

# Filmmakers' Archive

## Salomé Lamas

### Report model

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#### Appendix

##### **Tutorship guidelines** (during and after the educational program of the institution)

*Watching, writing, reading, thinking, watching again, imagining, speculating, are some of the daily activities of the student and tutor. What converges all these activities is the question of how – How to do all that? How to design a habit of doing it? How to do it methodologically?*

##### **Meeting the student** (Profiling in order to adapt and customize the tutoring sessions)

- a. Share personal ways of thinking, concerns, opinions, references, anxieties and background to establish a wider dialogue.
- b. Share informal time in order to straighten bonds and proximity.
- c. Share personal account on working methodologies and experience.
- d. Share informal conversations.

##### **Work with the student**

I

- a. Lead the student to focus on a specific project even if it is only taken as an exercise and to complete it. While also allowing space for other on-going projects.
- b. Lead the student with organization, planning and sharing.
- c. Lead the student in communicating his/her imaginary.
- d. Lead the student to understand, integrate, seek and manage the different project stages and resources available. Including production, funding, promotion and exhibition/distribution on his/her fields of practice.
- e. Lead the student to build a complete project dossier/working document possible to adapt and customize quickly to several stages of the project from the idea to the exhibition/distribution.
- f. Lead the student to adapt and customize the project's dossier to particular needs. It includes language level, terminology, content, collaborator's notes, funding opportunities (national and international), production, among others.
- g. Lead the student to identify the project's state of art and to inscribe it within the contemporary discussion.

- h. Lead the student to identify problems and to seek multiple hypothesis as solutions.
- i. Lead the student to plan and to control a production calendar.
- j. Lead the student acknowledge a personal working methodology or a certain personal way to do things.
- e. Lead the student acknowledge a personal universe of references and how to make use of it.

## II

- a. Promote a shared working terminology.
- b. Promote commitment to deadlines and results.
- c. Promote agency and independence.
- d. Promote critical thinking and reflection.
- e. Promote continues auto evaluation.
- f. Promote ethical behavior and responsibility.
- g. Promote a sense of community and sharing.
- h. Promote the need for sustainable projects.

## III

- a. Provide the student references and external conditions suitable to the student's needs.
- b. Provide the student a sustainable network raging all stages of the project.
- c. Provide the student access to the tutor's working space by find ways to collaborate during and after tutorship.
- d. Provide the student models and templates for the assigned exercises.
- e. Provide the student tools.
- f. Provide the student exercises that help to develop skills tangential to the project.
- g. Provide the student a syllabus.
- h. Provide the student customized exercises and bibliography that help to reinforce a universe of references, to acquire skills and to unblock processes.
- i. Provide assistance whenever requested.
- j. Provide meetings that don't take place within the educational institution.
- k. Provide the student support and discussion after the conclusion of the studies and outside of the educational institution.
- l. Provide the student with follow up opportunities and possibilities.

### **Communication with the educational institution**

- a. Communicate difficulties or challenges in order to optimize the work.
- b. Communicate working methodologies and pedagogical experiments.
- c. Communicate with on-going reports when possible.
- d. Communicate a final report and evaluation.

## **Evaluation (if any)**

Theoretical-practical learning: The tutor proposes a practical approach upon theoretical contextualization, namely the presentation of concepts, materials and techniques in its relationship with critical thinking.

Continuous assessment: Ongoing evaluation of the student's participation in curricular activities, namely the level of the responses to the presented exercises and the subsequent discussions on its outcome. The continuous assessment is based on the following criteria: i) Attendance; ii) Commitment; iii) Critical criteria

Periodic assessment: Exercises are evaluated according to the following criteria: i) Interpretation of the exercise, ii) Development and depth, iii) Clarity of presentation.

### Global appreciation:

- effort, motivation and care for the project
- commitment
- deadline match
- delivery of the intended materials
- consistency and formatting
- communication intentions
- master lexicon and the use of terminology
- break up information
- critical thinking
- awareness on how to proceed

## **Previous collaboration with the school**

**Students' background**

**Students' collaboration**

**Achievements**

**General evaluation**

**Current academic year**

**Availability**

Presential

Remotely

## **Tutorship introduction**

### Letter to student

You design your own education there is a lot of support in the community of students and resources available in the institution it is a question of being independent and asking for it.

### Personal note

There are many situations in life where you know without knowing you know, but also ones where we think that we know to realize in the process that we actually don't know. That is where I find life exciting and mysterious but also challenging and demanding. The same can be applied to making.

This is more evident in certain processes, authors, cinematography/art and even traditions.

Writing about what one knows (or about what one thinks to know) is not always the starting point.

What triggers the process of making and what you look for in a work is always something intimate. Writing is a freedom process where you might start with what you know and end up without knowing, but it can also be the other way around.

Writing gives you the possibility of projecting, desiring and imagining even when departing from the real (non-fiction). It is the writing that eventually leads to the making. Making might have turnovers due to the surrounding environments and might take its own course. That is again, also what makes it thrilling but also painful both emotional and physically. The question can be if you're willing to take the ride.

As for your project I'll be glad to share your finds, to advice both technically but also methodologically and to discuss on how to proceed.

It is again a question if you want to materialize it and in what way.

You mustn't forget that it has to attempt to communicate with the other and not just with you or the loved ones around you.

In relation to the other and to your institutional commitment you showed the will to attempt materialization.

Some kind of materialization will be generous to the other and rewarding to all the parties involved.

Materializing doesn't lead you to any particular place. The interest is in the development and in the collection of finds and experiences.

You can have questions and doubts; I won't fail with my commitments and I will support you, if you show will, desire, commitment and work.

Our institutional framing comes with limited time for presential sessions. That is why drawing a provisional development calendar makes it so helpful. In this way we can optimize the time we spend on the presential sessions.

Remote on-going conversation and exchange will help you to map and plan your project in the time, will keep you on track, will grant you the feeling of guidance and support, but overall, it will allow you an interlocutor.

Having an interlocutor is extremely precious in project development specially when the processes are very personal, not only, but also because it helps you to contextualize the project and to place it in relation to the other.

### **Tutoring methodology (from appendix)**

- 1.a conversation sharing matters of concern, not matters of fact.
- 2.not a suspicious tutoring
- 3.a close tutoring = proximity: does not point to an object as if it is distant from the speaking subject or absent from the speaking place; gets close to the subject without sizing or claiming it
- 4.reflexive and multivocal
- 5.indirect language
- 6.not a conclusion: moments of closure are only moments of transition opening up to other possible moments of transition
- 7.not a technique or a statement to be made verbally, it is an attitude in life, a way of positioning oneself in relation to the world.
- 8.a point of departure for a cultural and cinematic reflection
- 9.critical affect
- 10.allows space for the void: void is not only the opposite of full, but there is also another way of conceptualizing the void which is not only an absence for a presence or a lack to a centre. This is a reading which does not necessarily needs to be negative. It is the void thanks to which possibilities keep on renewing, hence nothing can be simply classified, arrested and reified. The void is a necessary place, a vital open space in terms of creativity.
11. partially illogical, elliptical and metaphorical

### **Communication**

- ◇ effort, motivation and care for the project
- ◇ commitment
- ◇ deadline match
- ◇ delivery of the intended materials
- ◇ consistency and formatting
- ◇ communication intentions
- ◇ master lexicon and the use of terminology
- ◇ break up information
- ◇ critical thinking
- ◇ awareness on how to proceed

### **Project's dossier structure**

Title

Name of the maker

Format and technical specs

Presentation of the project / intro

Short Synopsis (1 paragraph)

Long Synopsis (2-3 paragraphs)

Intentions note  
Treatment / Script / Project description  
Narrative structure / concepts to approach  
Note on image / aesthetics  
Note on sound  
Note on art direction  
Character's description  
Production calendar  
Budget

### **Calendar outline**

To be designed by the student and tutor taken into consideration the project needs and the academic calendar of the institution.

### **Student's background**

#### **Student's work**

Exercises

Bibliography

### **Student's' collaboration**

#### **Achievements**

#### **Group sessions**

#### **General evaluation**