



A programme of the EU

EKRAN Training Programme – short report

Project leader: The Andrzej Wajda Master School of Film Directing, Warsaw, Poland

Partners: Nordmedia, Focal, Norwegian Film Development

Duration: April 2004 – November 2004 (40 days of workshops)

Target groups: Film professionals: directors, scriptwriters, producers, cameramen applying in teams with one common project

The EKRAN programme, addressed to teams of film professionals (directors as team leaders have to present a credit of at least one film produced) aims at creating the best quality scripts by putting stress not only on script development but also on developing the visualization strategy for the project (it's tone, style, actors). The ideology of EKRAN is simple: "from script to screen as soon as possible", even before the script is ready in order to check what works and what doesn't on a screen.

A pre-production phase should be used to the fullest by strengthening the role of a team work as a film is indeed a piece of common work.

4 sessions of EKRAN were held in the Andrzej Wajda Master School of Film Directing, Warsaw, Poland. They were attended by 10 teams (consisting of directors, scriptwriters, producers and directors of photography) working on 10 film projects:

"Real" by Dirk Schaeffer and Martin Rosefeldt, Germany

"Bunker 5" by Harry Floeter and Eleni Ampelakiotou, Germany

"Tymek" by Eistein Abildsnes and Jakub Smolarski, Norway

"Chase" by Barbara Kulcsar and Marianne Freidig, Switzerland

"Adrienne's Journey" by Mona J. Hoel, Norway

"Honeymoon" by Birthe Templin and Eric Lance, Germany

"The Blue Room" by Anne Wild, Germany

"Out of Bounds" by Fulvio Bernasconi and Lara Fremder, Switzerland

"It's Me Now!" by Anna Jadowska, Poland

"The Father's Day" by Dariusz Gajewski and Wojtek Lepianka, Poland

I SESSION (17-22 April)

The first session was devoted to analysis of scripts and treatments of the teams participating in EKLAN and also to presentation of EKLAN's tutors credits and inspirations, and thus to set the visual and stylistic mode for the programme. It was attended by directors and scriptwriters.

Script analysis: Andrzej Wajda, Wojciech Marczewski

Lecturers: Andrzej Wajda, Wojciech Marczewski, Alexander Sokurov, Volker Schloendorff

Screenings: „The Promised Land” by Andrzej Wajda, „The Lost Honor of Katharina Blum” and „The Ogre” by Volker Schloendorff, “Russian Arch”, „Mother and Son” and „Elegies” by Alexander Sokurov, „Conversation” by F.F. Coppola

II SESSION (19 - 30 June 2004)

The second session (attended by directors, script writers and producers) started from the continuation of the script and treatment analysis (second drafts). It was followed by the analysis of the scenes which the participants were to write in between the sessions and by shooting and editing of these scenes. Each scene was shot in a different location (two scenes shot daily) Each team co-worked with hired English-speaking professionals: two actors, director of photography, sound engineer, prop man, make-up, line producer and finally, editor.

Modules and tutors:

Script analysis: Andrzej Wajda, Wojciech Marczewski, Agnieszka Holland

Scenes analysis: Andrzej Wajda, Wojciech Marczewski, Agnieszka Holland

Directing supervision during shooting: Wojciech Marczewski

Photography supervision during shooting: Wit Dabal

Editing supervision: Milenia Fiedler

Storyboard: Mateusz Rakowicz

Casting: Zbyszek Gruz

Individual script consultancy: Stanislaw Rózewicz, Krzysztof Zanussi

Screenings: “Shivers” by Wojciech Marczewski

III SESSION (4-13 September 2004)

The third session continued with script/treatments analysis but was first of all devoted to work with actors. The only participants were directors. They had to choose one out of three proposed scenes from Harold Pinter's play "The Lover". Each had a whole day to direct this scene with two actors. Their work was recorded on so called "tape of truth", which, viewed later, was a tool for analysis the director's behavior and style of work with the actors.

Tutors and modules:

Script analysis: Andrzej Wajda, Wojciech Marczewski, Ernest Bryll

Work with actors: Zbigniew Brzoza, Wojciech Marczewski

Lecturers: Andrzej Wajda, Milenia Fiedler, Maciej Karpinski

Storyboard: Mateusz Rakowicz

IV SESSION (13-14 November 2004)

The beginning of the session was devoted to the analysis of next drafts of scripts, treatments and the scenes to be shot (written by the participants especially for this purpose). This time the teams came in full: directors, script writers, producers and directors of photography. They were allowed to bring their own language-speaking actors to play in their scenes to be then used as a kind of demo for producers. The shooting was organized in a similar way to the second session, but three teams were given the opportunity to shoot on a film and could use the professional equipment for shooting and editing.

Script analysis: Wojciech Marczewski, Mogens Rukov, Marilyn Milgrom, Ralph Schwingel

Scene analysis: Wojciech Marczewski, Edward Zebrowski, Ralph Schwingel

Individual script consultancy: Marilyn Milgrom, Volker Schloendorff

Directing workshop: Slawomir Idziak

Directing supervision during shooting: Wojciech Marczewski

Editing supervision: Milenia Fiedler

Screening: "Double Life of Veronique" by Krzysztof Kieslowski

Lecturers: Mogens Rukov

First film project, developed during EKRAN programme, “It’s Me Now” by Anna Jadowska has already been produced. Anna will show the first editing version at the last day of the session, 24th of November.

The Andrzej Wajda Master School of Film Directing searches new partners (and participants) for the next edition of EKRAN in 2006. If you have any questions, please contact Katarzyna Slesicka: info@wajdaschool.pl, kslesicka@wajdaschool.pl