

**EUROPEAN UNIVERSITY MEETING I****FRIDAY, 21.11.2008, GLORIA  
10.00 am – 01.00 pm****European University Meeting I:  
Art or commerce? Film music education in an area of conflicts**

Students should be well prepared to compose for the existing market. In most cases this means composing for the mainstream or at least being able to compose for the mainstream. The composer himself is not the one to decide which music finally will score the images. The deciders are others. Mostly it is more secure e.g. in a pitching situation to deliver the less artificial layout in order to get the job. Produce what the masses are used to and - along with them - what the final deciders think will be successful in economic categories.

Is this a basic, dichotomic decision students have to face when they decide what to study? Getting the "arthouse" composer or getting the "mainstream" composer? Is there a way to handle with both? Is there a gap between creative arts and film music? Is there still a gap between film musical skills and those the "New Musicians" think belong only to their art? The cliché is still alive: Writing film music is for composers who failed to find their musical passion and therefore compose music for the media to earn some money

But we think it will be interesting to hear on what creative skills the Universities have their focus in teaching. How do Universities handle with the conflict that exists in teaching media (-music) for a market and teach students to become autarkic, independent artists who although have a chance to survive? All a question of job related self-understanding... and of different cultural contexts music has to deal with nowadays.

**10.00 am****Keynote****Dr. Kerstin Jaunich, Deutscher Musikrat (German Music Council)****10.30 am****Panel discussion with****Prof. Dr. Enjott Schneider**, University of Music and Performing Arts, Munich**Bernard Grimaldi**, Federation of Film & Audiovisual Composers of Europe**Prof. Andreas Grimm**, Institute for Music and Media, Düsseldorf**Simone Stewens**, ifs internationale filmschule Köln**Mindaugas Urbaitis**, Lituianian Academy for Music and Theatre Vilnius

and the host

**Larry Sider, School of Sound**

Among the guests: **Prof. Ulrich Reuter**, HFF Potsdam, **Rens Machielse**, Utrecht School of Arts, **Jono Podmore**, Cologne University of Music, **Katrin Schlösser**, Academy of Media Arts, Cologne

**EUROPEAN UNIVERSITY MEETING II****FRIDAY, 21.11.2008, GLORIA  
2.30 pm – 06.00 pm****2.30 pm****Larry Sider, School of Sound:  
The Balance Between Reality and Fiction: Sound in Documentary Filmmaking**

In documentary production, sound is rarely considered. One-person crews make location recording haphazard obscuring a film's raw material. And enthusiastic sound design and ill-considered music can make the characterization of people and places more like fiction than a treatment of reality. The result is that documentary soundtracks often ignore or distort the potential of sound in communicating ideas and emotions when thoughtfully integrated with the image.

Looking and listening at the ways in which sound changes our perception of images will begin to reveal how the form of any production can be altered through the thoughtful construction of soundtracks. In this session, we will analyse the use of sound/music in various types of film productions to suggest methods and strategies for using sound in documentary. This is not about the technology of sound editing; there will be no discussion of hardware or software. This is about developing an awareness of sound in order to more effectively tell a story and engage your audience.

**04.00 pm****Serious sounds for serious formats: documentary****Discussion with****Ali N. Askin**, composer**Christiane Hinz**, WDR television**Vasco Hexel**, Royal College of Music London**Martine Huvenne**, Ghent University, Brussels

and the host

**Larry Sider, School of Sound**