be built – in particular what information will the site contain, and who will use the site? Given the plethora of web sites available, there is no point in building up this site unless it has a proven utility.

Discussion. For Hilary Thomas, these types of tools will only work when people need something from them, and having a separate web site is not necessarily what is needed here. It could be preferable to have a regular email or newsletter that alerts people to important information and directs them to an existing site. Without such reminders, people would probably forget to check a dedicated site.

Michal Bregant refers to the CILECT website. He joined the site's forum and posted a question regarding the RED camera. He received a response from the 4-5 people who are active on the forum and has never returned to the site since then. He is therefore also hesitant about the need to set up yet another website. Unless such a site has the resources to be properly maintained and regularly updated, there is no point. The schools have enough of an issue maintaining their own websites let alone starting another one.

Pascale Borenstein asks whether there is any information that participants might want to share in between meetings. If so, this could be done through a newsletter open to all members of the Group. However, Suzy Gillett notes that, if the aim is to provide access to that information to other people, a newsletter would not necessarily do the job.

Manuela Cernat advises that CILECT has a new South Eastern Europe CILECT site that is beautifully designed but does not appear to be being used. However, it did prove to be quite useful in getting out information about the attacks on the Tirana film school or regarding the situation in Moldavia. Michal Bregant agrees but notes that other channels are available to communicate on such matters. Indeed they should be communicated to a much wider community.

Andrzej Mellin refers to a website idea put forward in Madrid for the Training the Trainers programme. This sounded like a great idea but was never really used in practice.

Michal Bregant notes that the world has already moved on from the idea of single, stand alone websites. He recommends the use of existing social networks instead. Suzy Gillett agrees. Raw Stock, for example, was superseded by FaceBook even before it first appeared. Paul Holmes adds that academic institutions will never be able to compete with the pace of developments on the web.

Hilary Thomas recommends that participants determine what information it would be useful to share. Nathalie Degimbe notes that the original idea was to share information about student exchanges, joint programmes, mobility, festivals etc. However, without a dedicated person(s) to keep the information up to date, this will not work. Daphné Pascual adds that it would be useful to have all MEDIA projects listed together, to avoid having to check on each school's site for this information.

Paul Holmes suggests that the resources available should be spent on rationalising and improving what is already in existence rather than developing a new tool. For example, the CILECT site could be revamped and made more relevant. Guido Lukoschek adds that each school could include the CILECT logo on its site, with a link to the CILECT site. However, the CILECT site would have to be seriously revamped to live up to this promise. To date, CILECT is a bit of a secret society that no one knows anything about. Jorge Varela agrees. The bulk of information requests he receives are from people looking for a film school in a particular country; no one knows to refer to CILECT for this information.

Hilary Thomas asks how useful the MEDIA site is. Suzy Gillett explains that it is necessary to know that information is included in the site before being able to find it. Some of the information is only available in French. Jorge Varela states that it works well in Spain, and Michal Bregant notes that the Czech MEDIA desk publishes a useful newsletter, which is very up to date and relevant. Nathalie Degimbe adds that much information is available on the EU website but Jorge Varela finds it impossible to navigate on that site.

Patrick Caradec, a journalist with *Le Film Français*, a cinema trade magazine notes that his magazine has a one-page website! He reminds participants that the world wide web was originally created by *universities* to share information.

V. Conclusions, Evaluations, and Future Work – Pascale Borenstein, Head of International Affairs, la fémis.

Pascale Borenstein thanks participants for their contributions to the session, which provided an opportunity to see a wide range of approaches and experiences in implementing the Bologna system. Each school has done this in a different way, according to its relationship with the industry, its curricula, its faculty, its history and traditions. This is promising as it shows that the system is flexible enough to be implemented in different ways.

Four case studies were presented by four different schools, and it could have been of interest to organise a debate between those in favour of the Bologna system and those against. The general consensus was that, given the specificities of film schools, the Bologna system was obviously not designed with them in mind and had to be adapted to their specificities. From its initial tepid reaction, it would now appear that the Bologna process is on a wave, with the majority of schools present having already started entering the system. In the next few years, it is likely that all film schools will have begun implementing the system.

Some schools have been legally obliged to adopt the system; others have used it as an opportunity to review and overhaul their programmes and curricula, for example PWSFTviT which moved from a 2+2 programme to a 3+2 programme; and others such as ECAL and ZHdK have used it to bring together energies from different schools.

The **strengths** of the Bologna process include the following.

- Bologna helps to boost research and mobility among art schools, helping them build up a community of knowledge.
- Film schools can use it as an operational tool that acts as a common language enabling schools to talk to each other.
- The handbook process creates fair conditions for students, allowing them to understand the rules of the game.
- It provides students who do not become artists with a label (diploma) that can be useful for their careers.
- It increases cooperation between film schools.
- Implementing the credit system forces schools to describe their classes, and leads schools to reflect on what they teach and how they teach it. This is a valuable tool in understanding the underlying processes.

The **weaknesses** of the Bologna process include the following.

- It is not a magic formula that will resolve all the issues faced by film schools.
- Film schools have such a specific profile and are engaged in the transmission of art and experience rather than scientific knowledge. It is difficult to evaluate and measure a work of art, or to evaluate how a student changes or progresses. The Bologna process therefore does not fit the experience of becoming an artist.
- It is difficult to implement in film schools where there is no permanent faculty. It is almost impossible to explain its workings to a visiting professional from industry who comes to teach at the school for a day or two.

- There is a danger that schools will lose their individual profiles and specificities, with all schools moving towards a generic format.
- Film schools have to “invent” an examination for the masters degree, which is completely artificial.
- While the Bologna process is aimed at facilitating mobility, there are many obstacles and constraints to that mobility, not least of which are language and the lack of resources.

Marc Nicolas concludes by noting that the aim of these meetings is not to reach a consensus position but to explore the issues and stimulate discussion. The meetings could also lead to the development of a certain number of shared ideas that could then be presented to the relevant authorities. The specificities of film schools should not be forgotten, but it could be of interest to share these discussions with other art schools.

The plan is to organise another such meeting next year, on topics that will be confirmed. The idea, as usual, is to increase cooperation at the bilateral and multilateral level. This can only be beneficial for the students and institutions involved. It should also be noted that GEECT will continue to organise meetings and conferences that are of interest.

Marc Nicolas thanks Aurélie Varin for her presence which has hopefully given her greater insight into the work of the Network, and of the continued necessity of MEDIA's support.

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