

# INTRODUCTION TO THE CONFERENCE – APHORISMS

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## **ABSTRACT**

*Ian's opening keynote speech introduced delegates to CP3 2009. He introduced and explained the ethos and the origins of both Film Education and the conference – which is now in its fifth consecutive year – and suggested some reasons for its success. The keynote described some of the events and activities that delegates would take part in at the conference; workshops, events, speeches and challenges, and offered practical advice as to how best make use of the range of opportunities available.*

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The conference was based around the 3 Cs – critical practice, creative process and cultural perspectives. We at Film Education believe that these three are completely interlinked. Our students can't really start to create their own films until they have come to a critical understanding of how other filmmakers have used the filmic language to communicate ideas. During the conference you will have encountered, many of you for the first time, the joys of digital filmmaking. I always think that this brings on the next set of Cs – cursing, crying, confusion and just being absolutely crazed when you can't get things to look the way that you want them to look. You were placed in the position that you place students. Trying to construct a moving image text that will communicate your ideas. As always, at some point you will blame the technology! It's the computer's fault!

The computer – a useful lead into my next point is that the conference was not about the technology. The endless discussions regarding which is the best editing facility, the best camera, and the best type of computer in the final analysis, are fairly pointless. The technology should not get in the way of the creative activity that you are engaged in. It is this exploration of the creation of moving image texts and how they communicate with audiences that was the key to the conference. I find it infuriating when I hear people say that we should just give young people a camera and let them get on with it. They'll know what to do. Alas, this is rarely the case. In this situation students will come up with a garbled collection of shots that in the end need explaining as to how the final text SHOULD look. The students will show, but have not selected, what they will show and why they will show this in a particular way. Students, like yourselves, need to think, plan, consider the impact of certain shots, certain types of editing techniques, the use of sound and lighting. Workshops in both the critical and creative strands of the conference allowed you to experiment and explore these issues.

To me the key creative process is the final editing of the footage that you have shot. It is here that all aspects of film are pulled together to create that final text which you hope will convey what you are attempting to say. Again, we used a very simple editing programme – Apple's iMovie – as we believed that this does not interfere with the job in hand – to consider the aesthetic possibilities of both the filming and the editing process.

We hoped that during your time at the conference you would experience a wide variety of teaching and learning techniques, and discovered new ways of looking at film as well as new ways of creating film.

By the end of the four days we hoped that when you left you felt the final group of Cs – comforted, confident, created and certainly knackered!

Enjoy.

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*Ian Wall started teaching at London Comprehensive School, Holland Park, where he held the posts of Head of English, Head of Film and Media and Deputy Head of Humanities Faculty. In 1986 Ian founded Film Education where, as Director, he is in charge of developing educational policy and ideas for publications, events, CD-DVD ROMs and television programmes. Film Education has become increasingly involved with digital resources and the use of digital video in education. Ian and the Film Education team have recently been awarded their second BAFTA for their Recollections interactive resource. In conjunction with Jane Dickson (Director of Digital Media at Film Education) he has developed a number of INSET modules dealing with the use of digital video within education. Ian Wall is a founder member of the European Association for Audio Visual Media Educators, was a member of the Department for Culture, Media and Sport's Film Education Working Party and has served as a jury member for the BAFTA Children's Drama Award.*