

# ALMA MASS

Shea on the other hand intends to produce work almost exclusively aimed at a potential Film industry. "Our emphasis at Napier is on narrative film making and documentary. 90% of our output will be narrative film-making for a cinema audience."

This task seems all the more arduous since Jack Shea himself has identified that unless a country is making five major films a year, then it does not have a film industry.

Whilst the output of Duncan of Jordanstone looks to be well integrated with the television industry, it would seem that Napier cannot base its production around an existing Scottish or British market simply due to the state of that market. Instead Jack Shea intends to help foster talent that will create a financial outlet for itself.

"I have an interest in seeing a feature film industry which is either in Scotland or which uses people from Scotland. There is at present no film industry here. If we can release enough students into that vacuum we can then achieve a critical mass of people who will trigger each other off and create opportunities for themselves within the international market."

In trying to create a new place in the market for itself, the SFTVS is an ambitious project but one which is rigourously aware of the potential and the limitations of the market as it exists. Due to its high profile it will be held responsible for its products and it is aware of this. The core lectures on the course will address the practical, contractual and legal realities of working within the Television and Film industries. "The emphasis is quite simply on producing accessible films.", says Shea.

The fact that the two halves of the institution will be aiming output

at different markets does not necessarily point to a confusion of aims. The different approaches may create a diversity of work which will find a fluid relationship to an industrial climate which is itself undergoing change. Working on two fronts may prove to be the best way of testing the ground for connections with the industries in the first few years. It is only then that we will see whether the Scottish Film and Television school has fulfilled the ambitions of its title.

Work from Napier Polytechnic and Duncan of Jordanstone College of Art can be seen on Saturday 9th at 3.00pm. Other pieces from DJCA are being screened within various other programmes in the Festival, and The Ruritanian Quartet, made at Napier, is being shown on Saturday at 11.00pm.

# CRITICA

When the Scottish Office first announced the establishment of the Scottish Film and Television School in May 1990, they also provoked a debate on the state of the film and television industries, not just in Scotland but in the whole of the UK. Ewan Morrison looks at the potential of the new SFTVS, due to commence in January 1993.

**"Any institution which calls itself the Scottish Film and Television School has to earn that title" Steve Partridge, Senior Lecturer, Duncan of Jordanstone College of Art.**

At a time when the financial future of the film and television industries is unclear, the SFTVS is the only long term financial commitment to education in film and television to be found anywhere in Europe. As such it can be seen as a long term investment or an ambitious economic gamble.

The one year MSc will only be open to those people who already have experience and qualifications in film and video, and who have already decided in which area they wish to specialise. The 24 students in each year group will major in one of six areas; Direction, Cinematography, Editing, Scriptwriting, Sound and Production.

At least four productions will be made each year. They will be of professional broadcast quality and will be made through collaboration with people working in the industry.

Steve Partridge claims that "90% of the teaching is going to be done by industry people, and out of that 90%, 80% are going to be resident in Scotland."

The SFTVS seeks to bridge the gap between student/independent productions, and work in the industry itself. But it is no surprise that many production companies are a closed shop and that with their tight schedules and budgets there is neither time nor money for new people at ground level. So whilst the SFTVS intends to create links with the industries, it is also aware that students must create their own economic space through establishing their own production companies.

Whilst the SFTVS is pulled together under one title it would be a grave mistake to conceive of the Film and Television industries as one monolithic whole. TV and Film are two distinct and separate industries and are in different states of health.

The SFTVS will be an institution which is equally split, evolving naturally out of the Department of Electronic Imaging at Duncan of Jordanstone in Dundee and the Department of Photography, Film & Television at Napier in Edinburgh.

Steve Partridge, Senior Lecturer at DJCA and Jack Shea, the Film & Television Course Co-ordinator at Napier, share common views on the problems facing the film industry but their approaches to the situation are markedly different. Through working in close liaison with the Television Industry at Duncan of Jordanstone, Partridge believes that a knock-on effect will eventually have positive repercussions for the Film Industry.

"TV has not proved to be the threat to Film that it appeared to be and is actually now one of the biggest supporters of Film."