

ETHICS AESTHETICS

CILECT CONGRESS

2016

20-24 NOVEMBER 2016
BRISBANE, AUSTRALIA







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Griffith Film School (GFS), Griffith University, Brisbane, Australia

	SATURDAY 19 November	DAY 1: SUNDAY 20 November	DAY 2: MONDAY 21 November
07.30 - 09.00		Breakfast	Breakfast
09.00 - 10.30		GENERAL ASSEMBLY 1 <i>Note: starts at 08.30am</i> Indigenous Welcome Welcome Addresses GA 2014 Minutes Candidate Members – 1 <i>Queensland Conservatorium of Music, Griffith University</i>	CILECT Regional Associations Parallel Meetings <i>Sofitel</i>
10.30 - 11.00		Coffee Break	Coffee Break
11.00 - 13.00		GENERAL ASSEMBLY 2 Candidate Members – 2 <i>Queensland Conservatorium of Music, Griffith University</i>	GENERAL ASSEMBLY 3 Reports 2015-2016 CILECT Regional Associations CILECT President CILECT Executive Director <i>Sofitel</i>
13.00 - 14.00	ARRIVALS	Lunch	Lunch
14.00 - 16.00		CILECT Regional Associations Parallel Meetings <i>Queensland College of Art and Griffith Film School, Griffith University</i>	GENERAL ASSEMBLY 4 CILECT Statutes & Rules Changes <i>Sofitel</i>
16.00 - 16.30		Transfer to GFS	Coffee Break
16.30 - 18.00		GRIFFITH FILM SCHOOL Presentation & Tours <i>Griffith Film School, Griffith University</i>	GENERAL ASSEMBLY 5 Presidential Election Strategy & Budget 2017-2018 CILECT Conference 2017 <i>Sofitel</i>
18.00 - 18.30			Free Time
18.30 - 20.00	CILECT WELCOME RECEPTION <i>Griffith Film School, Griffith University</i>	Vice-Chancellor's Welcome & POETIC LICENSE EXHIBITION OPENING <i>Griffith University Art Gallery</i> 19.30 Boat Cruise	CILECT TEACHING AWARD 2016 Andrzej Mellin – HFF, Germany Jyoti Mistry – WSOA, South Africa Tadao Sato – JIMI, Japan <i>Sofitel</i>
20.00	Free Time	WELCOME DINNER <i>Powerhouse</i>	REGIONAL DINNERS

DAY 3: TUESDAY
22 November

DAY 4: WEDNESDAY
23 November

DAY 5: THURSDAY
24 November

FRIDAY
25 Nov

Breakfast	Breakfast	Breakfast	Breakfast
<p>ETHICS / AESTHETICS 1: CONTENT KEYNOTE SPEAKERS Introduced by Maria Dora Mourão Joshua Oppenheimer Gillian Armstrong <i>Sofitel</i></p>	<p>ETHICS / AESTHETICS 5: CONTEXT KEYNOTE SPEAKERS Introduced by Herman Van Eyken Peggy Chiao Hsiung-Ping Bruce Beresford <i>Sofitel</i></p>	<p>GRIFFITH FILM SCHOOL SEMINAR Introduced by Herman Van Eyken Vice-Chancellor's Welcome Lord David Puttnam <i>Queensland Conservatorium of Music, Griffith University</i></p>	
Coffee Break	Coffee Break	Coffee Break	
<p>ETHICS / AESTHETICS 2: CONTENT SPECIAL GUESTS Moderator: Bruce Sheridan Annie Goldson – UoA, New Zealand Rolf de Heer – Australia José Bogalheiro – ESTC, Portugal <i>Sofitel</i></p>	<p>ETHICS / AESTHETICS 6: CONTEXT SPECIAL GUESTS Moderator: Garth Holmes Michael Renov – USC, USA Brent Quinn – AFDA, South Africa Pauline Clague – Australia <i>Sofitel</i></p>	<p>ETHICS / AESTHETICS 9: GROUP REPORTS Moderator: Stanislav Semerdjiev CONFERENCE CLOSING CILECT President <i>Queensland Conservatorium of Music, Griffith University</i></p>	
Lunch	Lunch	Lunch	
<p>ETHICS / AESTHETICS 3: CONTENT SCHOOL CASE PRESENTATIONS Moderator: Bert Beyens Dan Geva – Beit Berl, Israel Wikus du Toit – AFDA, South Africa Susanne Foidl – FBKW, Germany Andi Spark & Peter Moyes – GFS, Australia <i>Sofitel</i></p>	<p>ETHICS / AESTHETICS 7: CONTEXT SCHOOL CASE PRESENTATIONS Moderator: Silvio Fischbein John Burgan – NFS/USW, UK Karla Berry – UFVA, USA Barbara Evans – York Univ., Canada Bart Römer – NFA, Netherlands <i>Sofitel</i></p>	<p>CILECT PARTNERS PARALLEL PRESENTATIONS Writing and 'Ghosting' 3D Printing in Film Asia Pacific Film Online <i>Griffith University</i></p>	TOURS AND DEPARTURES
Coffee Break	Coffee Break		
<p>ETHICS / AESTHETICS 4: CONTENT GROUP DISCUSSIONS G1 Moderator: Herman Van Eyken G2 Moderator: Garth Holmes G3 Moderator: Silvio Fischbein <i>Sofitel</i></p>	<p>ETHICS / AESTHETICS 8: CONTEXT GROUP DISCUSSIONS G4 Moderator: Maria Dora Mourão G5 Moderator: Bruce Sheridan G6 Moderator: Bert Beyens <i>Sofitel</i></p>	Free Time	
Free Time	Free Time		
<p>CILECT PRIZE 2016 <i>The Archipelago – NFTS, UK</i> <i>Edmond – NFTS, UK</i> <i>Everything Will Be Okay – UMDK, Austria</i> <i>Sofitel</i></p>	<p>BRISBANE ASIA PACIFIC FILM FESTIVAL Official Opening & Welcome Reception <i>The Barracks Cinemas</i></p>	<p>ASIA-PACIFIC SCREEN AWARDS & DINNER <i>Brisbane Convention and Exhibition Centre</i></p>	
<p>CILECT PRIZE 2006-2015 RETROSPECTIVE <i>Sofitel</i></p>			

DAY 1, 20 NOVEMBER 2016

Griffith Film School welcomes the CILECT delegates



Welcome to Country

The acclaimed Nunukul Yuggera Aboriginal Dancers, representing the traditional custodians of the Brisbane/Ipswich, Stradbroke Island and Gold Coast regions recount the story of their people and the origins of this land. Age old traditions are handed down to new generations and come alive on stage through dance, song and story. Central to this occasion is a Welcome to Country; to honor the traditional owners and custodians of this corner of the world and; to welcome you, our guest, to this ancient and wonderful land.

With animation contribution by Andi Spark (GFS – Animation).



'Orchestral Cinema Tribute'

In this short montage sequence the audience will immerse themselves in the powerful work of some of the world's master filmmakers. Accompanied by a unique and emotive orchestral piece by Cameron Patrick, the images will speak of thousands of stories from Australia's indigenous people to the Killing Fields of Cambodia.

Contributing filmmakers, our guests in this Congress: Lord David Puttnam, Rolf De Heer, Gillian Armstrong, Annie Goldson, Joshua Oppenheimer, Brent Quinn, Bruce Beresford, and Peggy Chiao Hsiung-Ping.



Animation live performance

(Animation) began as something other than drama. It was not a story in three acts; it was a singular event, like an implausible trapeze act ...

Klein, Norman (1993) *Seven Minutes: the life and death of the American animated cartoon*.

She's Not There: new illusions meet ol' time real time explores the nexus between music, performance and animation that has motivated animation practice since its inception as silent imagery accompanied by live music performance in theatre halls over a century ago. Coming out of a vaudeville tradition of magic and mayhem, Winsor McCay's seminal 1914 animation *Gertie the Dinosaur* was first presented as a two-hander featuring a live performance of McCay and his animated creation in a call and response routine that transgressed the boundaries between stage and screen. In ending his act, McCay would slip behind the silver screen, his 2D image magically re-appearing aloft in the dinosaur's jaws.

The *She's Not There* project brings contemporary technology and greater complexity to these relationships between past (pre-recorded) and present (live performance) by incorporating a virtual camera at the interface between the real and the digital. Referencing motion capture sensors on an empty physical theatrical set, the virtual camera re-captures/re-presents a pre-recorded motion-captured performance with the mobility and immediacy of live action reportage, while apparently shooting nothing. The Zombies' 1965 hit *She's Not There* articulates this conceit, its live orchestral interpretation supporting the illusion of a real time performance. We've come a long way since McCay's interaction with a drawn dinosaur, and yet the basic hook remains the same: novelty, slight of hand and an audience eager to be delighted.

Contributors

Cameron Patrick
(Orchestrator: *Star Trek Into Darkness, Jurassic World*, etc.) - composer, orchestrator, conductor;

The Queensland Conservatorium Ensemble Orchestra;

Christine Johnston (Madame Lark, The Kransky Sisters) – voice and performance (motion-capture performer and real time);

Peter Moyes (GFS staff) – project producer;

Louise Harvey (GFS staff) and Peter Moyes – project conception and direction;

Louise Harvey and Jessica O'Neill (GFS alumni) – 3D modeling and animation;

Myrna Gawryn – character and performance development;

Jayden Van Win and Tay Kelly – background animation;

Ashley Burgess – virtual camera operator;

Peter Luff and Daniel Fossi – QCGU musical consultation and assistance;

Max Cowen – Logemas technical direction;

GFS Technical assistance: James Stafford, Brett Wiltshire, Erik Malan, Mark Burkett and Adam Wolter and Tyson Foster (GFS alumni);

QCGU Technical assistance: Cameron Hipwell and Len McPherson.

She's Not There is generously supported by the Griffith Film School, Queensland Conservatorium Griffith University and Griffith Centre for Creative Arts Research.

DAY 1, 20 NOVEMBER 2016

Welcome to the CILECT Congress 2016



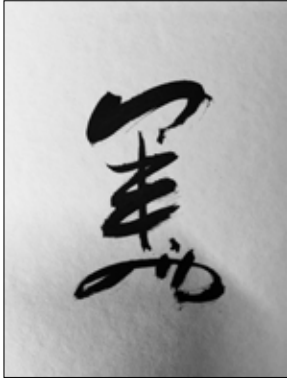
Herman Van Eyken

HEAD OF SCHOOL, GRIFFITH FILM SCHOOL

Professor Herman Van Eyken has a background in scriptwriting, producing and directing. He directed more than 190 films. Herman's research interests lie in the area of incubator programs for emerging talent and cross-cultural collaboration. He is a co-director of the Asia Pacific Screen Lab for NETPAC.

Herman originally crafted his film and education career in Brussels. He received fellowships to further his studies in Rome (under Prof. Mario Verdone) and Bologna (under Prof. Umberto Eco) In 2005, he founded and headed Singapore's first film degree at LASALLE College of the Arts: The Puttnam School of Film.

He currently heads the Griffith Film School, Brisbane –Australia's largest film school and chairs CAPA, representing the Asia Pacific Region in the CILECT Executive Council.



About the Good, the Bad, and the Ugly

Umberto Eco in the introduction to his excellent and delightful book *ON UGLINESS* begins:

In every century, philosophers and artists have supplied definitions of beauty, and thanks to their works it is possible to reconstruct a history of aesthetic ideas over time. But this did not happen with ugliness. Most of the time it was defined as the opposite of beauty... and most of the time we are restricted to discussing both the story of these two values (ugliness and beauty) in Western civilization...

He continues: *Voltaire in his Philosophical Dictionary echoes this: Ask a toad what beauty is...he will tell you it consists of his mate, with her two fine round eyes protruding from her small head, her broad flat throat, her yellow belly and brown back ... Ask a Negro from Guinea: for him beauty is a black oily skin, deep-sunk eyes and a flat nose. Ask the devil: he will tell you that beauty is a pair of horns, four claws and a tail.*

Finally he quotes Hegel in his *Aesthetics* who underlines that *beauty indeed has no fixed rules: ... an European Beauty would not please a Chinese insofar as the Chinese have a completely different concept of beauty – and this of course also applies to works of art... Attributions of beauty and ugliness are often due not to aesthetic but to socio-political criteria... When it comes down to an aesthetic of ugliness an analogy is even drawn between ugliness and moral evil. Aristotle instead in his Poetics mentions that, in artistic portrayals, imitated ugliness remains such but receives a kind of echo of beauty thanks to the mastery of the artist.*

He also thinks ugliness is easier to explain than beauty. It is more inventive than beauty.

As for the ethical dimension, according to Eco, the ethical has rather to do with human behavior; it's not necessarily related to good and evil.

He gives a wonderful example to explain this by quoting from a Western: *"If I tell you that a tribe of*

Indians attacks a stage-coach and that right away the Seventh Cavalry comes to the rescue, that isn't narrative. For it to be narrative, someone on the stagecoach must decide whether to fight or not. The reader's identification is rooted in the characters' decisions; he either supports them or re-jects them. The ethical response to a text is rooted in this identification. I do not define the ethical in the Catholic sense of the term. It seems to me, rather, that its essence is human behavior."

He quotes the Polish sociologist, Zygmunt Bauman, who had the very persuasive theory of the liquid society. We are living in a society that has lost, in many places, the idea of state, of nation. There is no more a community center. So the only solution for individuals who haven't that point of reference is to appear on TV. All the things that were once kept a secret with a certain shame are now made public. All the blogs, Facebook, Twitter are made by people who want to show their own private affairs at the price of making fakes, to try to appear such as they are not, to construct another personality, which is a veritable loss of identity. And that is a catastrophe for any artist.

Francois Cheng (Grand Prix de la Francophonie of the Academie Francaise), born in Shandong Province but living in France since 1949 – a poet, calligrapher, translator of Chinese poetry and author of remarkable and widely read essays, begins his wonderful book *Five Meditations on Beauty* reflecting on the omnipresent miserable times we live in (another *Liquid Society?*), with blind violence, natural and ecologic catastrophes, but claims that in such circumstances, talking about beauty could be seen as incongruous, inconvenient, moreover a mere provocation or a scandal. But exactly because of this, one sees that at the opposite of this *bad*, *beauty* situates itself at the other end of the spectrum. He is convinced that we have an urgent task at hand to, permanently, unveil



these two mysteries that constitute the extremes of the universe: on one side, the *bad*; on the other, *beauty*.

Confronted with the *bad*, he confronts us with Dostoevsky's famous phrase: "*beauty will save the world*" from his classic *The Idiot*.

We all know that *the good and the bad* in a movie are often closely aligned.

At the same time, there is probably not a more powerful art form that will make an impact than film indeed, an impact for positive change, eventually.

In my early conversations with Roger Crittenden, now an Adjunct Professor at Griffith Film School, he stated that, *as filmmakers and film teachers we share neither an aesthetic nor an ethic. Even more tragically we make films and teach others to make them without relating the one to the other. How the practice became separated from the purpose or the aesthetic from the ethic, predates the invention of the medium. Our schools could and perhaps should be the place where every next generation is reminded of that essential relationship, but our curriculum not only separates form from content, it hardly ever confronts the question of how the one affects the other.*

In an age where both religion and political ideology have lost their all pervasive influence how do we build an effective aesthetic wedded to a commonly held ethical system, which can provide a foundation for media that has other than a negative influence in a troubled world?

Francois Truffaut's template of a cinematic auteur – a director with a particular view and a signature style – was himself also a great collaborator, willing to incorporate creative suggestions from all of his associates on his projects. Also, we often claim that every director in the making should be a cinema buff before he or she begins making films, but there are certain figures whose love and knowledge of the movies seems to colour everything they do. Such as Francois Truffaut, Akira Kurosawa, or even Jim Jarmusch and Martin Scorsese.

But Roger Crittenden claimed that there is hardly anything for a filmmaker that is more relevant for our Congress theme and he quotes Ingmar Bergman:

There is an old story of how the Cathedral of Chartres was struck by lightning and burned to the ground. Then thousands of people came from all points of the compass, like a giant procession of ants, and together they began to rebuild the cathedral on its old site. They worked until the building was completed – master builders, artists, labourers, clowns, noblemen, priests, burghers. But they all remained anonymous, and no one knows to this day who rebuilt the Cathedral of Chartres.

Regardless of my own beliefs and my own doubts, which are unimportant in this connection, it is my opinion that art lost its basic creative drive the moment it was separated from worship. It severed an umbilical cord and now lives its own sterile life, generating and degenerating itself. In former days the artist remained unknown and his work was to the glory of God. He lived and died without being more or less important than other artisans; "eternal values," "immortality," and "masterpiece" were terms not applicable to his case. The ability to create was a gift. In such a world flourished invulnerable assurance and natural humility.

Today the individual has become the highest form, and the greatest bane, of artistic creation. The smallest wound or pain of the ego is examined under a microscope as if it were of eternal importance. The artist considers his isolation, his subjectivity, his individualism almost holy. Thus we finally gather in one large pen, where we stand and bleat about our loneliness without listening to each other and without realising that we are smothering each other to death. The individualists stare into each other's eyes and yet deny each other's existence. We walk in circles, so limited by our own anxieties that we can no longer distinguish between true and false, between the gangster's whim and the purest ideal.

Thus if I am asked what I would like the general purpose of my films to be, I would reply that I want



to be one of the artists in the cathedral on the great plain. I want to make a dragon's head, an angel, a devil—or perhaps a saint—out of stone. It does not matter which; it is the sense of satisfaction that counts. Regardless of whether I believe or not, whether I am a Christian or not, I would play my part in the collective building of the cathedral.

Obviously, Ingmar Bergman is not the only one who seems to complain.

Indeed, Eco agrees here:

I am of the firm belief that even those who do not have faith in a personal and providential divinity can still experience forms of religious feeling and hence a sense of the sacred, of limits, questioning and expectation; of a communion with something that surpasses us. What you ask is what there is that is binding, compelling and irrevocable in this form of ethics. I would like to put some distance between myself and the subject. Certain ethical problems have become much clearer to me by reflecting on some semantic problems. My problem was whether there were 'semantic universals', or basic concepts common to all humanity that can be expressed in all languages.

In that sense, Umberto Eco's last book is the perfect final word. Only a week after the death of the writer and philosopher, early this year, Italian bookshops were already selling his last book, *Pape Satàn Aleppe: Cronache di una società liquida* (Pape Satàn Aleppe: Chronicles of a liquid society), which originally was due to be published in May this year. 75,000 copies sold in a single day. Eco's latest book suggests that we live in a society which to a 80-year-old can resemble a medieval hell, one that is difficult to understand, but that, in its intrinsic contradictions, is always open to different interpretations – a theme that runs through all of his thinking and writing.

This was already reflected in 1997 in his *Five Moral Pieces*, which could have been seen as his quick response to 9/11. Embracing the web of multiculturalism that has become a fact of contemporary life from New York to New Delhi,

Eco argues that we are more connected to people of other traditions and customs than ever before, making tolerance the ultimate value in today's world. What good does war do in a world where the flow of goods, services, and information is unstoppable and the enemy is always behind the lines? In the most personal of the essays, "*When the Other Appears on the Scene*" Eco recalls in an intensely personal open letter to the Italian cardinal Martini, and reflects on a question underlying all the reflections in the book--what does it mean to be moral or ethical when one doesn't believe in God?

He comments himself: their ethical nature is what makes them moral pieces: "they treat of what we ought to do, what we ought not to do, and what we must not do at any cost."

As teachers, as filmmakers, we have tremendous task ahead, as indeed, *The ethical dimension begins when the other appears on the scene* and that is everywhere and every time now.

As a proud host, I would like to dedicate this CILECT Congress on Ethics/Aesthetics to the great Erasmus of our times, Umberto Eco, as he could not join us to give his keynote in person. He died unexpectedly in the beginning of the year, while we were making early arrangements with his office, to have the film buff and James Bond specialist among us in our Cilect Congress 2016. Let us indeed reflect together "*what we ought to do, what we ought not to do, and what we must not do at any cost.*"

Welcome to Griffith Film School, Brisbane, Australia,

Professor Herman Van Eyken
Head of School
Griffith Film School
Griffith University

DAY 1, 20 NOVEMBER 2016

Welcome to the CILECT Congress 2016



Paul Mazerolle

**PRO VICE CHANCELLOR (ARTS, EDUCATION AND LAW),
GRIFFITH UNIVERSITY**

After an early career in the US at the University of Cincinnati, **Professor Paul Mazerolle** relocated to Australia in 2000 to take up an appointment at the University of Queensland. He subsequently became Head of the Criminology program at UQ. From 2002-2005, he was Director of Research and Prevention at the Crime and Misconduct Commission in Queensland. Professor Mazerolle joined Griffith in mid-2006 as Professor and Director, Violence Research and Prevention Program. He was later appointed Deputy Director and subsequently Director of the Key Centre for Ethics, Law, Justice and Governance at the University. Professor Mazerolle has a strong scholarly background and publication track record in Criminology, and has been very successful in attracting substantial nationally competitive grants.

As Pro Vice Chancellor, Professor Mazerolle leads the Arts, Education and Law Group, which includes the School of Education and Professional Studies, School of Humanities, Languages and Social Science, Griffith Law School, School of Criminology and Criminal Justice, Queensland College of Art (including the Griffith Film School) and Queensland Conservatorium.

His role also includes oversight of a number of comprehensive research centres and institutes. In 2014 and 2015 Professor Mazerolle lead and chaired the Griffith Global Integrity Summit, an annual event that brings together world experts to debate and discuss a range of integrity issues associated with many of the most pressing issues facing contemporary society.



It gives me great pleasure to welcome you to the 2016 CILECT Congress held in Brisbane and hosted by the Griffith Film School. Griffith University is very pleased to play our part, as host institution of this distinctive and prestigious Congress.

The work of CILECT and the Congress more generally has never been more important. It is indeed a challenging time across the world in 2016. We face a number of major challenges and hurdles be they--- economic, social, environmental, cultural, or political. Our world is facing uncertainty, insecurity and unprecedented levels of tension and division. While we search for answers, solutions, and strive for leadership, it is increasingly important to appreciate the role of film and television in shaping our culture, provoking our passions, challenging our values and fostering greater understanding.

CILECT plays an important role in providing the membership a forum for the exchange of ideas, for seeking innovative ways to deliver quality education to future generations of film, television and media students, and in strengthening the community of film and television schools across the globe. 2016 in Brisbane provides another opportunity for the important work of the CILECT Congress to be realised.

There is little doubt that the 2016 CILECT Congress will be distinctive for many reasons, not the least of which is the impressive line-up of amazing speakers. This year's Congress includes a distinctive collection of speakers producing award winning films and productions both recently and over the past several decades. Participants in the Congress will be provided with important platforms for sharing ideas and learning from some of most distinguished and celebrated leaders working in the film and television from across the world.

I wish every Congress delegate a heartfelt welcome to Brisbane and to Australia as well as a challenge to embrace the full range of activities and events occurring throughout the week to ensure that the important work of the CILECT Congress 2016 is fully realised.

Professor Paul Mazerolle
Pro Vice Chancellor (Arts, Education and Law)
Griffith University

DAY 1, 20 NOVEMBER 2016

Welcome to the CILECT Congress 2016



Maria Dora Mourão

CILECT PRESIDENT

Maria Dora Mourão is Full Professor at the University of São Paulo (USP), Brazil. She has a Ph.D. from USP and a Post Doctorate from the Ecole des Hautes Etudes en Science Sociales (EHESS), Paris, France. She teaches Editing Theory and was editor of several Brazilian films, especially documentaries among which *São Paulo Sinfonia e Cacofonia* (dir. Jean Claude Bernardet) and *São Paulo Cinemacidade* (dir. Aloysio Raulino). Her publications include: *O Cinema do real* (The Cinema of the Real), with Amir Labaki, São Paulo, Cosac Naify, 2005 (first edition), 2014 (second edition) and published in Argentina by Colihue, 2011; the book chapter *Images from the South: Contemporary Documentary in Argentina and Brazil*, with Ana Amado in The Documentary Film Book edited by Brian Winston, BFI, Palgrave Macmillan, UK 2013. She is member of the Brazilian Film Archive Council and is currently President of CILECT the International Film and Television School Association.



Welcome to the CILECT Congress 2016!

At each following Congress we continue to realize how dynamic is our association. At our General Assembly we analyze and evaluate what has been done in the previous two years and define action strategies for the next two years. This practice allows us to be participative and informed of the progress in implementing the decisions.

Furthermore, the Conference is one of the highlights. This year the theme that was chosen is crucial. *Ethics/Aesthetics* will be at the center of our presentations and discussions. As educators we have an undeniable responsibility to our students, and keeping in mind the necessary relationship that is established between these two concepts is critical.

Besides the General Assembly and the Conference there are important activities such as the CILECT Teaching Award and the CILECT Prize among others. They show the enormous potential of our organisation.

I want to express my gratitude to our host, the Griffith Film School at the Griffith University, and its staff. Most particularly to Herman Van Eyken, its Head, that made this Congress possible.

I wish to all of us a fruitful and memorable week!

Professor Dr. Maria Dora Mourao
CILECT President

DAY 1, 20 NOVEMBER 2016

GENERAL ASSEMBLY 1

Candidate Members Presentations

Moderator: **Stanislav Semerdjiev**



Stanislav Semerdjiev
CILECT EXECUTIVE DIRECTOR

Stanislav Semerdjiev is CILECT Executive Director since 2011. He founded the first undergraduate, graduate and doctoral Screenwriting Programs at NATFA, Sofia, Bulgaria (1991). He created the first Bulgarian daily TV serial *Hotel Bulgaria* (2004) and his documentary film *The Hamlet Adventure* (2008) has been acclaimed in Bulgaria, Belgium, Israel, Norway, Uzbekistan, UK, Australia and USA. He is the script-editor or screenwriter of more than 50 European film/TV projects and has written over 150 texts and a book on the audiovisual media. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-2016), Treasurer of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (2003-2011, 2015-2019).

Columbia College Hollywood (CCH), Los Angeles, Tarzana, USA



Peter Hawley

Peter Hawley is an award-winning writer and director of feature films, television commercials and documentaries. As an undergraduate at Northwestern University he won a national student Emmy Award for his music video Next to You, and several awards and festival appearances for his short film The Law of Inertia. Hawley began his college teaching career in 1996 at Columbia College Chicago. In 2007 he was one of the founding faculty members and chair of the Film Program at Tribeca Flashpoint College. He became Dean at TFC in 2014, and in 2016 was named Dean of Curriculum at Columbia College Hollywood.

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): Columbia College Hollywood
- Complete Name of the Film/TV/Media School (in English language): Columbia College Hollywood
- Year of Foundation of the Film/TV/Media School: Columbia College Hollywood was originally established in 1952 as a branch campus of Columbia College in Chicago. In 1959, Columbia College Hollywood separated from the Chicago institution to operate as an independent, private, nonprofit college.
- Year of Receiving State Accreditation for the Film/TV/Media School
- Institution/Agency (-ies) Who Awarded the State Accreditation: Columbia College Hollywood is approved to operate by the California Bureau for Private Postsecondary Education (BPPE). Approval to operate means the institution is compliant with the minimum standards contained in the California Private Postsecondary Education Act of 2009 (as amended) and Division 7.5 of Title 5 of the California Code of Regulations. Columbia College Hollywood is accredited by the Western Association of Schools and Colleges (WASC) Senior College and University Commission (WSCUC).
- Position/Name of the Head of the Film/TV/Media School: Bill Smith, President + CEO, Peter Hawley, Dean of Curriculum
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: Columbia College Hollywood, 18618 Oxnard Street, Tarzana, CA 91356
- CILECT Contact Person(s): Peter Hawley
- E-mail(s), Telephone(s), Fax(es), Website: phawley@columbiacollege.edu 818.345.9245

2 MISSION & STRATEGY

MISSION

Columbia College Hollywood educates students in the art and science of communications and the diverse media of contemporary storytelling within an exploration of the liberal arts. Our rigorous course of study and practice prepares graduates to be analytical thinkers and effective communicators who are creative, knowledgeable, and responsible contributors to advancing a curious, thoughtful, and compassionate global community.

DAY 1, 20 NOVEMBER 2016

PHILOSOPHY

Columbia College Hollywood is committed to fostering a learning community that promotes creativity, innovation, and growth through education, collaboration, and a common love of the entertainment arts. We seek to provide a challenging liberal arts experience that prepares students for citizenship in the global community by providing:

- Curricula enriched with hands-on learning experiences that reflect the real world of the entertainment industry
- Project-based coursework that requires students to work in teams to learn all aspects of the filmmaking process.
- An inspiring faculty of entertainment industry professionals with the experience to help students unleash their creative potential.
- An intimate educational environment that encourages each student to take the risks necessary to develop a unique artistic vision and voice.
- Opportunities for professional access and continued learning through entertainment industry relationships to help graduates build a foundation for creative and professional success.

3 FINANCING

- Total Financing: \$7,472,279 (USD)
- Public Subsidy (State, municipal, foundations, associations): \$841,505- 11.2%
- Private Sources (industry, individuals): \$27,035- .36%
- Students' Fees: \$6,603,739- 88.3%

4 DEGREE LEVELS & SPECIALIZATIONS

- Language of Studies: English
- Tuition Fees for Residents/Non-Residents (in EURO):

Tuition Cost Per Credit Hour

Number of Credit Hours Per Quarter	Cost Per Quarter	Cost Per Credit Hour
Full-time, 12 credit hours, 3 courses per quarter	\$6,835 (6,095 Euro)	\$570 (\$508 Euro)
Full-time, 16 credit hours, 4 courses per quarter	\$6,835	\$427 (381 Euro)

Number of Applicants in the Current School Year (Male/Female):

Total applicants: 1,094

Female (524 records) = **48%**

Male (570 records)= **52%**

Current Enrolled Students: (This number includes LOA students)

Total Population = 437 (284 current + 153 new starts)

Male students 249 = 57%

Female students 188 = 43%

Current Enrolled Students: (This number includes LOA students)

Total Population = 437 (284 current + 153 new starts)

Male students 249 = 57%

Female students 188 = 43%

Student Admission Criteria & Exams: To be considered for admission to Columbia College Hollywood, a prospective student must:

- Complete and submit The Common Application© online at <https://apply.commonapp.org> or complete the Columbia College Hollywood Application online at www.columbiacollege.edu
- Provide proof of high school graduation or equivalent
- Provide official high school transcripts and official transcripts from any prior institutions, all showing a final grade point average of 2.5 or above on a 4.0 scale
- Submit a personal essay of 500 or more describing the applicant's personal, educational, artistic, and life goals
- Submit two (2) letters of recommendation
- Pay a one-time, non-refundable Application Fee of \$50.00
- Complete an interview with an admissions counselor

Types of Practical Exercises

- Student Graduation Obligations: Upon successful completion of the requirements of either the Bachelor of Fine Arts or the Associate of Fine Arts program, the student will receive a diploma signifying the degree awarded. Before the degree will be approved and awarded, a student who wishes to be a degree candidate must:
- Complete the designated program of study, including all applicable core requirements, general education credit requirements, program requirements, and emphasis electives in accordance with the standards of Satisfactory Academic Progress (SAP)
- Achieve a Cumulative Grade Point Average (CGPA) of 2.0 or higher
- Complete a Graduation Clearance Form available in the Student Services Department
- Pay the Graduation Fee of \$150
- Pay all financial obligations to the college in full
- If the student was a recipient of financial aid, the student can complete the Exit Interview in person with a Financial Aid Advisor or online at www.studentloans.gov
- Submit all film and digital projects with titles as final cut/release prints. If applicable, submit all A&B rolls, production releases, and music rights to the college
- Meet with the Director of Career Development & Alumni Relations

Columbia College Hollywood offers the following degrees:

Bachelor of Fine Arts in Cinema:

All Bachelor of Fine Arts degree students choose to focus their studies in particular area of interest called an Emphasis.

Areas of Emphasis are:

- Acting
- Cinematography
- Directing
- Editing/VFX

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- Producing
- Sound
- Writing

Bachelor of Fine Arts in Cinema-Television

Areas of Emphasis are:

- Acting
- Cinematography
- Directing
- Editing/VFX
- Producing
- Sound
- Writing
- New Media (Cinema-Television only)

Associate of Fine Arts in Cinema-Television

5 KEY TEACHING STAFF

Name, Surname: **Frank Chindamo**

- Field of Teaching: New Media Production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Founder, comedic advertainment company *Fun Little Movies*
- Website Reference: imdb.com/name/nm0157828

Name, Surname: **Devorah “Devo” Cutler-Rubenstein**

- Field of Teaching: Production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): CEO, The Script Broker
- Website Reference: imdb.com/name/nm0193911

Name, Surname: **Bill Rubenstein**

- Field of Teaching: Writing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Writer, *Beyond Rangoon* (1995), Contributing photographer, documentary *U2: Rattle & Hum* (1995)
- Website Reference: imdb.com/name/nm0747911

Name, Surname: **Lenny Ripps**

- Field of Teaching: Motion Picture History/Screenwriting
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Writer, *Frankenweenie* (2012), Writer-Producer, multi-camera comedies *Full House* and *Bosom Buddies* (1980s)
- Website Reference: imdb.com/name/nm0728125

Name, Surname: **Caroline Aaron**

- Field of Teaching: Acting
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Robert Altman's

Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean, Tim Burton's *Edward Scissorhands* (1990), Jill Soloway's Amazon series, *Transparent* (2015)

— Website Reference: imdb.com/name/nm0000715

Name, Surname: **Dirk Blackman**

— Field of Teaching: Screenwriting

— Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Writer, *Underworld: Rise of the Lycans* (2009)

— Website Reference: imdb.com/name/nm0085736

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

Name of the Program/Project: **The University of Bologna (Forli Section) –Italy**

— Starting Date - End Date: April 27-28, 2016

— Partner(s): The University of Bologna (Forli Section) – Italy

— Short Description of Goals and Results (50 words): Prof. Angela Tumini gave a lecture to an International Students body on the works of the Russian film director Andrei Tarkovsky. In a separate session, she also presented Columbia College Hollywood with the aim of generating interest both on an Institutional level a to facilitate future projects of collaboration.

Name of the Program/Project: **Lycée de l' Image et du Son, Angoulême – France**

— Starting Date - End Date: May 4- 6, 2016

— Partner(s): Lycée de l' Image et du Son, France

— Short Description of Goals and Results (50 words): Prof. Angela Tumini presented Columbia College Hollywood in different sessions to students and faculty, and held several question & answer sessions.

Columbia College Hollywood has workshop exchange agreements (90-day student abroad programs with the following schools:

— LA SAPIENZA University of Rome – Italy

— LISA (Lycée de l' Image et du Son) Angoulême – France

— University of North Umbria at Newcastle – UK.

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **NewFilmmakersLA Monthly Film Festival**

— Starting Date - End Date: Dec. 8th, 2015 - Present

— Partner(s): Larry Laboe

— Short Description of Goals and Results (50 words): Columbia College Hollywood will commit to a twelve-month sponsorship of the NewFilmmakersLA monthly screening film festival. Columbia College Hollywood will be granted five annual dual memberships to NewFilmmakersLA

— Website Reference: <http://www.newfilmmakersla.com/support/sponsors/>

Name of the Program/Project: **La Femme Festival**

— Starting Date - End Date: October 2014 - Present

— Partner(s): Leslie La Page

— Short Description of Goals and Results (50 words): The festival is a premiere film festival celebrating,

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supporting and advancing content creation by Women Producers, Writers, and Directors from around the world. Our hosted film festival has advanced the careers of over 1,000 artists and we continue to offer educational seminars, programming and networking events in a nurturing indie environment.

- Website Reference: <http://www.lafemme.org/events-info/goodie-bag-and-event-sponsors/>

Name of the Program/Project: **Council District 3**

- Starting Date - End Date: Saturday, July, 2016 - Present
- Partner(s): Michael Owens, Bob Blumenfield
- Short Description of Goals and Results (50 words): Columbia College Hollywood has collaborated with Councilman for Bob Blumenfield of Los Angeles Council District 3.
- Website Reference: <http://empowerla.org/orange-line-transit-neighborhood-plans-upcoming-community-workshops/>

Name of the Program/Project: **Academy of Motion Picture Arts and Sciences Internship Program**

- Starting Date - End Date: January 2011 - October 2015
- Partner(s): Academy of Motion Picture Arts and Sciences
- Short Description of Goals and Results (50 words): Columbia College Hollywood film internship program enjoys generous support from the Academy of Motion Picture Arts and Sciences which grants the College the funds to provide six to eight Columbia College students annually with the funding to turn their "unpaid" film internships into a paid internship. Columbia College gratefully acknowledges the special support provided by the Academy Foundation.
- Website Reference: <https://www.columbiacollege.edu/career-and-alumni/internships/internship-experience>

Name of the Program/Project: **Beijing Film Academy**

- Starting Date - End Date: 2014 – Present
- Partner(s): Beijing Film Academy
- Short Description of Goals and Results (50 words): In 2014, Columbia College Hollywood and the Beijing Film Academy signed an articulation agreement to allow students from both colleges the opportunity to take classes at the campus of the other colleges for home-campus credit.
- Website Reference: <https://www.columbiacollege.edu/sites/default/files/uploads/pdfs/MISC%20FORMS/Beijing%20Film%20Academy%20Transfer%20Template.pdf>

8 SUCCESSFUL GRADUATES

Name, Surname: **Robert Schwentke**

- Field of Study: Directing Emphasis
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director: RED, R.I.P.D. Divergent Series: Allegiant, Divergent Series: Insurgent
- Website Reference (if applicable): http://www.imdb.com/name/nm0777881/?ref_=fn_al_nm_1

Name, Surname: **Richard Tanne**

- Field of Study: Directing Emphasis
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Writer/Director: *Southside with You*
- Website Reference (if applicable): http://www.imdb.com/name/nm1973681/?ref_=fn_al_nm_1

Name, Surname: **Eagle Egilsson**

- Field of Study: Cinematography Emphasis

— Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director: *Hawaii 5-0*, Cinematographer: *CSI, Miami, The Wire*

— Website Reference (if applicable): http://www.imdb.com/name/nm1973681/?ref_=fn_al_nm_1

Name, Surname: **Robert Reece**

— Field of Study: Screenwriting Emphasis

— Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Screenwriter: *RoboDog, The Nut Job*

— Website Reference (if applicable): http://www.imdb.com/name/nm0715257/?ref_=fn_al_nm_8

Name, Surname: **David Gambino**

— Field of Study: Producing

— Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Producer: *The Judge, The Factory, The Brave One*

— Website Reference (if applicable): http://www.imdb.com/name/nm1312724/?ref_=fn_al_nm_1

Name, Surname: **Robert Ferreti**

— Field of Study: Editing

— Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Editor: *Code of Honor, Baby Geniuses, Die Hard 2*

— Website Reference (if applicable): http://www.imdb.com/name/nm0274729/?ref_=fn_al_nm_1

9 LINK TO STUDENTS FILMS

This link includes current student work, across the curriculum, followed by alumni work made while a Columbia College Hollywood student.

— https://www.youtube.com/watch?v=TPzG_SSsJsU

Dankook University, Seoul, KOREA



Park Kiyong

Park Kiyong is Associate Professor, Graduate School of Cinematic Content, Dankook University, Seoul, Korea. He graduated the Korean Academy of Film Arts (KAFA) and later became KAFA Executive Director (2001-2009). He was also Festival Director (2007-2009; 2012-present), Cinema Digital Seoul Film Festival, and Deputy Dean (2006-2009), Asian Film Academy, Busan, Korea. He produced over 20 fiction films and directed over 10. He has been awarded with major awards at the FIFF, Fribourg, Switzerland and BIFF, Busan, Korea. He has served on juries in Hong Kong, Tokyo, Rotterdam, New Delhi, Dubai, Singapore, Busan, Vancouver, and lectures at different institutions in Asia.

1 BASIC INFORMATION

UNDERGRADUATE PROGRAM

- Complete Name of the Institution (in original language): 단국대학교 예술디자인대학 공연영화학부 영화전공
- Complete Name of the Institution (in English language): Film Major, School of Performance & Film, College of Arts and Design, Dankook University
- Year of Foundation of the Institution: 1988
- Year of Receiving State/Agency Accreditation: 1987
- Institution/Agency (-ies) who awarded the state accreditation: Ministry of Education
- Name of Head/Rector/Dean/Director/Principal of the Institution: Prof. PARK Jihong
- Address (Street, City, Zip Code, Country) of the Institution: Jukjeon-ro 152, Suji-gu Yongin-si Gyeonggi-do, 16890, Korea
- CILECT Contact Person(s): Prof. PARK Ki-yong
- E-mail(s), Telephone(s), Fax(es), Website: bakgiyong@gmail.com, TEL : (82) +31-8005-2258,2259, FAX : (82) +31 8021-7249, <http://www.dankook.ac.kr/en/web/international/129>

GRADUATE PROGRAM

- Complete Name of the Film/TV/Media School (in original language): 단국대학교 영화콘텐츠전문대학원
- Complete Name of the Film/TV/Media School (in English language): Graduate School of Cinematic Content, Dankook University
- Year of Foundation of the Film/TV/Media School: 2012
- Year of Receiving State/Agency Accreditation for the Film/TV/Media School: 2011
- Institution/Agency (-ies) who awarded the state accreditation: Ministry of Education
- Position/Name of the Head of the Film/TV/Media School: Chair Professor & Dean, KIM Dong-ho
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: Seogwan #515, Dankook University, 152, Jukjeon-ro, Suji-gu, Yongin-si, Gyeonggi-do, Korea 448-701
- CILECT Contact Person(s): Prof. PARK Ki-yong
- E-mail(s), Telephone(s), Fax(es), Website: bakgiyong@gmail.com, TEL : (82) +31-8005-2258,2259, FAX : (82) +31 8021-7249, <http://dacine.dankook.ac.kr/web/dacine>

2 MISSION & STRATEGY

UNDERGRADUATE PROGRAM

The department offers various courses in two different tracks: theory and practice. For theory, courses on film history, Korean cinema, film genres, experimental film, aesthetics of moving images, classical cinema, film theory, contemporary film criticism, third world cinema, documentary film, animation, mass culture studies are offered. On the practical part, Idea development, photography, directing, cinematography, editing, sound, film design, screenwriting workshop, film planning & producing workshop, filmmaking workshop, independent film project, thesis film project courses are included in the overall curriculum.

The graduates can either enroll in graduate school domestically or abroad, enter the area of film studies or criticism, or join the field by becoming screenwriters, directors, film planners, producers or technical crews.

GRADUATE PROGRAM

The Graduate School of Cinematic Contents was established in 2012 to cultivate world-class professionals in the area of cinematic contents, one of the core cultural industries of the 21st century. The school fosters professionals in producing, screenwriting(scenario), directing, interactive storytelling and screen acting the areas that call for the most creative talent in making films.

3 FINANCING

UNDERGRADUATE PROGRAM

- Governmental Subsidy (state, municipal, regional, etc.): 10%
- Non-Governmental Sources (public institutions, foundations, associations): 10%
- Private Sources (industry, individuals, etc.): 10%
- Students' Fees: 70%

GRADUATE PROGRAM

- Governmental Subsidy (state, municipal, regional, etc.) 10%
- Private Sources (industry, individuals, etc.): 20%
- Students' Fees: 70%

4 DEGREE LEVELS & SPECIALIZATIONS

UNDERGRADUATE PROGRAM

- Basic Degree Areas: BA
- Type of Entrance Exams: Creative writing / College Scholastic Ability Test / High School Record
- Tuition Fees 2015 for Residents/Non-Residents (in EURO): 7,000 EUROS
- Language of Studies: Korean
- Number of Applicants 2016 (Male/Female): 869(M 276, F 593)
- Enrolled Students 2016 (Male/Female): 23(M 9, F 14) * quota per year is 20, excluding international students
- Students Total 2016 (Male/Female): 94(M 38, F 56)
- International Students incl. in Total (Male/Female): 6(M 2, F 4)
- Graduates incl. in Total (Male/Female): 384(M 216, F 168)
- Total Practical Work Obligations per Student through the Education Period (in HOURS): 25 hours x 15 weeks x 8 semesters = 3,000 HOURS

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- Total Amount from School's Budget Allocated to Student's Practical Work Obligations (in EURO): 180 euros x 8 semesters = 1,440 EUROS per student

GRADUATE PROGRAM

- Basic Degree Areas: MFA, MA
- Type of Entrance Exams: Applicant resume, Portfolio or Item proposal (1st) , Interview (PT & Individual interview)(2nd)
- Tuition Fees for Residents/Non-Residents (in EURO): around 21,200 EUROS for 4 semesters, 2 years / there is no classification between Residents and Non-Residents
- Language of Studies: Korean
- Number of Applicants (Male/Female) Total : 68 students / 48 M, 20 FM - Spring 2016 Admission Standards
- Enrolled Students (Male/Female) Total : 35 students / 23 M, 12 FM - Spring 2016 Admission Standards
- Students Total (Male/Female): Total : 59 students / 38 M, 21 FM
- International Students incl. in Total (Male/Female): Total : 2 student / 1 M, 1 FM
- Graduates incl. in Total (Male/Female): Total : 56 students / 35 M, 21 FM
- Total Practical Work Obligations per Student through the Education Period (in HOURS): approximately 4 hours x per week x 15 weeks x 4 semester
- Total Amount from School's Budget Allocated to Student's Practical Work Obligations (in EURO): 5,000 EUROS per student / annual production budget 200,000 EUROS

5 KEY TEACHING STAFF

UNDERGRADUATE PROGRAM

Name, Surname: **PARK Jihong** (Tenure Professor)

- Field of Teaching: FFilmmaking/Screenwriting
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Directed short films such as <DECALOG: The Dance of Time> ('08), produced a documentary short <Hard-boiled Wonderland> ('15), an independent feature <Dear Music: That Is, Their Fantasy Heading for the Sea> ('09), theatre performances: <Antigone> ('15), <Heaven Broadcasting Station> ('14), <Desired Legacy> ('13) and many movie trailers
- Website Reference: <http://cafe.daum.net/professorpark>

GRADUATE PROGRAM

Name, Surname: **PARK Ki-yong**, Associate Professor

- Field of Teaching: Writing and Directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Written and directed: Picture of Hell (2016), Yanji (2015), Fifties (2014), Garibong (2013), Moving (2011), Digital Search (2002), Camels (2001), Motel Cactus (1997); Produced: JSW Variations (2000), Cinema on the Road (2004), To the Starry Island (2003)

Name, Surname: **KIM Tae-yong**, Adjunct Professor

- Field of Teaching: Screen Writing Track
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Written and directed: Late Autumn (2010), Family Ties (2006), Memento Mori (1999)

Name, Surname: **MOON So-ri**, Adjunct Professor

- Field of Teaching: Screen Acting Track

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Hill of Freedom (2014), HaHaha (2009), Family Ties (2006), A Good Lawyer's Wife (2003), Oasis (2002), Peppermint Candy (1999)

Name, Surname: **KIM Sun-ah**, Adjunct Professor

- Field of Teaching: Producing Track
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Rikidozan: A Hero Extraordinary (2004), Save The Green Planet (2003)

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

GRADUATE PROGRAM

Name of the Program/Project: **International Co-Production Project**

- Starting Date: April 2014 - End Date: March 2017
- Partner(s): Griffith Film School, Beijing Film Academy
- Short Description of Goals and Results: Three film schools are co-producing an omnibus film based on a same book- Rickshaw Boy by Lao She

Name of the Program/Project: **International Joint Research Project**

- Starting Date: July 2016 - End Date: June 2017
- Partner(s): Tokyo University of the Art
- Short Description of Goals and Results: Two film schools are co-producing two feature films in one year as an international joint research project.

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

GRADUATE PROGRAM

Name of the Program/Project: **Feature Film Production Support**

- Starting Date: March 2012- End Date: February 2018
- Partner(s): Lotte Entertainment
- Short Description of Goals and Results: Lotte Entertainment collaborates with DGC to foster new talents and annually donates KR Won 300,000,000 as a support for graduation film productions. As a result, DGC has produced seven feature film that won many awards and commercial distributions.

8 SUCCESSFUL GRADUATES

UNDERGRADUATE PROGRAM

Name, Surname: **SUNG Sihup**

- Field of Study: Feature Film Director
- Major Achievements: <The Plan Man> ('13)

Name, Surname: **JUNG Ikhwan**

- Field of Study: Feature Film Director
- Major Achievements: <Happiness for Sale> ('13)

Name, Surname: **JO Bum-gu**

- Field of Study: Feature Film Director
- Major Achievements: <The Devine Move> ('14), <Quick> ('11), <Riverbank Legends> ('06)

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Name, Surname: **LEE Ha**

- Field of Study: Feature Film Director
- Major Achievements: <Runaway from Home> ('09), <Bewitching Attraction> ('06)

Name, Surname: **PARK Geon-yong**

- Field of Study: Feature Film Director
- Major Achievements: <In Love and the War> ('11), <Lifting King Kong> ('09)

Name, Surname: **KWON Il-soon (a.k.a. KWON Ho-young)**

- Field of Study: Feature Film Director
- Major Achievements: <Psychometry> ('13), <Parallel Life> ('09)

Name, Surname: **LEE Nan**

- Field of Study: Director/Producer
- Major Achievements: <Bitch Heart Asshole> ('13), <Romance in Seoul> ('13, producer) <Ordinary Days> ('10)

Name, Surname: **CHA Ji-hyeon**

- Field of Study: Feature Film Producer
- Major Achievements: <A Hard Day> ('13), <Gone with the Wind> ('12), <Don't Click: Unidentified Video Footage> ('11)

Name, Surname: **CHOI Hui-dae**

- Field of Study: Screenwriter
- Major Achievements: <Hoya> ('11), <The Restless> ('06)

Name, Surname: **CHOE Ju-yeong**

- Field of Study: Cinematographer
- Major Achievements: <My Bride My Love> ('14), <Queen of the Night> ('12), <Runway Cop> ('12), <Love On-Air> ('11)

Name, Surname: **YOO Ji-tae**

- Field of Study: Actor / Director
- Major Achievements: Main actors in <The Tenor – Lirico Spinto> ('14), <Midnight F.M> ('10), <Secret Love> ('09) and directed a feature, <Mai Ratima> ('12)

GRADUATE PROGRAM

Name, Surname: **Park Bong-su**

- Field of Study: Producing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Producer, Under the Sun – Industry Award, NETPAC Award, JIFF, 2015

Name, Surname: **Ahn Seul-gi**

- Field of Study: Directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director, Under the Sun

Name, Surname: **Jeung Ji-eun**

- Field of Study: Screen Writing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Screen Writer, Under the Sun

Name, Surname: **Lee Yong-seung**

- Field of Study: Directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director, 10

Minutes – Audience Award, NETPAC Award, BIFF, 2013/ Berlin Forum, 2014/ Grand Prize, Vesoul International Film Festival of Asian Cinema, 2014/ Best New Director Award, Taipei International Film Festival, 2014

Name, Surname: **Kim Dae-hwan**

- Field of Study: Directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director, End of Winter – Grand Prize, BIFF, 2014/ Berlin Forum, 2015/ Second Prize, Yerevan International Film Festival, 2015

Name, Surname: **Jang Woo-jin**

- Field of Study: Directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director, A Fresh Start – Best Film Award, JIFF, 2014, Locarno New Directors' Competition, 2014

Name, Surname: **Kim Hyun-seung**

- Field of Study: Directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director, To be Sixteen – Best Film Award, JIFF, 2015

Name, Surname: **Yoon Jun-hee**

- Field of Study: Producing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Producer, To be Sixteen

Name, Surname: **Park Seo-un**

- Field of Study: Screen Writing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Screen Writer, To be Sixteen

9 LINK TO STUDENTS FILMS

End of Winter / 2014 / 99 minutes

<https://vimeo.com/182744039>

PASSWORD: endofwinterdgc

Emerson College, Boston, USA



Brooke Knight

Brooke Knight is Associate Professor and Chair of the Department of Visual & Media Arts, Emerson College, USA. He holds a BA from Davidson College and an M.F.A. from California Institute of the Arts. His interactive artwork is currently centered around surveillance, webcams, and remote control, and the relationship between text and landscape. It has been shown in over 40 exhibitions and festivals in over ten countries. His Context + Marker was the inaugural exhibition at the Center for Visual & Performing Arts at Daemen College. He has also taught at the University of Maine and West Texas A&M University.

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): Emerson College, Department of Visual and Media Arts (VMA)
- Name of the Umbrella Institution (in case there is such - in original language): Emerson College
- Year of Foundation of the Film/TV/Media School: Created in 1997 from the existing concentrations Film, Television, Photography, and Audio, with the addition of new concentrations, most notably New Media and Art History.
- Year of Receiving State/Agency Accreditation for the Film/TV/Media School: 1997
- Institution/Agency (-ies) who awarded the state accreditation: New England Association of Schools and Colleges.
- Position/Name of the Head of the Film/TV/Media School: Brooke Knight, M.F.A., Associate Professor and Chair of Visual and Media Arts; Robert Sabal, M.F.A., Dean of the School of the Arts.
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: Department of Visual and Media Arts/School of the Arts, Emerson College, 120 Boylston Street, Boston, MA 02116
CILECT Contact Person(s)
- E-mail(s), Telephone(s), Fax(es), Website: **Brooke_Knight@emerson.edu, Robert_sabal@emerson.edu, 617-824-8500, <http://www.emerson.edu/>**

2 MISSION & STRATEGY

The Visual and Media Arts Department educates students to become informed, ethical, creative, and disciplined scholars and practitioners while learning to present ideas and tell stories. The department's faculty encourages broad-based learning built on a balance of theory and practice and is dedicated to including the perspectives of many cultures and nations. Students gain an understanding of the social, political and cultural implications for visual, media and sound arts so that they can develop an appreciation of the principles that lead to reasoned and human outcomes.

3 FINANCING

- Private Sources (industry, individuals, etc.): 2.8%
- Students' Fees: 94%
- Other: 3.2%

4 DEGREE LEVELS & SPECIALIZATIONS

- B.A., B.F.A. – Academic Year (AY) '16 Tuition Fees are 36,272 EURO
- M.F.A. – AY '16 Tuition Fees range from 17,628 to 26,064 EURO depending on number of fulltime credits.
- Language of Studies: English for all degrees.
- Number of Applicants in the Current School Year
 - Undergraduate. For Fall 2015 -- 2,585
 - Graduate. For Fall 2015 -- 147
- Enrolled Students in the Current School Year (Male/Female)
 - B.A., B.F.A. – A snapshot of AY '16 VMA enrollments shows approximately 1,850 students with 58% male and 42% female
 - M.F.A. – A snapshot of AY '16 VMA enrollments shows 80 students, 36 male and 44 female
- Student Admission Criteria & Exams
 - B.A. Students submit either SAT or ACT scores, high school transcripts with grade point average, letters of recommendation, and a creative portfolio uploaded at emerson.slideshow.com. Degrees are offered in a production or studies track.
 - B.F.A. in Production. Students apply during their third year to the B.F.A. committee. Application includes a project proposal, e.g. script with budget, portfolio, production timeline, and stated educational goals. Students must maintain a 3.0 Grade Point Average (G.P.A.) throughout the time in the degree program.
 - M.F.A. Students submit a statement of purpose, undergraduate transcript, letters of recommendation, and upload creative portfolios to emerson.slideshow.com. Degrees are offered in production.
- Types of Practical Exercises: Projects in 16mm & 35mm film, digital video, digital audio, studio television, analogue and digital animation, virtual and augmented reality, interactive media and installations, analogue and digital still photography, and screenwriting. Narrative, documentary, and experimental modes of production.
- Student Graduation Obligations
 - B.A. students must complete a minimum of 44 credit hours in their VMA major in addition to a total of 128 credit hours for the College's general degree. One credit-hour is equivalent to one hour in the classroom and two hours outside of the classroom.
 - B.F.A. students must complete 60 credit hours in their VMA major in addition to a total of 128 credit hours for the College's general degree.
 - M.F.A. students must complete 64 credit hours in the VMA major.

5 KEY TEACHING STAFF

Name, Surname: **Associate Professor Miranda Banks**

- Field of Teaching: Primary area of research is the American film and television industries, with a specific focus on creative and craft guilds and unions.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): She is author of *The Writers: A History of American Screenwriters and their Guild* (Rutgers University Press, 2015), co-editor of *Production Studies: Cultural Studies of Media Industries* (Routledge, 2009) and co-editor of *Production Studies, The Sequel! Cultural Studies of Global Media Industries* (Routledge, 2015). Miranda teaches media theory and history classes.

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— http://www.emerson.edu/visual-and-media-arts/faculty?faculty_id=2690&filter=F

Name, Surname: **Harlan Bosmajian, Associate Professor**

- Field of Teaching: Harlan teaches cinematography and film production.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): He has been the director of photography on 30 feature films and several TV series. His career began after shooting the black and white film *La Ciudad* for which he received a nomination for Best Cinematography at the Independent Spirit Awards and won Best Cinematography at the Santa Barbara Film Festival.

— http://www.emerson.edu/visual-and-media-arts/faculty?faculty_id=2802&filter=F

Name, Surname: **Marie Agui Carter**

- Field of Teaching: Marie teaches creative producing.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Producer-in-Residence, is an award-winning filmmaker. Formerly an inhouse producer for WGBH-TV, she founded Iguana Films in 2000 and writes, produces and directs both dramatic and documentary works broadcast and screened internationally. Her most recent nationally broadcast features were on PBS: *No Job for a Woman* (Producer) and *Rebel* (Writer, Director, Producer), winner of the 2014 Erik Barnouw Honorable Mention Award as best historical film in America, and the 2014 *Gutsy Gals* film award for best feature film/documentary of the Americas.

— http://www.emerson.edu/visual-and-media-arts/faculty?faculty_id=3496&filter=F

Name, Surname: **Professor and Director of Comedic Arts Martie Cook**

- Field of Teaching: Martie teaches film and television writing and is the founding director of the new B.F.A. major in Comedic Arts.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): has more than three decades of experience as a respected writer and producer of television and film. She has worked for ABC, NBC, CBS, and PBS as well as for Warner Bros., 20th Century Fox, Columbia Pictures, and Universal Studios. Cook is the author of the critically acclaimed book *Write To TV: Out of Your Head and Onto the Screen*, 2nd edition (Focal Press/Routledge), which is used by professional writers, in college classrooms, and by budding writers alike.

— http://www.emerson.edu/visual-and-media-arts/faculty?faculty_id=228&filter=F

Name, Surname: **Peter Flynn, Senior Scholar-in-Residence**

- Field of Teaching: Peter teaches film, media history and media production.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): He is the writer/director of feature-length documentaries. His most recent film, *The Dying of the Light* (2016), distributed by First Run Features, premiered at the Rotterdam Film Festival. *Blazing the Trail: The O'Kalems in Ireland* (2011) premiered in Ireland on RTE. Flynn is the co-founder and co-director of the Boston Irish Film Festival.

Name, Surname: **John Gianvito, Associate Professor**

- Field of Teaching: John teaches film, media history and media production.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): is a filmmaker, curator and critic. His work includes the feature films *The Flower of Pain*, *Address Unknown* and *The Mad Songs of Fernanda Hussein*, winner of multiple awards, including having been cited as one of the top ten films of the year by critics in *The Chicago Reader*, *The Boston Phoenix* and *Film Comment* magazine. Gianvito's most recent work is the documentary *Wake (Subic)* which premiered in late 2015 at the Viennale Film Festival and was cited as one of the top ten films of 2015 in *Artforum*, *Sight & Sound* and *Senses of Cinema*. *Wake (Subic)* had its US premiere in February 2016 at the Museum of Modern Art.

— http://www.emerson.edu/visual-and-media-arts/faculty?faculty_id=105&filter=F

Name, Surname: **Senior Producer-in-Residence Linda Reisman**

- Field of Teaching: Linda teaches producing and production management.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Linda is the Executive Producer of *The Danish Girl*, directed by Tom Hooper and starring Eddie Redmayne and Alicia Vikander, which was released in late 2015 by Focus Features. She is currently developing projects with directors such as Debra Granik, Pablo Larrain, Ziad Doueiri, and Ramin Bahrani, and the critically acclaimed author Russell Banks. For several years, Reisman was the Head of Production for Francis Coppola's American Zoetrope and supervised development, production and completion of Zoetrope's slate. Reisman served as executive producer on *Jeepers Creepers*, *No Such Thing*, *Assassination Tango*, and *Pumpkin* for the company.
- http://www.emerson.edu/visual-and-media-arts/faculty?faculty_id=2956&filter=F

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

Name of the Program/Project **Prague Summer Experience in Film**

- Partner(s): Czech National Film School, FAMU
- Short Description of Goals and Results (50 words): For the past twenty years VMA has sponsored hundreds of students who attend an intensive four-week seminar in film production and film history at the Czech National Film School, FAMU. Students make films and study Central European cinema while attending classes at the top ranked film school. During their time in Czech Republic, students also attend the opening weekend of the Karlovy Vary International Film Festival. Students study at FAMU from mid-June to mid-July.
- <http://www.emerson.edu/education-abroad-domestic-programs/global-pathways/prague>

Name of the Program/Project: **Screenwriting Lab in Patmos and Athens, Greece**

- Short Description of Goals and Results (50 words): Students spend four weeks in Greece studying the art of screenwriting and workshopping film and television scripts. Over the course of their time, students are exposed to Southern European culture and attend the International Film Festival of Patmos, Greece. Students study from mid-June to mid-July.
- <http://www.emerson.edu/education-abroad-domestic-programs/global-pathways/greece>

Name of the Program/Project: **Boat on the Vistula River Film Festival in Warsaw, Poland**

- Starting Date - End Date - 2016
- Partner(s): Adam Mickiewicz Institute to attend
- Short Description of Goals and Results (50 words): In spring 2016, VMA faculty and four Emerson students were invited by the Adam Mickiewicz Institute to attend the Boat on the Vistula River Film Festival in Warsaw, Poland where Emerson students and students from The National Film School of Poland in Lodz showcased their work. Such notables as Andrzej Wajda attended and commented on the showcase.

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **Emerson College Los Angeles Internship Program**

- Starting Date - End Date: **1986 to Present**
- Short Description of Goals and Results (50 words): Emerson LA provides VMA students with a full semester of coursework and opportunities that will help them gain the skills, knowledge and confidence needed to launch their postgraduate careers. Each student works a full-time internship in an area of entertainment industry. Thousands of VMA students have been successfully placed at all the major studios and media companies since 1986. The Emerson LA Program is the longest running program of its kind in Los Angeles. In addition to its vibrant internship program, Emerson Los Angeles had produced an annual student film showcase for the Los Angeles film and television industry since

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2001.

Name of the Program/Project: **Academy of Motion Picture Arts and Sciences Internship Award**

- Starting Date - End Date: 2008 to 2014
- Short Description of Goals and Results (50 words): Underrepresented students attending the Emerson College Los Angeles Program who participated in a film specific internship were granted scholarship funds to attend the program. \$15,000 (13,597 EURO) was allocated per year.

8 SUCCESSFUL GRADUATES

Name, Surname: **Holly Bario**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): President of Production at DreamWorks Studios

Name, Surname: **Traci Blackwell**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Vice President of Current Programming, The CW Television Network

Name, Surname: **Megan Bradner**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Vice President of Development and Production, Marvel Television

Name, Surname: **Tom Mahoney**

- Field of Study: Visual Effects
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Visual Effects - Gotham, The Chronicles of Narnia: The Lion, the Witch and the Wardrobe

Name, Surname: **Brittany Martin**

- Field of Study: Production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Producer - The Voice

Name, Surname: **Stacy McKee**

- Field of Study: Writing and Producing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Writer and Executive Producer - Grey's Anatomy

Name, Surname: **Matthew Michnovetz**

- Field of Study: Writing and Producing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Writer - 24, Star Wars: The Clone Wars

Name, Surname: **Opus Moreschi**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Head Writer - The Late Show with Stephen Colbert

Name, Surname: **Aaron Ryder**

- Field of Study: Producer
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Memento, Mud, Donnie Darko

Name, Surname: **Aaron Stockard**

- Field of Study: Screenwriter

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): The Town, Gone Baby Gone

Name, Surname: **Alex Tse**

- Field of Study: Screenwriter
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Watchmen, Sucker Free City

Name, Surname: **Harris Wittels**

- Field of Study: Writer and Producer
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Parks and Recreation

9 LINK TO STUDENTS FILMS

- A Living Wage: <https://median.emerson.edu/media/51744/>
- Terranaut: <https://median.emerson.edu/media/51743/>
- Aster and Sidney: <https://median.emerson.edu/media/51742/>

Fachhochschule Dortmund (FHD), Dortmund, GERMANY



Sandra Hacker

Sandra Hacker attended Baden-Württemberg's Film Academy (FABW), Ludwigsburg, Germany, where she majored in documentary film studies, received a scholarship to the Film Academy Mentors Club, and graduated in 2000. Next up was a Nipkow fellowship for European film and media professionals. Sandra Hacker has been working as a screenwriter, director and film editor as well as translator since 1998. Together with Christopher Buchholz she also co-founded the production company SAY CHEESE PRODUCTIONS, in 2003. Sandra Hacker has been appointed as a professor to the Fachhochschule Dortmund in 2013.

1 BASIC INFORMATION

- Complete Name of the Film/Media School: FH Dortmund - BA Film & Sound, MA Film, MA Sound
- Complete Name of the Film/Media School and Acronym (Engl.): University of Applied Sciences and Arts Dortmund - BA Film & Sound / MA Film /MA Sound
- Complete Name of the Umbrella Institution: Fachhochschule (FH) Dortmund
- Complete Name of the Umbrella Institution: University of Applied Sciences and Arts Dortmund
- Year of Foundation/Accreditation of the Film/Media School: 1974 German "Diplom" Photo/Film Design
- Institution Awarding the State Accreditation: Federal State Government of North Rhine-Westphalia
- Year of Foundation/Accreditation of Specified Camera Studies: 1992 German "Diplom" Film/Television – Cinematography

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- Institution Awarding the State Accreditation: Federal State Government of North Rhine-Westphalia
- Year of Foundation/Accreditation of the BA Film & Sound Studies Adapted to the Bologna Accord: 2011 BA Film & Sound
- Agency Awarding the State Accreditation: AQUAS e.V. Agentur für Qualitätssicherung durch Akkreditierung von Studiengängen, Hohenstaufenring 30-32, 50674 Köln
- Year of Foundation/Accreditation of the MA Film Studies Adapted to the Bologna Accord: 2014/2011 MA Film
- Agency Awarding the State Accreditation: AQUAS e.V.
- Year of Foundation/Accreditation of the MA Sound Studies Adapted to the Bologna Accord: 2016/2011 MA Sound
- Agency Awarding the State Accreditation: AQUAS e.V.
- Year of Foundation of the "Institut für Bewegtbildstudien" (Institute for the Study of Moving Pictures) in Dortmund U: 2010
- Name of the Head of the Film School: Prof. Dr. Wilhelm Schwick (Rector)
- Address of the Film/Media School: Fachhochschule Dortmund, Fachbereich Design, Max-Ophüls-Platz 2, 44139 Dortmund
- CILECT Contact Persons: Prof. Sandra Hacker, Prof. Fosco Dubini
- E-mail, telephone, fax, website: **Sandra.Hacker@fh-dortmund.de**, **Fosco.Dubini@fh-dortmund.de**, +49 231 9112 480, +49 231 9112 415
- Website: http://www.fh-dortmund.de/de/fb/2/studium/studiengaenge/filmsound_ba

2 MISSION & STRATEGY

Film education in Dortmund has been part of the Design Department of the University of Applied Sciences and Arts Dortmund, FH Dortmund, from the outset. The latter was founded as a state-owned institution of tertiary education in 1971 and today is one of the largest universities of the Ruhr Area with more than 13,000 students.

In the course of the reorganisation of film education in North Rhine-Westphalia in the early 1990s the FH Dortmund, was assigned the course specialisation 'Cinematography' as defined by regional clustering. Cinematography students were meant to realise their graduate films with the directing students of the Cologne universities and academies, which worked successfully for a period of ten to twenty years. In 1996 a professor was appointed to teach sound design for the cinematography students in the 'Diplom' programme Film/Television at that time.

In the past ten years, education in Dortmund has almost completely been adapted to the new digital methods of production. The individual specialisations were then converted into independent course programmes. Hence there are today a BA programme 'Film & Sound', an MA programme 'Film' and an MA programme 'Sound'. The BA programme in turn has two course specialisations –Film or Sound – and 5 focus areas: Screenwriting, Production, Directing, Cinematography, Montage. Special interdisciplinary project modules establish the link to the other specialisations.

In addition to training in fictional, documentary and experimental film formats further filmic formats are tried out and realised, mainly with the 'Institute for the Study of Moving Pictures' at the Dortmund U. From this centre the new kJU institute started evolving in 2016. Students, graduates and post-graduates can participate in developing research projects, innovative projects, in addition to cinema and television, including story-telling in 3D spaces, online formats, edutainment, interactive montages, etc. It aims at working out models dealing with the new technical, economical and structural developments of the media industry. Beyond that, graduates' regional company start-ups are meant to be supported.

TEACHING PHILOSOPHY

In the two major fields of study 'Film' and 'Sound Design' the visual and sound skills in the teaching team complement each other to plan and implement film projects in fictional, documentary but also

experimental formats and in commercials as well as in audio-visual forms of design for scenography concepts. Through the exchange and collaboration with the course programmes Communication Design, Photography, and Object Design and Design of Rooms, Environment and Public Spaces but also with the Master Programme Scenography Design and Communication offered within the same department this cross-disciplinary approach to film is embedded in a project-focussed course of studies resulting in four self-contained film or audio-visual projects, in addition to exercises and short formats, over a period of three and a half years.

3 FINANCING

- Public Subsidy (state, municipal, foundations, associations, etc.) 100%
- Other: Third-party funds (mainly from public funding (film funding) and funding subject to taxation/private funding) are mainly found in projects causing additional costs exceeding those of the usual work. In the course programmes BA Film & Sound, MA Film and MA Sound the funds raised serve to realise student projects.

4 DEGREE LEVELS & SPECIALIZATIONS

BA FILM & SOUND (Bachelor of Arts, 7 semesters, 210 ECTS, full-time)

MA FILM (Master of Arts, 3 semesters, 90 ECTS, full-time)

MA SOUND (Master of Arts, 3 semesters, 90 ECTS, full-time)

Language of studies:

- German/English

Tuition Fee for Residents /Non Residents:

- 0 EUR
 - Only a semester fee (social contribution): 264,22 Euro (2016/17)

http://www.fh-dortmund.de/de/studi/studbuero/Gebuehren_und_Beitraege_Tabelle_412270.php

Number of applicants (2016)

- 345 (2016) Male 70% Female 30%

Enrolled students

- 40 (2016), (male 31/female 9), BA Film & Sound

Students Total Film & Sound (2016)

- 175 (Male 70% Female 30%)

Students Total / Design Department

- 1.182 (556 male / 626 female)

Students Total FH Dortmund

- 13.689 (8.960 male / 4.729 female)

The Bachelor Programme Film & Sound is a practice- and job-oriented full-time course of studies. The programme aims at qualifying students as team players in 7 semesters for the BA and as leaders and supervisors for film projects in another 3 semesters for the MA.

Type of Entrance Exams BA Film & Sound

Formal Graduation Requirements: At least college entry qualification of a secondary school specialised in design ('Fachoberschule' for Design). Applicants having qualified for entering university by obtaining a leaving certificate of a secondary school specialised in design qualifying them to enter college ('Fachhochschulreife'), additionally require practical work experience (work placement/internship) of at least 3 months in a film or video company, a recording studio or a radio station or TV channel. In addition, ³⁵ they have to undergo an aptitude assessment.

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Type of Entrance Exams MA Film

German 'Diplom' or BA in film studies or a comparable design course programme with more than a 50% share of film studies as a course specialisation and an overall grade of 2.0 or better. The admission to the Master Programme Film requires the successful completion of a course of studies with a minimum of 210 credit points according to the European Credit Transfer and Accumulation System (ECTS). If the course programme only comprises 180 credit points according to the ECTS, the missing 30 credit points may be obtained by an internship or practical project in accordance with this regulation.

Type of Entrance Exams MA Sound

The admission to the Master Programme Sound requires the successful completion of a course of studies with a minimum of 210 credit points according to the European Credit Transfer and Accumulation System (ECTS). If the course programme only comprises 180 credit points according to the ECTS, the missing 30 credit points may be obtained by an internship or practical project in accordance with this regulation.

ASSESSMENT PROCESS

Applicants are selected in a two-stage process. In the first stage a work sample (film) on a given topic with a given length has to be produced independently and submitted together with further documents (curriculum vitae, concept). Work samples meeting the criteria stated below will be admitted to the second stage. The applicants are interviewed and have to solve a filmic task creatively.

Originality of the ideas / Quality of the concept / Creativity of the creative and technical solution / Perceptive sensitivity / Perceptive and representative ability / Moderating and presentation skills

TYPES OF PRACTICAL EXERCISES

BA Film Cinematic Exercises (1st and 2nd semester)/ Film Video and Sound Technology / Acting Direction / Storytelling (1st and 2nd semester)/ Complementary Basics of Design (2nd and 3rd semester) / Introductory Lectures: Core Disciplines / Film Conception and Shoot Preparations (3rd and 5th semester)/ Dramaturgy / Key Competencies (2nd, 4th, and 7th semester) / Film-Production and Montage (4th and 6th semester) / Expanded Media (4th, 5th, 6th semester) / Interdisciplinary Design Project (4th, 5th, 6th semester) / Scientific Methods / Scientific Specialisation / Audio-Vision / BA-Project Film

BA Sound Audio Education - Audio Drama / Film Video and Sound Technology / Sound Recording and Processing / Storytelling (1st and 2nd semester)/ Audio-visual analysis / Complementary Basics of Design (2nd and 3rd semester) / Introductory Lectures: Core Disciplines / Key Competencies (2nd, 4th, and 7th semester) / Sound Editing / Field Recording (4th and 6th semester) / Digital World - Sound Synthesis / Interdisciplinary Design Project (4th, 5th, 6th semester) / Scientific Methods / Sound-Editing, Sound-Design (5.1), / Music Theory / Electronic Composition / Scientific Specialisation / Audio-Vision / BA-Project Sound-Design

MA Film Film concept development, planning and funding / Film production / Film post-production / New production and sales strategies 1+2 / Key Competencies 1: Creative Leadership / Key competences M2: Starting a company in the creative industry / MA thesis

MA Sound Product Sound Design & Sound Branding / On-Location Sound - Field Recording for MA film project / Sound Track Composition for MA film project / Sound Scape Composition – Acoustic Design / Audio vision for Performance and Concert / Key Competencies 1: Creative Leadership / Key competences M2: Starting a company in the creative industry / MA thesis

STUDENT GRADUATION OBLIGATIONS

BA Film / BA Sound:

Practical Work: For their Bachelor project, students have to develop and create a film project taking over at least one key position.

Thesis: Minimum of a 24-36 pages written document as a scientific essay. Examining, researching and exploring a subject in question

that exceeds the student's own work, but derives out of it.

Colloquium: presentation of the practical work, demonstrating selected exemplary parts, 10-15 minutes presentation of the thesis, followed by Q&A.

MA Film / MA Sound:

Practical Work: MA project is a film project that has been created or sound-designed by the student himself. The film has to have a minimum length of 30 min (live-action film).

Thesis: Minimum of a 70 pages written document as a scientific essay. Examining, researching and exploring a subject in question that exceeds the student's own work, but derives out of it.

Colloquium: presentation of the practical work, demonstrating selected exemplary parts, 10-15 minutes presentation of the thesis, followed by Q&A

5 KEY TEACHING STAFF

Name, Surname **Prof. Fosco Dubini**

- Field of Teaching Scenic Film / Documentaries / Production
- Website Reference: <http://www.imdb.com/name/nm0239322/>

Name, Surname **Prof. Sandra Hacker**

- Field of Teaching: Scenic film, Documentaries, Montage
- Website Reference: <http://www.saycheese productions.com/filmmakers.htm>

Name, Surname: **Prof. J.U. Lensing**

- Field of Teaching: Sound Design
- Website Reference: <http://www.film-sound-design.de> und <http://www.theater-der-klaenge.de>, https://de.wikipedia.org/wiki/Jörg_Udo_Lensing

Name, Surname: **Dipl.-Des. Astrid Busch**

- Field of Teaching: Film Design, Cinematography
- Website Reference: <http://www.astridbusch.de/index.html>

Name, Surname: **Dipl.-Ing. Marcel Knuth**

- Field of Teaching: Sound Engineering, Post-Production Technology
- Website Reference: <http://www.imdb.com/name/nm2690156/>

Name, Surname: **Dipl.-Des. Harald Opel**

- Field of Teaching: Film Design, Cinematography
- Artistic Director of the 'KjU at Dortmunder U
- Website Reference: <http://www.haraldopel.de>

Name, Surname: **Dipl.-Ing. Germán Wiener**

- Field of Teaching: Video and Television Technology

Name, Surname: **Usch Luhn**

- Field of Teaching: Dramaturgy
- Website Reference: <https://www.randomhouse.de/Autor/Usch-Luhn/p104640.rhd> <https://www.carlsen.de/urheber/usch-luhn/20613>

Name, Surname: **Adewale Teodros Adebisi**

- Field of Teaching: Actor Management, Directing
- Website Reference: <http://www.folkwang-uni.de/de/home/hochschule/personen/lehrende/vollanzeige/?mehr=1&detaildozent=346&cHash=581601ecd37e4777562c6bd31fb6adf5>

Name, Surname: **Joachim Ortman**

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- Field of Teaching: Film Production / Key Competencies: Creative Leadership, Starting a company in the creative industry
- Website Reference: <http://www.mediengruenderzentrum.de/stipendium/referenten/joachim-ortmanns.html>

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

FH Dortmund maintains relationships with a wide number of Partner Universities within Bilateral Agreements and the Erasmus+ Programme.

Name of the Program/Project: **'Pansori - Der Weg zum Klang'**

- Starting Date - End Date: 2004
- Short Description of Goals and Results (50 words): graduate documentary of a Korean cinematography student on her country's culture
- Website Reference: <https://www.nrwision.de/sender/macher/fachhochschule-dortmund.html>

Name of the Program/Project: **'..and I still see their faces..'**

- Starting Date - End Date: 2010
- Partner(s): Holon University in Israel
- Short Description of Goals and Results (50 words): seminar documentary by Dortmund film students

Name of the Program/Project: **'Would it be OK with Virgil?'**

- Starting Date - End Date: 2012
- Partner(s): Robert Morris University in Pittsburgh
- Short Description of Goals and Results (50 words): seminar film of a cinematography 'Diplom' student during a visiting semester at the Robert Morris University in Pittsburgh

Name of the Program/Project: **'..und auf einmal sieht die Welt ganz anders aus..'**

- Starting Date - End Date: 2010
- Short Description of Goals and Results (50 words): seminar film of Dortmund Bachelor Film and Czech Erasmus students commissioned by the DAAD

Name of the Program/Project: **'Soundscape Mongolia'**

- Starting Date - End Date: 2014
- Partner(s): Dortmund at the Mongolian State University of Arts and Culture
- Short Description of Goals and Results (50 words): short sound film made by Mongolian film students supervised by guest lecturers from Dortmund at the Mongolian State University of Arts and Culture

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **WDR**

- Starting Date - End Date: 1992 – to date
- Partner(s): Westdeutscher Rundfunk (Western German radio station)
- Short Description of Goals and Results (50 words): Co-operation with Westdeutscher Rundfunk (Western German radio station), WDR. The WDR offers internships for cinematography, editing and sound.

Name of the Program/Project: **Architecture meeting climate-related requirements in Europe**

- Starting Date - End Date: 2004
- Short Description of Goals and Results (50 words): 10 clips 90 sec

Name of the Program/Project: **Sound optimisation of a steering lock**

- Starting Date - End Date: 2007
- Partner(s): Department for Automotive Engineering and the company Huef, Hülsbeck and Partner in Wuppertal
- Short Description of Goals and Results (50 words): Research project

Name of the Program/Project: **'Das grüne Schiff' (The green ship)**

- Starting Date - End Date: 2011 to 2012
- Short Description of Goals and Results (50 words): Image film 10 mins., Fa. Arkon

Name of the Program/Project: **Institute of the Münster Fire Brigade**

- Starting Date - End Date: 2012 to 2014
- Website Reference: <https://www.youtube.com/watch?v=jXTG-G7cuyE>

Name of the Program/Project: **Institute of Cognitive Neuroscience / Clinical Neuropsychology**

- Starting Date - End Date: 2015
- Partner(s): Ruhr University Bochum
- Short Description of Goals and Results (50 words): Video guidebook for children (6+) about the possible side-effects of brain damage

Name of the Program/Project: **Co-operation with Planetarium Bochum**

- Starting Date - End Date
- Short Description of Goals and Results (50 words): Film & Sound Students develop audio-visual formats that are to be shown in a 4K projection in the Planetarium's cupola. Experimenting with storytelling a different context.

In projects with industry and business partners films and commercials are produced under real conditions. Students can review the design, technical and theoretical skills learned in their studies under commercial conditions.

8 SUCCESSFUL GRADUATES

Name, Surname: **Driss Azhari**

- Field of Study: Cinematography Film/Television - German "Diplom" (graduated in 2013)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): "DIE SCHAUKEL DES SARGMACHERS", Student Oscar - The Student Academy Awards 2012 - Best Foreign Film - WINNER, CILECT PRIZE 2013 - Category Fiction - 2. WINNER
- Website Reference (if applicable): <http://driss-azhari.de>

Name, Surname: **Luise Schröder**

- Field of Study: Cinematography Film/Television - German "Diplom" (graduated in 2014)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Michael-Ballhaus-Prize at First Steps Award 2016
- Website Reference (if applicable): <http://www.luise-schroeder.com> and www.valentina-film.com

Name, Surname: **Hajo Schomerus**

- Field of Study: Cinematography Film/Television - German "Diplom" (graduated in 2003)

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- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): <http://www.imdb.com/name/nm0774726/>

Name, Surname: **Ulrich Esser and Maximilian Kaiser/ Tentacle Sync GmbH**

- Field of Study: Cinematography Film/Television - German "Diplom" (graduated in 2014/13)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): <http://www.tentaclesync.com>

Name, Surname: **Sven Lützenkirchen**

- Field of Study: Cinematography Film/Television - German "Diplom" (graduated in 2002)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): <http://www.svenluetzenkirchen.de>

Name, Surname: **Marcello Busse and Markus Halberschmidt/ busse & halberschmidt Filmproduktion**

- Field of Study: Cinematography Film/Television - German "Diplom" (graduated in 1999)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): <http://www.bussehalberschmidt.de/>

Name, Surname: **Günther Friedhoff**

- Field of Study: Film / TV - German "Diplom" (graduated in 1992)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): <http://www.imdb.com/name/nm1017058/>

Name, Surname: **Jörg Siepman and Harald Flöter**

- Field of Study: Cinematography Film/Television – German "Diplom" (graduated in 1994)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): <http://www.2pilots.de>

Name, Surname: **Andreas Zickgraf**

- Field of Study: Cinematography Film/Television – German "Diplom" (graduated in 1997)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): <http://www.imdb.com/name/nm0955993/>

Name, Surname: **Andrzej Krol**

- Field of Study: Cinematography Film/Television – German "Diplom" (graduated in 2008)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): www.andrzejkrol.de

9 LINK TO STUDENTS FILMS

<https://vimeopro.com/user57272628/fh-dortmund-film-and-sound/video/184983072>

password: CILECTFH2016

Falmouth University, Falmouth, UK



Christopher Morris

Christopher Morris's work in radio and television encompasses documentary, drama, commercials and party political broadcasts. Recurring themes include children, religion and marginalized communities. Since leaving the BBC in 2003, Chris has been working as a freelance documentary director/producer, a story consultant and is currently Professor of Documentary at Newport Film School. He has recently completed a drama/documentary about student sex workers and 'Mametz', a WW1 site-specific play with Owen Sheers & National Theatre Wales. Chris has won three BAFTA awards, a Royal Television Society Award, The Premios Ondas (Spain) and prizes at the Celtic, Berlin and Chicago film festivals.

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): The School of Film & Television, Falmouth University
- Complete Name of the Film/TV/Media School (in English language): The School of Film & Television, Falmouth University
- Year of Foundation of the Film/TV/Media School: 2000 (reconfigured in 2013 to The School of Film & Television – S.o.F.T)
- Year of Receiving Accreditation for the Film/TV/Media School: 2007
- Institution/Agency (-ies) Who Awarded the Accreditation: Skillset.
- Position/Name of the Head of the Film/TV/Media School: Professor Christopher Morris, Director of The School of Film & Television.
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: The School of Film & Television, Falmouth University, Penryn Campus, Falmouth, Cornwall, TR10 9FE, UK.
- CILECT Contact Person(s): Professor Christopher Morris, Director of The School of Film & Television.
- E-mail(s), Telephone(s), Fax(es), Website: **chris.morris@falmouth.ac.uk** , Telephone +44 1326 370400, University Website: **<http://www.falmouth.ac.uk>**, The School of Film and Television: **<http://www.falmouth.ac.uk/school-of-film-television>**

2 MISSION & STRATEGY

This year we celebrate 50 years of filmmaking at Falmouth (1966-2016). Falmouth has one of the longest unbroken film and TV education traditions in the UK, with distinct (and progressive) approaches to film, animation and television production. Most UK film schools grew out of existing photography courses but in the 1960's, Falmouth nurtured its fledgling film practice within Fine Art. From the mid 70's film production moved into the photography school with the film school established in 2000. During the 2013 University restructure, the film school was renamed - The School of Film & Television (S.o.F.T).

Falmouth University is now the No.1 specialist Arts University in the UK (Sunday Times league table 2016 and Complete University Guide 2017). Having started life in 1902 as a small art school, today Falmouth was granted 'university' status in December 2012 and is renowned as a multi-arts university offering courses in fine art, design, media and performance to over 4000 students.

Falmouth film, television and animation students learn by 'making and doing', but they are continually challenged through theoretical study, research and critical thinking to ensure that they make original,

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relevant and contemporary work. We run a vibrant monthly guest lecture series and fund annual filmmaker-in-residence schemes. The Film School supports local feature film production and in 2016 the school financed a feature film made by staff and students across all the courses working in partnership with a professional director. The film, 'Wilderness' is due for completion Autumn 2016. Over 180 film school students took up industry work placements opportunities we provided in 2015/16

All practical course curricula is designed/updated in close consultation with industry professionals and training bodies to ensure that S.o.F.T graduates are equipped with relevant professional, intellectual and practical skills required in an constantly changing film and television industry. Employability is central to our mission. 25% of Falmouth graduates work freelance or start their own business. The UK university average is 5.9% (*DLHE survey 2015*). Falmouth is sixth in the UK for graduate employment, with 96.5% employment (*DLHE survey 2015*). We are currently supporting three graduate film start-ups on campus.

Applications for S.o.F.T are at an all time high. A significant area of growth has been from International and EU applicants. Cornwall is a beautiful but economically challenged part of the UK. We therefore target local applicants as part of a wider strategy to boost Cornish regeneration.

3 FINANCING

Sources of Financing by Percentage - stats for year 2014/2015

- Governmental Subsidy (state, municipal, regional, etc.): 12%
- Private Sources (industry, individuals, etc.) EU grants/recharges for services: 3%
- Students' Fees: 77%
- Other (please specify) Interest receivable, research income and other income: 8%

4 DEGREE LEVELS & SPECIALIZATIONS

BA(Hons) Film, BA(Hons) Television & BA(Hons) Animation & Visual Effects:

Film & TV specialisations offered: Documentary, direction, producing, editing, camera, location sound & audio post-production, Studio camera direction, film journalism, sound design and screenwriting.

Animation & VFX specialisations offered: Producer, Director, Scriptwriter, Production/Concept Designer, Character Designer, Storyboard Artist, Technical Director, CG Set Builder, CG Modeller, CG Texture artist, CG Rigger, CG Lighting, CG Rendering, CG Shader Writer, stop Motion Set/Puppet/Props builder, 2D/CG/Stop Motion Animator (Character and/or FX), 2D Assistant Animator, 2D Background Artist, VFX Artist, VFX/Stop Motion, Camera and Lighting, Title Designer.

Language of Studies:	English
Tuition Fees: £9,000 (10,400 Euro approx):	2015-16 full-time UK/EU. £12,000 (13,900 Euro approx.) 2015-16 full-time international.
Number of Applicants for 2015/16 entry was 817 in total (FILM: M 257, F 167. TELEVISION: M 64 M, F 51. ANIMATION: M 126, F 113.)	
Enrolled Students 2015/16:	778 (447 Male/331 Female)
Students Total 2015/16:	778 (447 Male/331 Female)
Projected numbers for Year 1 entry in September 2016:	Film 120, Television 76, Animation/VFX 86.

- Student Admission Criteria & Exams: All students are currently interviewed. There are no formal exams. All practical and theoretical work is assessed continually through individual modules throughout the year by the film school staff. The one exception is those students who opt for AVID certification, which does involve an exam.
- Types of Practical Exercises include short individual and group technical/craft workshop exercises, longer group film projects and academic written work.

MA Film & Television: Documentary, direction, producing, editing, camera, location sound & audio post-production, sound design and screenwriting.

- Language of Studies: English
- Tuition Fees: 2016-17 full-time UK/EU £6,500 (7500 Euro's approx) and 2016-17 full-time international £15,000 (17,400 Euro's approx.)
- Enrolled Students 2015/16: 39 (Male 15/Female 24)
- Students Total 2015/16: 39 (Male 15/Female 24)
- International Students incl. in Total (12)
- Projected numbers for Year 1 entry in September 2016: 26
- Student Admission Criteria & Exams. All students are currently interviewed. There are no formal exams. All practical and theoretical work is assessed continually through individual modules throughout the year by the film school staff. The one exception is those students who opt for AVID certification which, does involve an exam.
- Types of Practical Exercises include short individual and group technical/craft workshop exercises, longer group film projects and academic written work.

5 KEY TEACHING STAFF

Name, Surname: **Christopher Morris**

- Field of Teaching: A BAFTA award winning documentary filmmaker. His work in radio and television encompasses documentary, drama, commercials and party political broadcasts. Recurring themes include childhood, religion and marginalised communities. Since leaving the BBC in 2003, Chris has been working as a freelance documentary director/producer and a story consultant. Recent projects include *Fog of Sex*, a Lottery funded drama/documentary about student sex workers and *Mametz*, a Lottery funded WW1 site-specific play with Owen Sheers and National Theatre Wales. Chris has also established a reputation as an edit consultant and story doctor - working in the edit suite on Gruff Rhys's *American Interior* (2014). For the last seven years he has been working with Yachaywasi Films, a team of international filmmakers on a Sundance Institute funded feature-length documentary *When Two Worlds Collide* winner of the World Cinema Documentary Special Jury Award for Best Debut Feature at the 2016 Sundance Festival. He is currently story/edit advisor on a feature documentary about the life of Frank Sidebottom.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): He has won three BAFTA awards, a Royal Television Society award, the Premios Ondas and prizes at the Berlin, Chicago and Celtic film festivals. In 2009 he won a gold award at the Association for International Broadcasters, for *Children of God*, a BBC World Service radio documentary about child evangelism.
- Website Reference: <http://christophermorrisfilms.co.uk>

Name, Surname: **Jeremy Williams**

- Field of Teaching: BAFTA award-winning television producer/director, Jeremy has worked in broadcast television in the UK for twenty years, producing and directing a range of programmes from current affairs and observational documentaries to history, biography and factual entertainment. His latest film, *On a Knife Edge*, is a feature length documentary that follows the coming-of-age story of a Lakota teenager, George Dull Knife, as he grows up on the Pine Ridge Indian Reservation in South Dakota, one of the poorest districts of the United States. Filmed over the course of five years and set against a background of rising social tension and protest, George learns first-hand what it means to lead a new generation of his people and enter adulthood in a world where the odds are stacked against him. *On a Knife Edge* was financed by Vision Maker Media [\$90,000], the Independent Television Service [\$260,000], the Gucci TriBeCa Documentary Fund [\$15,000], the Nebraska Humanities Council [\$12,000] and the South Dakota Humanities Council [\$3500].
- Website Reference: https://tribecafilminstitute.org/filmmakers/detail/jeremy_williams, <http://www.imdb.com/name/nm1685634/>

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Name, Surname: **Derek Hayes**

- Field of Teaching: BAFTA award-winning director, specialising in animation. His company, Animation City, was one of London's most successful for fourteen years, making commercials for companies like Lego and Carlsberg, Feature film (Including The Great Rock n Roll Swindle) TV graphics, including the BAFTA winning titles for Jeeves and Wooster, and pop videos for the likes of Madonna, Rod Stewart and Elton John. In 1993 Derek became a freelance director and has since directed two short films and two cinema features: The Miracle Maker (2000), was an award winning animated life of Christ and featured the voices of Ralph Fiennes, William Hurt, Julie Christie and Miranda Richardson. Otherworld(2003), with Ioan Gruffydd, Daniel Evans and Philip Madoc mixed animation and live-action to retell a series of ancient Celtic legends of love, magic and war. More recently he has worked with Aardman Animation developing a feature film project, as head of story on a series of children's films and as a consultant and designer on various on-going projects. Derek joined Falmouth University in 2009 and has recently been made a Fellow of the Royal Society of Arts.
- Website Reference: http://www.imdb.com/name/nm0370985/?ref_=fn_al_nm_1

Name, Surname: **Mel Mackie**

- Field of Teaching: Mel has worked in TV Documentaries and Factual programming since 1997. As a graduate of Bournemouth University she went on to London working for Lion TV, Endemol, Century Films and the BBC, including RTS nominated Best Documentary Series *My Crazy Parents* for C4. She moved to Twofour Plymouth in 2005, Producing and Series Producing for BBC, C4, ITV and Sky. While at Twofour she also worked as a Development Producer winning 2 factual series commissions for BBC1. Mel also spent time as a Senior Producer in Twofour Learning, bid-writing, producing doc series for Charity and Education clients. Mel still regularly freelances as an Edit Producer at Twofour, recently cutting the new BBC2 format *Alex Polizzi's For Hire*. Independently Mel is currently developing a 60' documentary for BBCFour about World Music and has won an independent commission from The Community Channel (2 million monthly viewers on freeview). For the documentary series Mel will Series Produce 3 x 45min documentary films in partnership with Barnardos, Directed by MA Falmouth students.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Mel was selected for Mini Meet Market at Sheffield DocFest 2014. Mel has been teaching at Falmouth University since 2009 as Award Leader of MA TV Production and as Senior Lecturer on BA Film and BA Television.

Name, Surname: **Andy Joule**

- Field of Teaching: Andy worked in the animation industry as a freelance director and animator in the UK, the Netherlands and the USA. His background is in stop motion animation working on numerous commercials, title sequences and television series. Among the projects he has been involved with are 'The Koala Brothers', 'Fifi & The Flowertots', 'Brambly Hedge' and the 'League of Gentlemen's 'Apocalypse'.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): An active award-winning film-maker Andy has had his work successfully screened in competition in festivals and galleries all around the world. His current work involves an investigation into whether time-lapse cinematography is a technique of investigation and revelation, a cinematic short-hand, or whether it can be a form of unique cinematography in its entirety. See more at: zonezero.com/temporality/250-andy-joule-projects. Andy is also a member of the Animation Alliance, BAFTA juror, Fellow of the Higher Education Academy and a Fellow of the Royal Society of Arts.
- Website Reference: andyjoulefilms.com

Name, Surname: **Simon Harvey**

- Field of Teaching: Simon is a film director, performer and producer based in Truro, Cornwall. He is the Artistic Director of o-region, a theatre and film production company. His latest film *Brown Willy* (2015) is currently being screened in cinemas across the UK. *Brown Willy* invites the viewer on a voyage of existential contemplation and uproarious comedy as it follows two old school friends as they have a stag do (a party held shortly before a man enters marriage) in Bodmin Moor. "**Brown Willy is Cornwall's answer to Withnail & I**" **The New Statesman**. "**Brown Willy is a beautiful and funny journey**". **UK film review**. The Trailer for *Brown Willy*: <https://www.youtube.com/watch?v=Yc2gVx9eU7E>. The film was part funded by the film school and entirely crewed by students

and graduates from the school. <https://www.facebook.com/brownwillyfilm/>. His work in film includes producing the feature length film *The Midnight Drives* (2007) by writer/director Mark Jenkin and more recently co-producing the award-winning feature film *Weekend Retreat* by Brett Harvey. He has produced and directed the original theatre shows *Laughing Gas* (Darke/Grose) (2005/06) and more recently *One Darke Night* (2011/12). He also produced and performed in *Superstition Mountain* by Carl Grose (2009/10). Simon is also resident Assistant Director for the internationally renowned Kneehigh Theatre. His recent work includes *Steptoe and Son* (National Tour 2012) *Midnight's Pumpkin/The Wild Bride* (Asylum season 2011), *The Red Shoes* (National/International tour), *Hansel and Gretel, Brief Encounter* (UK/American Tour), *Rapunzel and Cymbeline*. Simon has performed in number of Kneehigh shows including *Blast* and *The King of Prussia* (Asylum 2010) and *Wagstaffe the Wind Up Boy* and *Journey to the Centre of the Earth* and the *Kneehigh Rambles* (2012).

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

Name of the Program/Project: **THE CROSS-CHANNEL FILM LAB (2012-ONGOING)**

- Starting Date - End Date
- Partner(s): **Le Groupe Ouest (Plounéour-Trez, Brittany)**
- Short Description of Goals and Results (50 words): An industry focused European collaborative project, led by **Le Groupe Ouest (Plounéour-Trez, Brittany)** bringing screenwriters at the development stage into collaboration with VFX and Stereo 3D specialists. Staff and students from the film school have been active participants from the beginning, hosting the summer development programme in 2014-16.

Name of the Program/Project: **X-CHANNEL INDUSTRY PARTNERS INCLUDE**

- Starting Date - End Date
- Partner(s): A Droite de la Lune, Amak, Bait Studios, BBC Films, Eyes3Shut, Film4, Film Factory, ImageEyes, McGuff, Mikros, Mocaplab, Nvizable, Peanut FX, Rushes, Studio Canal, Tiger X, Vertigo Films, Vision 3, **Le Groupe Ouest, Télécom Bretagne – 3D Fovéa (Brest)** and Zoptic
- Short Description of Goals and Results (50 words)
- Website Reference: <http://crosschannelfilmlab.com>

Name of the Program/Project: **'LIFE UNDER COMMUNISM: EVERYDAY HISTORY IN POLISH DOCUMENTARY FILMS' (2014-2016)**

- Starting Date - End Date
- Partner(s)
- Short Description of Goals and Results (50 words): Senior lecturer Dr Anna Misiak was awarded a £50K Leverhulme research grant to spend a year in the Polish film and television archives researching the portrayal of a nation under communist rule through documentary film and television. This will lead to conference papers and hopefully a book.

Name of the Program/Project: **'FOG OF SEX: STORIES FROM THE FRONT LINE OF STUDENT SEX WORK'**

- Starting Date - End Date: (2013 – ONGOING).
- Partner(s): Christopher Morris, UK Lottery
- Short Description of Goals and Results (50 words): The Student Sex Work Project is a UK Lottery funded collaboration between criminology academics and filmmaker Christopher Morris. The project promotes learning/understanding of student sex workers through the creation of a 60-minute drama/doc. 'Fog of Sex' is currently screening with BBC 3 online and broadcast twice on The Community Channel. *Professor Morris is also part of a new Sexualities Consortium which is an academic collaborative programme connecting academics at Swansea and Falmouth in the UK with sexual health experts at Ghent University in Belgium.*
- Website Reference: <http://www.thestudentsexworkproject.co.uk/>

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **AVID Learning Partner (2014) + Pro Tools Certification (2016)**

- Starting Date - End Date

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- Partner(s)
- Short Description of Goals and Results (50 words): Our technical team provide training on Avid products technical and marketing support, access to the official Avid curriculum, a dedicated program staff, and co-marketing resources to support your implementation of Avid training products.
- Website Reference: <http://www.avid.com/education/find-an-avid-learning-partner>

Name of the Program/Project: **SKILLSET Academy**

- Starting Date - End Date: **(2007 – ongoing)**
- Partner(s)
- Short Description of Goals and Results (50 words): Falmouth was one of the first creative SKILLSET national centres of excellence for film education in the UK, accredited in 2007.
- Website Reference: http://creativeskillset.org/creative_courses/courses/3504_ba_hons_film

Name of the Program/Project: **BFI Academy status**

- Starting Date - End Date: **(2015 – ongoing)**
- Partner(s): S.o.F.T secured BFI Film Academy status, with partners Cornwall Film Festival and Truro College.
- Short Description of Goals and Results (50 words): Open to young people from anywhere in the UK and from any background, the BFI Film Academy offers a real chance for talented 16-19-year-olds to be part of the future film industry.
- Website Reference: <http://cornwallfilmfestival.com/beacon/filmacademy/>

Name of the Program/Project: **Royal Television Society (Devon & Cornwall)**

- Starting Date - End Date: **2015 ongoing**
- Partner(s)
- Short Description of Goals and Results (50 words): The current chair of the RTS (Devon & Cornwall) is our Head of Film Kingsley Marshall. We are lead partners in the RTS student awards (South West)
- Website Reference: <https://rts.org.uk/region/devon-and-cornwall>

Name of the Program/Project:

- Starting Date - End Date
- Partner(s): **Celtic Media Festival**
- Short Description of Goals and Results (50 words): In 2006 Falmouth hosted the Celtic Media Festival with over 250 industry delegates from Ireland, Wales, Scotland and Brittany. All film students were given free passes to the festival.
- Website Reference: <http://www.celticmediafestival.co.uk>

8 SUCCESSFUL GRADUATES

This year we celebrate 50 years of continuous and varied engagement with filmmaking at Falmouth University (1966-2016). Most UK institutions nurtured film practice initially within established photography courses but at Falmouth, film was rooted until the mid 70's within Fine Art. Thus many of our earliest alumni such as Tacida Dean and Ben Rivers continue to work on the borderlands of Film/Art practice.

Name, Surname: **Ben Rivers**

- Field of Study: Studied at Falmouth School of Art in the early 1990s, working with Super 8 film. Working with hadprocessed 16mm film, his practice as a filmmaker treads a line between documentary and fiction. Often following and filming people who have in some way separated themselves from society, the raw film footage provides Rivers with a starting point for creating oblique narratives, imagining alternative existences in marginal worlds. To celebrate 50 years of filmmaking at Falmouth, Ben returned to Falmouth this year to deliver a talk on his work to film and fine art students.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): He is the recipient of numerous prizes, most recently in 2011 the FIPRESCI International Critics Prize, 68th Venice Film Festival for his first feature film *Two Years At Sea* and the Baloise Art Prize, Art Basel 42. He was shortlisted for the Jarman Award 2010/2012 and the Paul Hamlyn Foundation Award for Artists in 2010. He has exhibited widely, both nationally and internationally. Artist-in-focus screenings and retrospectives at festivals include Courtisane Festival; Pesaro International Film Festival; London Film Festival; Tirana Film Festival; Punto de Vista, Pamplona; Indielisboa and Milan Film Festival.

- Website Reference (if applicable): <http://www.imdb.com/name/nm4234237/> <http://www.benrivers.com>

Name, Surname: **Toby Haynes**

- Field of Study: Falmouth alumni and Honorary Fellow of the School of Film & Television is a film and television director. Currently working on a new feature film version of OLIVER by Charles Dickens. Last year he directed and exec produced all seven parts of an adaptation of the acclaimed novel by Susanna Clarke, *'Jonathan Strange and Mr Norrell'* (Cuba Pictures and BBC 2014). Other work: The Musketeers (opening feature episode - BBC 2014). Sherlock (Series 2 – final episode. BBC 2010). The audacious finale to Sherlock Series 2, The Reichenbach Fall, which ignited a media frenzy around Sherlock's apparent death plunge. In his review of the episode Andrew Billen of The Times wrote, "This detective story so transcended its genre, it should be considered alongside British TV drama's highest achievements." Being Human (BBC 2009) Further credits include Wallander Series 3 starring Kenneth Branagh, Five Days II for BBC1 starring Surrane Jones and David Morrissey and the series 5 finale of Doctor Who, followed by the one-off special A Christmas Carol starring Michael Gambon. Toby also opened Season 6 with The Impossible Astronaut and The Day of the Moon, co-produced with BBC America.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): The Series 5 finale The Pandorica Opens/The Big Bang won the 2011 Hugo Award for Best Dramatic Presentation (Short Form).
- Website Reference (if applicable): http://www.imdb.com/name/nm1595284/?ref=fn_al_nm_1

Name, Surname: **Jessica Symons**

- Field of Study: Jessica is Head of Children's TV at Channel 5, with an overall responsibility for the channel's acclaimed preschool strand. Current responsibilities include developing, commissioning and acquiring programming as well as overseeing in-house production and scheduling the Milkshake strand. I also have overall editorial and production responsibility for the Milkshake Live theatre show as well as on-line exploitation, DVD, CD and other ancillary products. She joined Channel 5 in 2006 and previously held the position of Commissioning Editor of Children's Programmes. While at Channel 5 she has produced and directed in-house productions including a Royal Television Society nominated multi-camera studio show.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): <https://www.linkedin.com/in/jessica-symons-71685217>

Name, Surname: **Dennis Lowe**

- Field of Study: optical and special effects supervisor). After graduating from Falmouth in 1971, Dennis was one of the first cohort of emerging British filmmakers to go to The National Film & Television School. He then entered the film industry as an optical and special effects assistant. Special FX assistant: Alien (1978), The Empire Strikes Back (1979), Optical FX director: The Never Ending Story (1982), Legend (1984), Aliens (1986), Visual FX consultant: Sense and Sensibility (1995), Visual FX supervisor: First Knight (1995), The English Patient (1996), Oliver Twist (1999), The Talented Mr Ripley (1999), Cold Mountain (2002), Perfume (2006)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): <http://www.zen171398.zen.co.uk/Biography.html>

Name, Surname: **Nick Harrop**

- Field of Study: Primarily a character animator/ animation director, but with extensive skills as a storyboard artist and character designer. Nick has a wealth of experience in the animation industry, working on everything from Hollywood feature films to web cartoons. Expert at animating in most programs both 3D and 2D digital. Recently he has been working as Series Director on the second season of hit preschool CGI series "Chuggington" for BBC. This involved storyboard revisions, working closely with editors. Writing animation briefs. Designing characters and testing rigs. Reviewing layouts and animation and animating trickier shots. All of which was carried out liaising with the service studio in China. Previous to this he did a very similar job on "Jungle Junction" – 40x11mins for Disney, running the animation department directly in London. He also has lots of experience organising and running large departments of animators, riggers, and scene planners.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): <http://nickharrop.co.uk>, IMDB: <http://www.imdb.com/name/nm1666604/>

Name, Surname: **Pete Fowler**

- Field of Study: is an artist, animator and "monster creator" inspired by animals, music, folklore, myths, psychedelia and super nature. He has also worked on a number of other projects in the UK and Japan, such as television advertisements (Kia Picanto). He is perhaps best known for his artwork and animations for the Welsh band, Super Furry Animals and his Monsterism imagery and films. The majority of Fowler's artwork is made in a postmodern cartoon style and often revolves around a central narrative and features a recurring set of characters. The "monsters" Fowler creates all reside on "Monsterism Island". Pete is also one half of the cosmic deckshoegaze Seahawks who have released extensively on vinyl, CD and download since 2010 and have remixed a variety of bands as well as regularly DJing. His work has heart, passion, humour and showcases a dazzling imagination – a little like his conversation, as we were lucky enough to discover when we interviewed him recently. He recently collaborated with Gruff Rhys from the Super Furry Animals, producing animated sequences for the ie ie productions documentary-feature film release 'American Interior' (SODA, 2015).
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference (if applicable): https://en.wikipedia.org/wiki/Pete_Fowler

RECENT GRADUATES:

Name, Surname: **Lucille Sutherland**

- Field of Study: Lucille graduated from the film course at Falmouth in 2011 and now works as a development assistant at Warp Films, the BAFTA-winning independent British production company responsible for groundbreaking films like This is England (2006), Four Lions (2010), Submarine (2010) and Tyrannosaur (2011). "I live, eat and breathe film, so being on the course surrounded by likeminded people was great. I made sure I was part of any production going on, to get as much experience as possible. Through the course I learned about screenwriting, journalism, film analysis and criticism; all things that I go back to everyday at work. When Mary Burke (senior producer at Warp Films) gave a guest lecture at Falmouth, I made myself a goal that by 30 I would work for Warp. Shortly after, the University College sorted me out with an internship there and I got to help on a TV pilot for them. I followed that with a second internship and a couple of weeks paid work, before being offered a full-time job."

Name, Surname: **Charlotte Wadsworth**

- Field of Study: BA(Hons) Digital Animation* In Charlotte's third year at Falmouth she was given an industry mentor and as a result secured a five-week internship at animation company, Spider Eye. When it finished she was offered a position as a production coordinator. She is now assistant producer at Spider Eye, working on Horrid Henry for CITV and Jungle Junction for Disney, which is shown internationally. *Now BA(Hons) Animation & Visual Effects

Name, Surname: **Ben Young**

- Field of Study: Composer/VFX artist. After leaving Falmouth Ben worked for a company called Outlook, "I undertook editing jobs for companies such as Honda, L'Oreal and Garnier Maybelline. In 2009 I moved to London to become a VFX Artist at Unit Post Production where I completed various editing, motion graphics, 3D and compositing work on a series of commercials for clients including Sega, Red Cross and Barry M. In 2010 I left to join Neon where I mainly specialise in Cinema 4D 3D work and Nuke compositing for various commercials, including the current Sky 'Better Effect' campaign and the award-winning promo for National Geographic's 9/11 anniversary programme series. In my spare time I also work on various music videos and self-initiated projects as both on-set VFX Supervisor and VFX Artist."
- Website Reference (if applicable): <http://benyoungcv.tumblr.com>

Name, Surname: **Josh Bainbridge**

- Field of Study: After graduating from the BA Animation course in 2015, he is currently working at Framstore as a shader writer. Josh became interested in shader programming when he was at Falmouth and was encouraged to pursue this writing code to create CG imagery at a cellular level, the idea being to create the image from the inside out purely through code, no visual or artistic input.

9 LINK TO STUDENTS FILMS

<https://vimeo.com/filmandtvmfalmouth>

GENERAL ASSEMBLY 2

Candidate Members Presentations

Moderator: Stanislav Semerdjiev

Lietuvos Muzikos ir Teatro Akademija (LMTA), Vilnius, LITHUANIA



Giedre Kabasinskiene

Giedre Kabasinskiene works at the Office of International Relations of Lithuanian Academy of Music and Theatre (LMTA) since 2011. Her main activity is related with development of the international strategy of the Theatre and Film Faculty and LMTA's promotion at international level. She is one of the co-organizers of LMTA biannual conference "Music and Sound Design in Film/ New Media". Previously she was Director of the EU program "Vilnius - European Capital of Culture'2009" (2006-2007); Jury member at the international festivals "Jeux de la Francophonie", Nice, France (2013), Beirut, Lebanon (2009), Niamey, Niger (2005); and Lithuanian Culture Attaché in France (1998-2002).

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): Kino ir TV katedra
- Complete Name of the Film/TV/Media School (in English language): Film and TV Department
- Name of the Umbrella Institution (in case there is such - in original language): Lietuvos muzikos ir teatro akademija (LMTA)
- Name of the Umbrella Institution (in case there is such - in English language): Lithuanian Academy of Music and Theatre (LMTA)
- Foundation of the Film/TV/Media School: Film and TV Department - 1993 (LMTA - 1933)

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- Year of Receiving State Accreditation of LMTA: LMTA in 2013 (for 6 years) Years of Receiving Accreditation of the Film/TV/Media School programmes <http://lmta.lt/en/-evaluation-and-accreditation-of-current-study-programmes-of-lamt>
- Institution/Agency (-ies) that Awarded the State Accreditation: All programmes and LMTA institution are accredited by SKVC – Centre for Quality Assessment in Higher Education <http://www.skvc.lt/default/en/>
- Position/Name of the Head of the Film/TV/Media School: Head of Film and TV Department, Prof. Janina Lapinskaitė; Rector of LMTA, Prof. Zbignevas Ibelgaupas
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: Film and TV Department: Kosciuškos g. 12, Vilnius, Lithuania, LT-01100; LMTA: Gedimino pr. 42, Vilnius, Lithuania, LT-01110
- CILECT Contact Person(s): Giedrė Kabašinskienė, International Projects Coordinator
- E-mail(s), Telephone(s), Fax(es): Website <http://filmtv.lmta.lt/>; www.LMTA.lt
- E-mail. giedre.kabasinskiene@lmta.lt; Telephone(s) +370 5 212 4560, +370 614 04139

2 MISSION & STRATEGY

The Film and TV Department, which is generally called the National Film School was founded by the legendary documentary film director Henrikas Šablevičius whom students and colleagues called by the nickname Šoblė (*Shoble*). At the core of the School's philosophy are Šablevičius' personal values: professionalism, strong and vital artistic ideas, respect for tradition, ability to express ideas in an exceptionally unique way and, to quote the great master, "to move forward without stopping at unnecessary and passing things". Film and TV Department slogan is *TRADITION MEETS CREATIVITY & INNOVATION*.

The complexity is at the heart of the Film studies. Therefore, a cluster of study programmes such as **directing, cinematography, screenwriting, sound directing, film management, film studies** (theory) and **acting** are offered at the same time and the same study cycle. Multidisciplinary is a characteristic feature that distinguishes the film and TV studies within the academic scope of the Academy. Students and teachers of the School cooperate with colleagues representing other art disciplines including music composition and performance, dance and drama. This continuous interaction naturally generates new and innovative ideas.

Students are encouraged to build stronger international profiles and personal networks, to develop intercultural skills by taking one semester or at least two months studying or training abroad as interns. A wide range of opportunities such as the Erasmus and Nordplus student exchange programmes are available for everyone, scholarships are offered. Students can take part in a number of events participating in many international film festivals such as the Saint Sebastian Film Festival (students' program), Amsterdam Film Festival, Visegrad Film Forum, the Tbilisi International Student Film Festival Amirani, International Film Festival Riga Short, and many others, including the international **Šoblės Film Festival** held by and at the Academy or by attending the intensive annual international summer campus Summer Media Studio.

3 FINANCING

- Public Subsidy (state, municipal, foundations, associations, etc.): **78.63 % of the total LMTA budget (2015)**
- Non-Governmental Sources (public institutions, foundations, associations): **6.01 %**
- Private Sources (industry, individuals, etc.): **0.21 %**
- Students' Fees: **6,15 % (2015)**
- Other: Rentals of Premises/Facilities/Equipment/Services: **9 %**

4 DEGREE LEVELS & SPECIALIZATIONS

Film and TV studies are offered at all three study cycles. **Bachelor's studies** (4 years, 240 ECTS) aim at developing students' artistic abilities and collaboration skills. **Master's studies** (2 years, 120 ECTS) are research-based and artistically oriented. **Doctoral studies** (qualification: Doctor of Arts, 4 years, 240 ECTS) are designed for emerging artists. Studies include artistic and research project (paper) related to artistic work. There is a reasonable balance of theory and practice.

Bachelor studies in Film: Film Directing, Cinematography, Sound Directing, and Screenwriting. Related programmes: **Art Management** (specialization: Film Management), **Composition** (specialization: Applied Composition), **History and Criticism of Performing and Film Arts** (specialization: Film). Average - **18 academic contact hours / week.**

Master studies in Film: Film Directing, Cinematography, and Sound Directing. Related programme: **Composition** (specialization: Digital Technologies)

Average – 10 academic contact hours

Artistic Doctorate: Theatre and Film

Doctoral studies in Theatre and Film include at least 40 ECTS of selected specialization studies (Film), at least 80 ECTS of artistic-creative practice, and 80 ECTS of artistic research. Total: 240 ECTS.

- **Language of Studies:** Courses are taught in Lithuanian. There are also courses available in English for Erasmus mobility exchange students. With more than three foreign degree students enrolled, courses could be available in English or Russian languages.
- **Tuition Fees for Residents/Non-Residents (in EURO):** First cycle, Bachelor tuition fee per academic year is **€3256 (Film directing, Cinematography, Screenwriting), €5313 (Sound directing)**; Second cycle, Master's tuition fee per academic year **€4250 (Film directing, Cinematography, Screenwriting); €6307 (Sound directing)**; Third cycle, Doctoral studies fee per academic year **€8250.**
- **Number of Applicants in the Current School Year (Male/Female) Film and TV Department (Directing, cinematography, screenwriting, sound directing)**

101 (Female - 36, Male - 65) (2016)

Enrolled Students in the Current School Year **(Male/Female)**

46 (Female - 14, Male - 32) (2016)

Students Total in the Current School Year **(Male/Female)**

119 (78 bachelor, 41 master students), 70 male, 49 female students (2015)

2 Artistic doctorate students in Film (Female -1, Male -1) (2016)

- **Student Admission Criteria & Exams**

Bachelor:

Since 2012 biannual admission to all four Film study programmes in parallel have been organised, recruiting students and organising the process of studies in a way which would allow students of different programmes to have as many joint assignments as possible.

The admission process at the Bachelor's **(Film Directing, Cinematography)** level to the programmes is currently managed as a national scheme, in recruiting during entrance exams successful applicants who are motivated and suited to the demands of the selected study programme and specialization. All applicants must demonstrate and prove their readiness and motivation. In this case applicants should present a short film or a documentary that reveals their cinematic talents.

The Sound Design programme at the Lithuanian Academy of Music and Theatre has specialized requirements for admission: the suitability of candidates is examined during an entrance examination, which includes a test on specialized knowledge and an interview on topics related to the chosen study programme. The test consists of four parts: music history and theory, the musical ear, probing the ability of the candidate to differentiate between music intervals, instruments and sounds, analysis of sound

recordings and development of a sound scenario according to a specified part of a film.

BA Screenwriting admission to this study programme is organized every second year, a year between the admission of Film directors, Cinematographers, Sound Designers. The recruitment of the students includes interviews and testing of their writing skills.

Master:

Admission to the MA programme of **Film Directing and Cinematography** is biennial.

Persons holding a bachelor's degree in art studies, the humanities or social sciences may apply. The study programmes have specialized requirements for admission and suitability of candidates is examined during an entrance examination. The admission examination of the study programme is comprised of an examination and a creative piece of writing on issues of a selected study programme. The candidate submits to the panel his/her digital video or film projects (short feature or documentary film, TV outline or other works corresponding to these forms of dramaturgy) of 15-30 minutes duration. During assessment future students' directorial and cinematographic abilities of creating digital video and film projects of the mentioned dramaturgy forms are evaluated. The assessment of creative writing – a short essay on topics relevant to the selected specialization – includes students' ability to think critically in the context of the chosen study field.

Biennial admission to **Sound directing** programme is based on examinations and practical work. A piece of creative writing on one of the selected topics and artistic work such as a recording paired with a competitive score. This method enables the staff of LMTA sound directing to judge the applicant's talent and relevancy to the requirements of the programme. Stakeholders (film industry representatives) are part of admission committees and they are also involved in the teaching process.

Assessment criteria:

BA and MA Film programmes students are assessed according to a ten-point criteria-based system (consistent with the recommendations of the Ministry of Education and Science and in line with the Study Regulations of the Academy).

Since 2010, the Lithuanian Music and Theatre Academy has been training **Doctors of Art in Music**, and in **Theatre and Cinema**. The purpose of the artistic doctorate is to train artistic researchers who combine artistic creation and research, enrich their area of art with valuable insights and new knowledge based on their artistic maturity and research skills and are involved in the publicity of art. The person who acquires the doctoral degree in arts is ready for an artist's career, has research and integrated artistic competences. To be eligible for doctoral studies, persons must hold a qualifying master's degree or have an equivalent higher university education acquired after the completion of studies in the relevant art field, have professional maturity, high artistic achievements, original creative position, critical thinking, understanding of the relevant art field, wide area of thought and be able to generate and reasonably formulate ideas orally and in writing. An applicant takes part in the entrance competition which consists of two parts: creative/performance presentation and presentation of the art project to be prepared as well as the submission of its description and an interview.

— **Types of Practical Exercises**

Total Practical Work Obligations per Student through the Education Period (in HOURS)

Bachelor 15 ECTS (400–450 hours)

Master 15 ECTS (400–450 hours)

Film studies **are very practice-based**; therefore, a number of subjects related to specialization include integrated practice.

— **Student Graduation Obligations**

BA student's graduation obligations consist of the production of a short movie: fiction or documentary. A film team is created for this purpose; the team is formed from different studies fields: film directing, cinematography, sound design and art management. Each student participates in the production of the film demonstrating his/her competences gained during the years of study. Screenwriting program students need to create a full length film scenario.

MA Filmmaking degree offers Directing Fiction, Producing, Screen Documentary, Cinematography and Editing knowledge alongside Sound Recording and Design, consolidate skills needed in film and television, developing storytelling abilities through targeted workshops and their application in practical filmmaking projects. Students of the MA degree work on short or full length films and documentaries and write theses based on practical experience and achievements.

During doctoral studies, a student must prepare and defend an art project consisting of equal creative and research parts. The topics of these parts of the art project must be interrelated. The creative part of an art project consists of the works of art created, performed, and publicly presented during doctoral studies. Their totality must demonstrate the professional improvement, artistic style and creative maturity of the doctoral student.

The research part of an art project provides a summary of the research carried out by the doctoral student during doctoral studies. The research must demonstrate the skills of methodological research work, ability to independently interpret and argue the relevant problems of artistic and cultural processes.

5 KEY TEACHING STAFF

Name, Surname:

Prof. **Janina Lapinskaitė**, Head of Film and TV Department

- Field of Teaching: Film and TV Directing disciplines
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Janina Lapinskaitė is a graduate of LMTA in film directing, known as a director, actress, and screenwriter. Awards: Documentaries **From the Life of the Ants** – the Golden Palm Award in Baro (Yugoslavia), a prize at the Monte Carlo artistic documentary festival; **From the Life of Elves** – the Grand Prix at the Monte Carlo artistic documentary festival, a special prize at the Monte Carlo artistic documentary festival, the Grand Prix at Berlin festival, a prize at the Bornholm (Denmark) film festival, Silver Palm Award at the Baro Film festival; **Venus with a Cat** – a prize at the Yekaterinburg Film festival for the best directing; a special prize at the Soloniki (Greece) festival, screened by ARTE; **Venecijus' Life and the Death of Caesar** – Press Prize Flahertiana International Festival of the New Documentary Cinema, Perm (Russia 2002); Television Prize at the Avanca International Film Festival (Portugal); Best Baltic Film at the Arsenal International film Forum, Riga, Latvia. Feature films: **The Land of Glass** award for the best directing at the Tamil Nadu film festival (India). Received the Order for Merit to the Lithuanian Republic: the Knights' Cross of the Lithuanian Grand Duke Gediminas (2004)
- Website Reference http://www.lfc.lt/en/Page=PersonList&ID=523&PersonType=Director&C=https://fr.wikipedia.org/wiki/Janina_Lapinskait%C4%97
<http://www.imdb.com/name/nm1572930/>

Name, Surname: Prof. **Audrius Stonys** – film director and producer.

- Field of Teaching: Film and TV Directing disciplines
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): A. Stonys is a member of the European Documentary Network and European Film Academy. He made 14 films as an independent filmmaker and producer. His films received more than 20 international film awards. Among them the Public Prize in Nyon, Grand Prix in Split, prizes in Bornholm, Neu Brandenburg, Bilbao, Florence, Oberhausen and San Francisco. In 1992 the film **Earth of the Blind** received the European Film Academy award FELIX as the Best European Documentary film of the Year. 2004–2005 Documentary teacher at the European Film College, Denmark. Master classes in Barcelona, Tokyo, Berkeley, Stanford, and Belgrade
- Website Reference: <http://www.lfc.lt/en/ Page=PersonList&ID=534& PersonType=Director&C=>

Name, Surname: Prof. **Algimantas Puipa** – film director

- Field of Teaching: Film and TV Directing disciplines

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- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Graduated from Moscow Institute of Cinematography (VGIC). With more than 70,000 admissions, his film **Whisper of Sin** was a success in Lithuania. Other successful films are **Forest of the Gods** and **Elze's Life** and recently **Garden Eden**.
- Website Reference: <http://www.lfc.lt/en/Page=PersonList&ID=599 &PersonType=Director&C=>
- Name, Surname: **Arūnas Matelis** - film director
- Field of Teaching: Graduated from LMTA, member of Programme Committee (film and TV directing, Cinematography), member of the European Film Academy, director of the Lithuanian Film Production Company Nominum.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Directors Guild of America Award for Outstanding Directorial Achievement in Documentary, Golden Dove at the Leipzig International Documentary Film Festival, Silver Wolf at IDFA / International Documentary Film Festival Amsterdam, European Film Academy nomination for the Best Documentary of the Year Special Prize at AFI Docs (formerly SilverDocs) (USA), Main Prize at the international short film festival Oberhausen (Germany), First prize at the international Madrid documentary festival Documenta Madrid Big Stamp award at Zagreb Dox (Croatia), Spirit Award at Brooklyn Film Festival (USA), Grand Prix and Special Prize at Pärnu International Film Festival (Estonia). National Arts and Culture Award Cross of the Knight of the Order of the Grand Duke of Lithuania Gediminas, World Intellectual Property Organization's (WIPO) Gold Medal for Creativity. A. Matelis is one of the recipients of the **Lithuanian National Prize** of 2005. Awards: for the Best Documentary - **Directors Guild of America Awards 2006**, the feature documentary film **Before Flying Back to the Earth**.
- Website Reference: <http://arunasmatelis.com/> https://en.wikipedia.org/wiki/Ar%C5%ABnas_Matelis

Name, Surname: **Assoc. Prof. Ramūnas Greičius**

- Field of Teaching: cinematography
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): DOP and consultant at Cinevera; member of the Czech Cinematographers Guild and Lithuanian Cinematographers Guild. Awards: National Silver Crane award (2012) – the best DOP in the film Tadas Blinda. Pradžia, National Cinematography Association's award for the best DOP of 2011. Award by Czech Cinematographers Guild (2008) for the best DOP of the year. The Czech Lion Award (2008) for the cinematography of the film Paslaptys (Tajnosti); Special price at the Anapa film festival KINOSOK, for the film Baltos dėmės mėlųname.
- Website Reference: <http://zivotopis.osobnosti.cz/ramunas-greicius.php>
<http://www.imdb.com/name/nm0340023/>
<https://vimeo.com/album/184057>

Name, Surname: **Lecturer Saulius Urbanavičius**

- Field of Teaching: sound directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): S. Urbanavičius graduated from LMTA in sound directing. He has worked on major Lithuanian films for more than 10 years.
- Website Reference: <http://www.lfc.lt/en/ Page=PersonList&ID=1090 &PersonType=SoundDesigner&C=>

Each year LMTA organises conference and workshops for students with professionals from the field. In 2016, LMTA hosted workshops by sound designer and mixer **Christopher Newman** (USA) <http://www.imdb.com/name/nm0628039/> or documentary film directing workshops by **Sergey Loznitsa** (Ukraine/Germany) <http://www.imdb.com/name/nm0523665/>

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

- Name of the Program/Project: **Summer Media Studio (SMS)**
- Short Description of Goals and Results (50 words): Summer Media Studio (SMS) in 2016 has been organised for the 18th time as an annual workshop for film schools and young film professionals held at a facility in the Curonian Spit, Lithuania. During the workshops participants learn from world known professionals on a selected topic.
- Website Reference: <http://summermediastudio.lt/2016/>
- Name of the Program/Project: 1st International Conference and Workshop “Music and Sound Design in Film/New Media”
- Short Description of Goals and Results (50 words): Students and teachers developed their skills participating in one of the most successful LMTA event – 1st International Conference and Workshop “Music and Sound Design in Film/New Media” , which is going to be made biannual.
- Website Reference: <http://filmsoundmedia.lmta.lt/>

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **Audiovisual Arts Industry Incubator**

- Partner(s): **Lithuanian Film Studio, Lithuanian Academy of Music and Theatre and Vilnius Academy of Arts**
- Short Description of Goals and Results (50 words): Established in Vilnius in 2009 by three leaders of the Lithuanian cinema education and audio-visual industry – the Lithuanian Film Studio, Lithuanian Academy of Music and Theatre and Vilnius Academy of Arts with the aim to help young representatives from the industry gain deeper practical knowledge in the field of professional cinema. AMII has modern specialized premises, newest filming equipment, video and sound postproduction stations, sound recording studios, conference and screening halls. The LMTA Music Innovation Studies Centre established in 2010 integrates digital music technology and spatial sound distribution synergies between art, science and education in the sound sphere. The Music Innovation centre stimulates high standard achievements in music field and helps LMTA students to work on their projects.
- Website Reference: <http://www.amiincubator.com/en>

Name of the Program/Project: **Cinevera**

- Short Description of Goals and Results (50 words): The company was founded in 1998 and provides professional Gaffers and Key Grips having experience in full length international movies services. **Cinevera** is a professional team of light and grip specialists. Partnership relations with companies in Lithuania, Latvia, Poland and the Czech Republic warrants good quality services to king-size, nonstandard and urgent projects. Cinevera has been a major LMTA partner since 2000 and helps students with practical works realisation. The largest part of film production at LMTA receives a substantive funding from Cinevera.
- Website Reference: <http://cinevera.lt/?page=about&category=history&LNG=en>

Name of the Program/Project: **Arclight**

- Short Description of Goals and Results (50 words): Arclight is a team providing service for film, TV, advertising and commercial productions. The company has a large lighting and grip equipment fleet, consisting of the world-known brands that enable providing top services for multiple projects at the same time. Arclight is a LMTA partner for the realisation of students' practical works. LMTA works with Arclight each year on a basis of procurement.
- Website Reference: <http://www.arclight.lt/en/about-us>

Name of the Program/Project: **Audiovisual authors and producers rights association AVAKA**

- Short Description of Goals and Results (50 words): AVAKA was founded in 2008 and since then AVAKA has been administrating audiovisual authors and producers rights for retransmission of their rights via cable operators network and 'blank tape levy'. AVAKA cooperates with other organizations in Lithuania and abroad in the authors' rights administration area. The Lithuanian Academy of Music and Theatre has been AVAKA's partner since 2016.
- Website Reference: <http://www.avaka.lt/en>

8 SUCCESSFUL GRADUATES

Among successful graduates there are LMTA lecturers, such as Prof. **Audrius Stonys**, Prof. **Janina Lapinskaitė**, Lectr. **Saulius Urbanavičius**, **Arūnas Matelis** (See information **Key Teaching Staff**). Below you will find other successful graduates known on national and international level:

Name, Surname: **Narvydas Naujalis**

- Field of Study: Narvydas Naujalis (1987) after graduating from LMTA in cinematography is successfully working on personal and commercial films in Lithuania and abroad.
- Website Reference (if applicable): <http://ceppure.tumblr.com/> <http://www.imdb.com/name/nm4066803/>

Name, Surname: **Audrius Kemežys**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): **Audrius Kemežys** (1973) is a successful cinematographer who worked with such directors as Šarūnas Bartas. At the international film festival La Cabina in Valencia, Spain, he was awarded as the best cinematographer for film Balcony.
- Website Reference (if applicable): <http://www.imdb.com/name/nm1994701/>

Name, Surname: **Marat Sargsyan**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): **Marat Sargsyan** was born in 1978 in Kirokovan, Armenia. He finished his bachelor's studies of Film directing at LMTA with a 25 min movie called Lernevan. The movie won the award of "best picture" at the Vilnius short films festival in 2009.
- Website Reference (if applicable): <http://www.imdb.com/name/nm5382471/>

Name, Surname: **Eitvydas Doškus**

- Field of Study: graduate of cinematography; currently working in features, documentary
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Eitvydas Doškus currently is working on short movies in Lithuania and abroad. He was awarded at the Kinošok festival (Anapa) for the movie Peace To Us In Our Dreams, and was nominated for first prize of Aleksandr Kniažinskis prize as best cinematographer.
- Website Reference (if applicable): <http://edoskus.tumblr.com/>

Name, Surname: **Ignas Jonynas**

- Field of Study: Lithuanian film and theatre director
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): **His movie Gambler was awarded six prizes in nominations for the Silver Crane.**
- Website Reference (if applicable): <http://www.ignasjonynas.com/>; <http://www.imdb.com/name/nm2061225/>

Name, Surname: **Kristijonas Vildžiūnas**

- Field of Study: film directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Kristijonas Vildžiūnas (1970) graduated from LMTA, where he studied film directing. His first feature film The

Lease premiered at 59 Mostra internazionale d'arte cinematografica, Controcorrente competition in 2002 in Venice. His second feature You are I premiered in Cannes, official selection Un certain regard in 2006. The third feature Back to Your Arms won eight Lithuanian Film Academy Awards Silver Crane 2011 and was Lithuania's foreign-language Oscar submission in 2011.

- Website Reference (if applicable): <http://www.imdb.com/name/nm1253633/>

9 LINK TO STUDENTS' FILMS

<https://www.youtube.com/watch?v=UAd1prn0xqA>

<https://drive.google.com/open?id=0B8sd6xv9w4gUb1JUVmtSbk1tR2s>

Nanyang Technological University (NTU), Singapore, SINGAPORE



Ben Shedd

Ben Alvin Shedd is Professor, Digital Filmmaking at the School of Art, Design and Media, Nanyang Technological University, Singapore. He has taught film and video production, producing, and immersive media at seven colleges and universities including his alma mater, the University of Southern California's School of Cinematic Arts, and the California Institute of the Arts, Art Center College of Design, the University of New Mexico, Princeton University, and Boise State University. In parallel with University teaching, Ben has directed and produced 33 films and videos, including 3 IMAX movies. Ben shares a 1974 Peabody Award for the PBS NOVA science series and the 1978 Academy Award for Best Documentary Short Subject for The Flight of the Gossamer Condor, about history's first successful human-powered airplane. His research Exploding the Frame develops foundational aesthetic theory for creating giant screen and immersive media.

The application includes the **School of Art, Design & Media (ADM)** and the **Wee Kim Wee School of Communication & Information (WKWSCI)**.

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): School of Art, Design and Media (ADM)
- Name of the Umbrella Institution (in case there is such - in original language): College of Humanities Arts and Social Sciences (HASS), Nanyang Technological University (NTU)
- Year of Foundation of the Film/TV/Media School: 2005
- Year of Receiving State Accreditation for the Film/TV/Media School: 2005
- Institution/Agency (-ies) Who Awarded the State Accreditation: Ministry of Education, Singapore Government

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- Position/Name of the Head of the Film/TV/Media School: Professor Vibeke Sorensen
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: Nanyang Technological University, School of Art, Design & Media, 81 Nanyang Drive, Singapore 637458
- CILECT Contact Person(s): Professor Ben Shedd. bshedd@ntu.edu.sg
- E-mail(s), Telephone(s), Fax(es), Website: +65 6514 8374, Fax: +65 6795 3140 Mobile +65 9054 9048; www.adm.ntu.edu.sg
- Complete Name of the Film/TV/Media School (in original language): Wee Kim Wee School of Communication and Information (WKWSCI), College of Humanities Arts and Social Sciences (HASS), Nanyang Technological University (NTU)
- Year of Foundation of the Film/TV/Media School
- Year of Receiving State Accreditation for the Film/TV/Media School: 1992
- Institution/Agency (-ies) Who Awarded the State Accreditation: Singapore Government and Ministry of Education
- Position/Name of the Head of the Film/TV/Media School: Professor Charles T. Salmon
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: Nanyang Technological University, Wee Kim Wee School of Communication and Information 31 Nanyang Link, Building, Singapore 637718
- CILECT Contact Person(s): Dr. Kym Campbell
- E-mail(s), Telephone(s), Fax(es), Website: Kcampbell@ntu.edu.sg, +65 6790 4184, Fax: +65 6792 7526, www.wkwsci.ntu.edu.sg

2 MISSION & STRATEGY

Nanyang Technological University's two Schools – the School of Art, Design and Media (ADM) and the Wee Kim Wee School of Communication and Information (WKWSCI) provide world class education in Digital Filmmaking, Digital Animation, Journalism and Television Production, and Communication Studies. Young and research-intensive, Nanyang Technological University (NTU Singapore) is ranked 13th globally. It is also placed 1st amongst the world's best young universities.

WKWSCI students are trailblazers and innovators in the rapidly evolving communication landscape. WKWSCI, now in its 24th year, is the place in Singapore to get a comprehensive and full-fledged curriculum in Communication Studies, and to graduate with a strong balance of traditional and new media skills. WKWSCI offers a blend of theory and practice which prepares students to be independent, creative and critical thinkers for a successful career in the communication industry.

WKWSCI students become leaders in journalism, web design, public relations, advertising, film, and social media. WKWSCI courses, led by top-notch faculty, feature new and cutting-edge technologies and professional-quality production studios, producing a learning environment that is first class. International recruitment of academic and professional faculty, state-of-the-art communication laboratories, and global institutional affiliations ensure that the School remains a world-class Centre of Excellence.

WKWSCI provides generous funding for students and create many overseas opportunities to maximize their learning potential. WKWSCI students distinguish themselves with awards in international competitions and national acclaim for their Final Year Projects.

ADM, which celebrated its 10th Anniversary in 2015, provides students with advanced training in the fundamental aspects of Digital Filmmaking and Digital Animation through a four-year curriculum (including a Foundation year), whilst guiding students towards higher levels of creative excellence and rigour in form and content.

Digital Filmmaking and Animation students at ADM are immersed in an interdisciplinary School with other majors in Visual Communication, Photography and Digital Imaging, Product Design, and Interactive Media, with international faculty in all areas.

Digital Filmmaking and Animation Areas collaborate on student productions, providing the mix of aesthetics and experience to match the growing world industry of Digital Production, from Pre-Visualization to Live Action to Green Screen and Motion Capture production to Post Digital VFX, Sound Design, and Digital Color. This knowledge is applied and expanded to Dramatic Filmmaking, Documentary Production, Digital Animation, Stop Motion Animation, and Virtual Reality/360 productions, plus 16mm Film Production.

ADM Alumni have key positions in major media organisations within Singapore's media industry and beyond, and many form their own production companies. Short films and Animations have won awards and been screened at festivals internationally.

3 FINANCING

- Public Subsidy (state, municipal, foundations, associations, etc.): Grants from Singapore Ministries 46%, Grants from Non-Ministries (except research grants) 2%, Research Grants from Ministries and Non-Ministries 17%
- Students' Fees: 18%
- Other: Rental Income 3%, Other Income 14%

4 DEGREE LEVELS & SPECIALIZATIONS

WKWSCI Basic Degree Areas – BA, MA, PhD levels

- Bachelor of Communication Studies (Honours) with a second major in Business
- Bachelor of Arts with a choice to pursue one of two combinations
 - Economics and Media Analytics
 - Psychology and Media Analytics
- Master of Mass Communication
- MSc in Information Studies
- MSc in Information Systems
- MSc in Knowledge Management
- Master of Communication Studies
- Master of Applied Science
- PhD Doctor of Philosophy (Research)

ADM Basic Degree Areas – BA, MA, PhD levels

- BFA in Art Design & Media - Digital Animation
- BFA in Art Design & Media - Digital Filmmaking
- BFA in Art Design & Media - Interactive Media
- BFA in Art Design & Media - Photography and Digital Imaging
- BFA in Art Design & Media - Product Design
- BFA in Art Design & Media - Visual Communication
- Master of Arts (Research & Double Major in English and Art History)
- PhD Doctoral Programme (Research)

Bachelor of Fine Arts & Bachelor of Communication Studies (with Honours)

- **Language of Studies** English

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Tuition Fees for Residents/Non-Residents (in EURO) EUR 5200 / EUR 10400 annually

- **ADM Number of Applicants** (Male/Female) ~ 450 (M30%/F70%)
- **ADM Enrolled Students** (Male/Female) ~ 170 per academic year (M40%/F60%)
- **ADM Students Total** (Male/Female) ~ 780 per academic year (M40%/F60%)
- **ADM International Students** incl. in Total (Male/Female) ~ 10 students every academic year
- **ADM Graduates** incl. in Total (Male/Female) Over 1000 graduates, ~ 170 every year (M40%/F60%)
- **WKWSCl Enrolled Students** (Male/Female) ~ 200 per academic year (40%/60%)
- **WKWSCl Students Total** (Male/Female) ~ 780 per academic year (40%/60%)
- **WKWSCl Number of Applicants** (Male/Female) ~ 400 (30%/70%)
- **WKWSCl International Students** incl. in Total (Male/Female) ~ 2-3 students every academic year
- **WKWSCl Graduates** incl. in Total (Male/Female) Over 2500 graduates, ~ 200 every year (40%/60%)
- **Student Admission Criteria & Exams:** Students after completing A-Level or equivalent at Junior Colleges or relevant three-year Diplomas at Polytechnic Colleges. Accepted into our Schools based on a combination of portfolio and academic scores.
- **Types of Practical Exercises:** Total Practical Work Produced Annually (including fiction, documentary, animation, journalism, and exercises for Directing, DOP, editing, sound, etc.). Digital: ~ 35 hours & 16 mm ~ 60 minutes.
- **Student Graduation Obligations:** Students begin their studies with a Foundation year during which they learn the fundamentals of media and design as well as areas such as Art History and Law & Ethics Policy. Through Years Two to Four they will take a combination of Core classes (compulsory), Prescribed Electives (options related to their Major), and Unrestricted Electives (students freely choose), choosing a Major areas of specialization, which include Digital Filmmaking, Digital Animation, News Writing, Photo Journalism, Visual Communications, and others. In addition to their Major students are required to take other courses within ADM, WKWSCl, and university classes at NTU, which allows for interdisciplinary cross-over between subjects.

Graduate Programs for ADM and WKWSCl

- Language of Studies English
- Tuition Fees for Residents/Non-Residents (in EURO) Singaporean (EUR 8000) / Singapore Permanent Resident (EUR 11.200) / International Student (EUR 16.700).
- ADM–Number of Applicants (Male/Female): Current year MA 29 applicants 6 offers
- PhD 10 applicants 3 offers
- ADM–Students Total (Male/Female) 36 16M/20F
- ADM–International Students incl. in Total (Male/Female) 16 4M/12F
- ADM–Graduates incl. in Total (Male/Female) By end 2016: 9 4M/5F
- WKWSCl–Number of Applicants: ~200 applicants per academic year full-time/part-time programmes
- WKWSCl–Enrolled Students: ~70 students per academic year full-time/part-time programmes
- WKWSCl–Students Total: ~120 students as of date (MMC) full-time/part-time programmes
- WKWSCl–International Students incl. in Total (Male/Female) Information not available
- WKWSCl–Graduates incl. in Total: ~600 to date

5 KEY TEACHING STAFF

- Professors (incl. Full, Associate & Adjunct) – **ADM: 58 WKWSCl: 48**

- Teaching Assistants – **ADM: NA WKWSCl: 44**
- Industry Professionals – **ADM: 14 WKWSCl: Ad Hoc**
- Administrative Staff – **ADM: 29 WKWSCl: 29**
- Technical Staff – Same as above

ADM DIGITAL FILMMAKING AREA FACULTY

Name, Surname: **Ben Shedd**

- Field of Teaching: Professor and Academy Award winning Documentary filmmaker.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Area Coordinator for the Digital Filmmaking BFA. Teaches Production 1 and Production 2, Immersive Imagery for Dome Screens and Virtual Reality. 1978 Documentary Short Subject Oscar THE FLIGHT OF THE GOSSAMER CONDOR. Peabody Award [Shared] PBS NOVA. Member Academy of Motion Picture Arts and Sciences
- **<http://benshedd.com/about/>**

Name, Surname: **Sebastian Grobler**

- Field of Teaching: **Associate Professor** Teaches Directing and Acting for Film. Director of fiction films.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Member of the Directors Guild of Germany (BVR) and the European Film Academy (EFA). His theatrical film debut *Der ganz grosse Traum (Lessons of a dream)* nominated for the German Film Award 2011 ("Lola") for Best Film, Best Camera and Best Costume Design.
- **http://research.ntu.edu.sg/expertise/academicprofile/Pages/StaffProfile.aspx?ST_EMAILID=SGROBLER**

Name, Surname: **Dr. Ross Williams**

- Field of Teaching: **Assistant Professor** Teaches Sound for Film, Audio Post, Sound Design, and Mixing.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Composer/Sound Designer on numerous independent films and art media.
- **http://research.ntu.edu.sg/expertise/academicprofile/Pages/StaffProfile.aspx?ST_EMAILID=RAWILLIAMS&CategoryDescription=artsdesignandmedia**

Name, Surname: **Hannes Rall (aka Hans-Martin Rall)**

- Field of Teaching: **Associate Professor** Area Coordinator for the Digital Animation BFA.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Independent animation director with films shown in 20 countries and 320 film-festivals worldwide, winning 44 international awards. Research and artistic work is focused on exploring adaptation of classic literature for animation and on intercultural collaborations.
- **<http://www.hannesrall.com/>**

Name, Surname: **Benjamin Seide**

- Field of Teaching: **Associate Professor**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Visual FX and SFX. Credits include: Martin Scorsese's *Hugo* Academy Award Oscar 2012 to team for Best Visual Effects; HBO's *Game of Thrones*, Emmy Award Winning Achievement Outstanding Special Visual Effects from the Academy of Television, Arts & Sciences.
- **www.ataribaby.de**

Name, Surname: **Biju Dhanapalan**

- Field of Teaching: **Associate Professor** Animaton and SFX.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): One of India's

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leading visual effects directors, working in feature films, commercials, and new media.

- http://research.ntu.edu.sg/expertise/academicprofile/Pages/StaffProfile.aspx?ST_EMAILID=BIJU

Name, Surname: **Hans Peter Bacher**

- Field of Teaching: **Associate Professor** Production Design and character development for Animation, illustration and comic-strip-design.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): 1998 Annie Award for Production Design of MULAN. Member Academy of Motion Picture Arts and Sciences.
- <https://one1more2time3.wordpress.com/about/>

Name, Surname: **Ishu Patel**

- Field of Teaching: Visiting Professor Teaches Animation and Stop Motion Animation.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): 25 years at the National Film Board of Canada, International awards include the British Academy Award and two Academy Award Best Animated Short nominations for BEAD GAME and PARADISE PARADIS
- <http://www.ishupatel.com/>

WKWSCI Key Teaching Staff

Name, Surname **Dr Kym Campbell**

- Field of Teaching Broadcast & digital media production & performance ; Mobile communication & cultural studies; Science & technology studies; Design & communication; fiction and non fiction programme making. Nanyang Education Award 2013, 2015, Ministry of Information and Communication Appreciation Award 2011 (Films, TV Shows/Series, Company Management, Awards, etc.) (documentary)
- http://research.ntu.edu.sg/expertise/academicprofile/Pages/StaffProfile.aspx?ST_EMAILID=KCAMPBELL&CategoryDescription=ArtsDesignandMedia

Name, Surname **Assoc Prof Stephen Teo**

- Field of Teaching Asian cinema; Film history; Genre studies; Cultural studies. Author of Hong Kong Cinema: The Extra Dimensions (London: British Film Institute, 1997), Wong Kar-wai (London: BFI, 2005)
- http://research.ntu.edu.sg/expertise/academicprofile/pages/StaffProfile.aspx?ST_EMAILID=STEO

Name, Surname: **Asst Prof Sangjoon Lee**

- Field of Teaching Contemporary film and media industries, International Film Festivals; Cold War and Asian Cinema
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Hallyu (Korean Wave) & social media, 2011 Jay Leyda Award for Academic Excellence
- http://research.ntu.edu.sg/expertise/academicprofile/pages/StaffProfile.aspx?ST_EMAILID=leesj

Name, Surname **Asst Prof Duff Andrew Michael**

- Field of Teaching Assistant Professor in Public Affairs and magazine publishing. Works in the area of cross-cultural journalism education and online journalism education.
- http://research.ntu.edu.sg/expertise/academicprofile/pages/StaffProfile.aspx?ST_EMAILID=DUFFY

Name, Surname **Ms Nikki Draper**

- Field of Teaching: (Senior Lecturer) Teaches in the area of film festivals and exhibitions; documentary and digital media production; Perspectives Film Festival and Singapore International Film festival youth jury programme.

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE

COLLABORATION

Name of the Program/Project **ZKM Karlsruhe, Germany**

- Short Description of Goals and Results (50 words)

Name of the Program/Project **3D-Festival BEYOND**

- Short Description of Goals and Results (50 words)

Name of the Program/Project **DA FEST**

- Partner(s): National Academy of Art, Sofia, Bulgaria
- Short Description of Goals and Results (50 words)

Name of the Program/Project **SEEING SOUND**

- Partner(s): BathSpa University, UK
- Short Description of Goals and Results (50 words)

Name of the Program/Project: **SOUNDS IMAGES AND DATA**

- Partner(s): Steinhardt School, New York University, NY USA
- Short Description of Goals and Results (50 words)

Name of the Program/Project **CINEGRID 2014, Calit2**

- Partner(s): University of California
- Short Description of Goals and Results (50 words)

Name of the Program/Project: **28th International Annual Conference of the Society of Animation Studies**
26-30 June 2016–THE COSMOS OF ANIMATION

- Short Description of Goals and Results (50 words)

Name of the Program/Project: **THE ART OF 3-D STEREO MEDIA**

- Short Description of Goals and Results (50 words) International Symposium and Workshop at ADM
22-24 April 2015

Name of the Program/Project **THE ART OF FINDING THE CENTER**

- Short Description of Goals and Results (50 words): International Symposium on DESIGNING FOR
IMMERSIVE DOME SCREENS and Virtual Reality 26-27 March 2015

Name of the Program/Project **PERSPECTIVES FILM FESTIVAL**

- Starting Date - End Date: each year
- Short Description of Goals and Results (50 words): The PERSPECTIVES FILM FESTIVAL is a major event
in Singapore, with films and speakers from around the region and around the world.
- **perspectivesfilmfestival.com**
- **<https://www.facebook.com/PerspectivesFF/>**

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **Infocom Media Development Authority (IMDA) and it's Singapore Film Commission**

- Short Description of Goals and Results (50 words): The IMDA and SFC provide grant support for
student productions, travel to international film festivals, graduate school scholarship support and
other connections with the Singapore Film Industry.
- **<https://www.imda.gov.sg>**

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Name of the Program/Project **NTUC U Creatives Area**

- Short Description of Goals and Results (50 words): The project provides on-going Workshops with Industry Professionals.
- <https://www.facebook.com/UCreativeSG>

Name of the Program/Project **SCAPE**

- Short Description of Goals and Results (50 words): SCAPE is a non-profit that provides a hub for young talents to work and meet together to exchange information, develop talents and projects. The four main areas of engagement are entrepreneurship, urban sports, visual & performing arts and community service.
- <http://www.scape.sg>

Name of the Program/Project **United Overseas Bank (UOB) competition**

- Partner(s): Bartle Bogle Hegarty Asia.
- Short Description of Goals and Results (50 words): The produced eight fully funded on-line and in-store promo films from ADM film students with mentoring from top Singaporean directors – Jack Neo, Anthony Chen, Eric Khoo, Royston Tan, Kelvin Tong and Tan Pin Pin

Name of the Program/Project **ADM–Internship Companies**

- Short Description of Goals and Results (50 words): ADM–Internship Companies in Singapore for Production, Animation, Interactive related, including some companies owned by ADM and WKWSCl Alumni: LucasFilm Animation, The Walt Disney Company, MIT Gambit Game Lab. Advertising: McCann Worldgroup Asia Pacific, Ogilvy & Mather Asia Pacific, J Walter Thompson, Saatchi Lab, Bartle Bogle Hegarty (BBH), TBWA, Little Red Ants, Semicolon, CraveFX. Design/Brand Consultancy: Foreign Design Policy, Blue Marlin, Design Bridge, Landor Associates, Brand Union, Nicosia Creative. Others: Twitter, Facebook (outside of our official programme), Marina Bay Sands, Gardens by the Bay, The Lo & Behold Group, Creative Technology, Singapore Press Holding, Media Corp. Governmental: Land Transport Authority, Ministry of Education. Arts related: Singapore Tyler Print Institute, Ode to Art

Name of the Program/Project: **WKWSCl Strategic Alliances–Singapore International Film Festival/Youth Jury & Critics Programme** 26 Nov – 6 Dec 2015

- Partner(s): Singapore International Film Festival, National Youth Council, National Youth Fund.
- Short Description of Goals and Results (50 words): Seeks to nurture a new generation of critical writers on cinema for the region.
- <http://sgiff.com/youth-jury-programme/>

Name of the Program/Project **ST World Press Photo Exhibition**

- Starting Date - End Date: 28 Jan to 21 Feb 2016
- Partner(s): Singapore Press Holdings.
- Short Description of Goals and Results (50 words): WKWSCl working together with ST to jointly create a workshop by Beijing-based photographer, Ms Sim Chi Yin. Ms Sim is a member of VII Photo Agency and is on the British Journal of Photography 2014's list of "Ones to watch".

Name of the Program/Project: **The 20/20 Temasek Short Film Project**

- Starting Date - End Date: Early Nov 2015 – Late March 2016
- Partner(s): Temasek Holdings, Weber Shandwick, and mm2 Productions
- Short Description of Goals and Results (50 words): The 20/20 Project is a commissioned film series sponsored by Temasek, Singapore investment company, to nurture aspiring young filmmakers, supporting them with funding to create short films inspired by real-life stories and to be guided by industry renowned mentors. selected teams this year have 9 mentorship sessions with award-winning filmmaker **Boo Junfeng** with project funding of up to SGD 20,000
- <https://www.facebook.com/temasekholdings/videos/910592655699979/>

8 SUCCESSFUL GRADUATES

ADM SUCCESSFUL GRADUATES

Name, Surname: **Elgin Ho**

- Field of Study: BFA (Honours), Digital Filmmaking ADM NTU 2009. Also Diploma in Multimedia Art, Film/Video and Photographic Arts 2002 LaSalle College of the Arts.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Freelance Film Director and for Saltfilms 2011-2016
- <https://sg.linkedin.com/in/elgin-ho-58527679>

Name, Surname: **Jac Min**

- Field of Study BFA Digital Filmmaking 2012 ADM NTU
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Creative Founding Partner, Semicolon Productions company. Directing and producing commercials, music videos, promotional films, blending live action and CGI.
- www.jacmin.com

Name, Surname: **Lincoln Chia**

- Field of Study: BFA Digital Filmmaking 2009 ADM NTU
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Diploma in Visual Communication, Advertising and Graphic Design, Nanyang Academy of Fine Arts 2002. Freelance Film Director 2016, Co-Founder / Director (Strategic Development) Sproud Private Limited Singapore 2014-201
- <https://sg.linkedin.com/in/lincolnchia>

Name, Surname: **Nicole Midori Woodford**

- Field of Study: BFA Digital Filmmaking 2010 ADM NTU
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Fellow at Asian Film Academy 2010. Film Director: Zhao Wei Films 2014 – Present. Creative Director and Partner GREYXGRAY 2011 – 2014. Part-Time Lecturer at School of Art, Design & Media at NTU
- <https://www.linkedin.com/in/nicole-midori-woodford-1b60b156>

Name, Surname: **Priscilla Ang Geck Geck**

- Field of Study BFA Digital Filmmaking 2012 ADM NTU
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Freelance Film Director 2012 – Present (4 years)
- <https://sg.linkedin.com/in/priscilla-ang-geck-geck-a9249453>

Name, Surname: **Tan Wei Keong**

- Field of Study BFA Digital Animation 2009
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Selected twice for competition at the Anney Animation Film Festival. "Pifuskin" 2014 "The Great Escape" 2016.
- <http://tanweikeong.com/>

Name, Surname: **Andre Quek**

- Field of Study: BFA Digital Animation 2014. Currently research project officer NTU.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Multiple award winning animation director. Film "Princess" 2014.
- <http://andrequek.blogspot.sg/>

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Name, Surname: **Harry and Henry Zhuang**

- Field of Study: BFA Digital Animation 2011 Independent animation directors, studio "Weaving Clouds".
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Film "The Tiger of 142b" selected for Official Competition Zagreb Animation Film Festival 2016.
- <http://www.weavingclouds.com/>

Name, Surname: **Jiahui Wee**

- Field of Study: BFA Digital Animation 2014
- Major Achievements: (Films, TV Shows/Series, Company Management, Awards, etc.) LucasFilm Animation Ltd Singapore.
- <https://www.linkedin.com/in/jiahui-wee-23776bb4>

Name, Surname: **Joshua Tan and Davier Yoon**

- Field of Study: BFA Digital Animation 2011
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Founders company Crave FX Singapore. Highly successful animation, VFX and motion graphics company in Singapore.
- <http://cravefx.com/>

WKWSC SU SUCCESSFUL GRADUATES

Name, Surname: **Ivan Tan**

- Field of Study: Bachelor of Communication Studies 2013
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Worked on numerous film projects collaborating with notable local filmmakers such as Anthony Chen, Tan Bee Thiam and Liao Jiekai.
- <https://vimeo.com/ivantan>

Name, Surname: **Erwin Nah**

- Field of Study: Bachelor of Communication Studies 2010
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Co-founded Konklave LLP, a design collective in motion graphics, video design and graphic design.
- <http://erwinnah.com/>

Name, Surname: **Kar Weng, Wong**

- Field of Study: Bachelor of Communication Studies 2014
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): 'Silver' in Crowbar Award 2012, 'Most Popular Award' in Singapore Creative Video Award 2012. Asian Television Award for best broadcast final year school project.
- <http://www.wongkarweng.com>

Name, Surname: **Marcus Goh**

- Field of Study: Bachelor of Communication Studies 2007
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Scriptwriter with over half a decade in Singapore's media industry. *Po Point of Entry, Polo Boys, Police and Thief, Incredible Tales, First Class.*
- <http://marcusgohmarcusgoh.com>

Name, Surname: **Joanne Peh**

- Field of Study: Bachelor of Communication Studies 2006

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): A leading light in local broadcaster MediaCorp's stable of artistes. Recipient of the local Star Awards including Best Actress Award, Best Newcomer Award, Top 10 Most Popular Female Artistes and more. Awarded the Nanyang Alumni Achievement Award 2015

— <http://joannepeh.com/>

Name, Surname: **Jeremy Koh**

- Field of Study: Bachelor of Communication Studies 2005

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Channel NewsAsia's Correspondent in Beijing

— <http://www.channelnewsasia.com/news/about/presentercorrespondent/jeremy-koh/1454646.html>

Name, Surname: **Vivienne Tseng**

- Field of Study: Bachelor of Communication Studies 2010

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Actress in regional films and television programmes

— <http://www.viviennetseng.com/actor.html>

Name, Surname: **Eternality Tan**

- Field of Study: Bachelor of Communication Studies 2013

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Co-founder of The Filmic Eye, a film education initiative. Film review blog, Filmnomenon, awarded Best Individual Blog, Singapore Blog Awards

— <http://www.filmnomenon.blogspot.sg/>

Name, Surname: **Mr Darren Tan**

- Field of Study: Bachelor of Communication Studies 2009

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Owner Photo/video creative production studio The Little Red Ants. Produced the 'Progress' film segment for Singapore National Day Parade 2015, launch video 28th SEAsia Games opening ceremony

— <http://www.littleredants.com.sg/>

Name, Surname: **Mr Jeremy Chan**

- Field of Study: Master of Mass Communication 2015

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Owner video production company, Visual Re-invention. Currently managing big corporate projects including Disney Singapore, MediaCorp, Singapore Discovery Centre, Grand Hyatt and more

— <http://www.visualreinvention.com>

9 LINK TO STUDENTS FILMS

For **ADM projects**: <http://www.adm.ntu.edu.sg/aboutus/Pages/Downloads.aspx>

In **CILECT Folder**. The User ID is **CILECTNTU2016**. The Password is: **gARfL64Tgr**.

ADM Student Productions in Digital Filmmaking

HAPPILY EVER AFTER 10 minutes 2015; HAN 20 minutes 2016; LITTLE MAUD 9 minutes 2015.

ADM Student Productions in Digital Animation

PRINCESS 7:05 minutes 2014; UMBRELLA 5:22 minutes 2014; COLDSTEAM 2 minutes 2016; PALE BLUE DOT 4 minutes 2016; CONTAINED 4:13 minutes 2012.

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ADM total: 62 minutes

For WKWSCI Productions

WHITE BOATS: 7:00 minutes 2013; DOMESTIC HELP: 15:36 minutes 2012 FYP; ALLEGIANCE: 20:33 minutes 2011 FYP; LITTLE GIRL: 2013 30sec TVC; THE LUCKYSHOP HOUSE: 05:54minutes CLASS DOCUMENTARY; FINDING BUKIT BROWN:18:35mintues 2014 FYP.

WKWSCI total: 68 minutes

(Download the WKWSCI Showcase! App from itunes onto iPad)

<https://itunes.apple.com/us/app/wkwsci-showcase!/id954960112?ls=1&mt=8>

Nueva Escuela de Cine & Televisión (NECTV), San José, COSTA RICA



Hilda Hidalgo Xirinachs

Hilda Hidalgo is a Costa Rican writer, director and producer, graduated from the International School of Film and Television, San Antonio de los Baños, Cuba and the school of Mass Communication, Universidad de Costa Rica. She debuted with the film *Of Love and Other Demons*, based on the novel by Gabriel García Márquez, at the international festivals of Pusan, Los Angeles and Moscow and was elected to represent Costa Rica in the category of Best Foreign Movie in the Oscar Awards, and Best Hispanic Movie in the Goya Awards. Her second film, *Violeta al fin* is in postproduction.

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): Nueva Escuela de Cine y Televisión
- Complete Name of the Film/TV/Media School (in English language) New School of Film and Television
- Name of the Umbrella Institution (in case there is such - in original language): Universidad Veritas
- Name of the Umbrella Institution (in case there is such - in English language): Veritas University
- Year of Foundation of the Film/TV/Media School : 2002
- Year of Receiving State Accreditation for the School: 2002
- Institution Who Awarded the State Accreditation: CONESUP / Consejo Nacional de Enseñanza Superior Universitaria Privada de Costa Rica (Private Universities Superior Education National Council at the Education Ministry of Costa Rica)
- Head of the Film/TV/Media School: Hilda Hidalgo Xirinachs
- Address: 1 km al oeste de Casa Presidencial, Zapote, San José, Costa Rica
- CILECT Contact Person: Gustavo Fallas, Academic Coordinator
- gufallas@veritas.cr Tel.(506) 22464695 <http://www.veritas.cr/escuelas/cine-y-tv>

2 MISSION & STRATEGY

NECTV offers the only Licentiate degree in Film and Television of Central America. Since its establishment in 2003, the NECTV has had a growing impact on the region and plays a leading role in national and Central American audio-visual productions.

NECTV prepares narrators with skills in scripwriting, directing, producing, photography, editing, sound and art direction, capable of telling stories in traditional and non-conventional platforms and genres (fiction, documentary, web series, video art, transmedia and others).

Our method is focused on a humanist philosophy, where students learn by doing, practice leads to theory and there is a strong encouragement of curiosity, risk-taking and experimentation.

We are a community where team work and collective workshops procure exponential exchange of ideas, knowledge and solidarity. The school conducts three qualitative evaluations per semester, which combine collective and individual analyses of both processes and end results.

Faculty staff are active filmmakers of different generations and latitudes (Central America, Colombia, Chile, Spain, Italy and Germany), as well as guest international filmmakers whom allow the student community to come in contact with a wide and avant-garde array of perspectives. Recent guest lecturers are Sandra Gugliotta, Fabián Wagnister and Marcelo Camorino (Argentina), Montxo Armendariz, Fernando Franco and Manuel Pérez Estremera (Spain), Walter Lima Junior and María Dora Mourao (Brasil), Renen Schorr (Israel), Paz Alicia Garciadiego, Laura Imperiale and Jorge Sánchez (México) among others.

We look for students who are creative, socially committed and willing to break paradigms. We also procure gender equality among our admissions.

3 FINANCING

- Public Subsidy (state, municipal, foundations, associations, etc.): 5%
- Students' Fees: 95% of NECTV's financing comes from students' fees in cash
- Other: The other 5% comes from governmental subsidies and coproduction projects with institutions such as Spanish Ministry of Cooperation, the Costa Rican Film Production Center and the Ministry of Culture.

4. DEGREE LEVELS & SPECIALIZATIONS

Our school offers the degree of Licentiate (*Licenciatura*, degree between that of bachelor and master) in Film and Television. This is a four year program structured in semestral Modules that guide the students through different film languages and media, exposing them from the beginning up to third year to all the branches of filmmaking: writing, directing, photography, sound, production, editing and art.

At the middle of third year, the student chooses one of these four areas of expertise or specialization: scriptwriting, directing, production and photography. Students who want to pursue a different specialization can also apply for an exchange program, with one of NECTV's international agreements.

Upon concluding the program, students present a group Graduation Project. The thesis project must involve a film and a dossier (which includes an artistic essay, synopsis, character description, screenplay, aesthetic proposals for all areas, budget, financial plan, distribution plan, etc.). They may choose between four categories: fiction shorftilm, documentary, web series or the script of a feature film.

- **Admission process:** Admission is made up of three stages. The first one involves handing in a creative folder that shows the students' abilities and attitudes towards artistic and creative expression. The second stage consists of a written admission test aimed at proving the candidates' cultural and cinematographic knowledge, as well as their comprehension of the social and historical context in which they live. Finally, an assessment board interviews each applicant. The board is made up of professors from the NECTV and filmmakers, whose objective is to gain an understanding and evaluate the potential of each of the parties that will be admitted.

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- Language of Studies: Spanish
 - Tuition Fees (in EURO): € 7.212,53 Euros
 - Number of applicants (2016): 40
 - Enrolled students (2016): 32 (Male: 20/Female: 12)
 - Students total (2016): 118 (Male: 66/ Female: 52)
 - Total value of scholarships for tuition per year (in EURO): € 40.000 euros (9 students)
 - **Total Practical Work Requirements per Student in career**
 - 1st semester: Pure Cinema Module
 - Fiction short film black and white (3 minutes) / 252 practice hours
 - 2nd semester: Documentary Module
 - Selfportrait (3 min.), Interviews (40 min.), Documentary (7 min.) / 354 practice hours
 - 3rd semester: Fiction I Module
 - Five Short exercises (1-3 min.), Play (30 min.), Short film script (7min) / 448 practice hours
 - 4th semester: Fiction II Module
 - Fiction short film (7 -10 min.) / 376 practice hours
 - 5th semester: Television Module
 - 10 TV capsules (2 min.), 1 television program (1 hour) + 1 TV series script /296 practice hours
- 6th semester: New Media Module
- Transmedia Project and tv series pilot (3-5minutes) / 120 practice hours
- 7th and 8th semester: Graduation Project

5 KEY TEACHING STAFF

Name, Surname: **CLAUDIA BARRIONUEVO**

- Field of Teaching: **PROFESSOR (SCRIPTWRITING AND ACTING)**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Costa Rican playwright, theater director, film and television writer and columnist for La República newspaper. She studied Theatrology at the Sorbonne, Paris III and Theatre Directing at the National University of Costa Rica. Her plays have been awarded with the Accésit of María Teresa León award for dramatic playwrights by the Association of Scene Directors of Spain and the National Playwright Award in Costa Rica.

Name, Surname: **OSCAR CASTILLO**

- Field of Teaching: **PROFESSOR (DIRECTING AND PRODUCTION)**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Costa Rican pioneer filmmaker, producer and actor. He won the National Award for Best Leading Actor in 2014. With Isthmus Films, he made internationally award-winning documentaries including El Salvador, awarded at the Film Festival in Havana and La Insurrección, el pueblo vencerá winner of the Outstanding Feature Silver Award in Berlin.

Name, Surname: **ARIEL ESCALANTE**

- Field of Teaching: **PROFESSOR (SCRIPTWRITING, DIRECTING AND EDITING)**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Costa Rican director, screenwriter and editor. He studied film at the International School of Film and Television (EICTV) in Cuba and at the University of Concordia, in Montreal, Canada. He edited the feature

documentary *El Huaso*, Official Selection of HOTDOCS, DOCSBARCELONA and BAFICI. His first feature film *El sonido de las cosas* was awarded the Kommersant Prize at the International Film Festival in Moscow 2016.

Name, Surname: **GUSTAVO FALLAS**

- Field of Teaching: **ACADEMIC COORDINATOR/ NECTV (DIRECTION AND SCRIPTWRITING)**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Costa Rican director, producer and writer. He received a scholarship for Film Studies with an emphasis in Screenwriting at the University of Quebec and a scholarship from the Ministry of Foreign Affairs of France to study at FEMIS, Paris. His feature film *Puerto Padre* won the Silver Zenith award for Best First Fiction Film at the Festival des Films du Monde de Montréal, Best Editing and Best Actress at the Icaro International Festival and eight awards at the San Jose International Festival including Best Direction, Best Script and Best Film.

Name, Surname: **HAYMO HEYDER**

- Field of Teaching: **PROFESSOR (SOUND RECORDING)**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): German sound engineer. He completed studies in electrical engineering at the Technical University of Munich. His experience as a film and TV sound producer dates from 1964, working with directors such as Paul Verhoeven Hanns Christian Müller, Peter Sehr and several times with director Werner Herzog. In Costa Rica, he has been instructor of sound production courses for the National Training Institute (INA), the School of Dramatic Arts at the University of Costa Rica and NECTV in Universidad Veritas.

Name, Surname: **HILDA HIDALGO**

- Field of Teaching: **HEAD OF NECTV (DIRECTION, SCRIPTWRITING AND PRODUCTION)**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Costa Rican filmmaker, graduated from the International School of Film and Television in San Antonio de los Baños, Cuba. She debuted with the film *Of Love and Other Demons*, based on the novel by Gabriel García Márquez, at the international festivals of Pusan, Los Angeles and Moscow among others and was elected to represent Costa Rica in the category of Best Foreign Movie in the Oscar Awards, and as Best Hispanic Movie in the Goya Awards, in Spain. Her second film, *Violeta al fin* is in postproduction.

Name, Surname: **ERNESTO VILLALOBOS**

- Field of Teaching: **PROFESSOR DIRECTING)**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Costa Rican filmmaker, graduated in Film Directing in Barcelona and in Sociology at the University of Costa Rica. His first feature film *Por las Plumas* was premiered simultaneously at Toronto International Film Festival and San Sebastian 2013 and was selected by 30 other festivals, including Rotterdam, Vancouver, San Francisco and the Film Society of Lincoln Center's Latinbeat series. The film won the award for Best Fiction Feature Film and Best Director at the Icarus Central American Festival in Guatemala.

KEY GUEST LECTURERS

Name, Surname: **YOLANDA BARRASA**

- Field of Teaching: **(SCRIPTWRITING AND TRANSMEDIA STORYTELLING)**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Spanish director, writer, analysis specialist, consultant and writing professor. She teaches at San Antonio de los Baños Film and TV (EICTV), Guadalajara University, (UDG), Bogotá National University, General Film Direction at Dominican Republic (DGCINE), Veritas University, Costa Rica (NECTV), Ibermedia Training Programme and SGAE Training Programme, among others. In 2013, she created the training programme for the Screenplay Master at International Film and TV School of San Antonio de los Baños, Cuba (EICTV).

Name, Surname: **MARCELO CAMORINO**

- Field of Teaching: **(PHOTOGRAPHY)**

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- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Argentinian Director of Photography. He has worked with directors such as Ricardo Darín, Fabián Bielinsky, Luis Puenzo and Eduardo Mignogna with whom he has done 7 feature films. Founder member of the Argentinean Association of Cinematographic Photography Authors (ADF) and of the Argentinean Arts and Cinematographic Science Academy.

Name, Surname: **GABRIEL SERRA**

- Field of Teaching: **(DIRECTING AND PHOTOGRAPHY)**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Nicaraguan filmmaker. He studied Social Media with a major in Radio and Television and specialized in cinematography at the Centro de Capacitacion Cinematografica (CCC) in Mexico. His thesis film *La parka* was nominated to the Oscar for Best Documentary in 2015 and was awarded Best documentary in Kasseler Dokfest, Germany, Short Shorts México, Parnü International Documentary Film Festival in Estonia, International University Film Festival, Chiapas, Universty Student Film Festival Puebla in México and others.

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

Academic Agreements

- Department of Film, Television and Digital Media, UCLA, EEUU
- Escuela Politécnica Superior de La Universidad Politécnica de Valencia, España
- Hochschule Offenburg University of Applied Sciences, Alemania
- San Jose State University (SJSU), EEUU
- The University of Mississippi, EEUU
- Universidade Federal Fluminense, Brasil

Name of the Program/Project: **COSTA RICA INTERNATIONAL FILM FESTIVAL**

- Short Description of Goals and Results (50 words): As official partner of the CRIFF, the NECTV organized the First Ochomogo Workshop in 2012 (for more than 40 participants of all Central America), the First *Taller de Proyectos Cinematográficos de Centroamérica y el Caribe* the Ibermedia Film Fund in 2013 and the First Costa Rican Audio-Visual Conference in 2014.
- Website Reference: <http://www.centrodecine.go.cr>

Name of the Program/Project: **GENERAL DIRECTORATE OF THE DOMINICAN REPUBLIC**

- Short Description of Goals and Results (50 words): In 2013 we signed an agreement with DGCINE in order to create a full scholarship that includes tuition and living expenses for 5 students at the NECTV. Students are currently concluding their last year of studies in Costa Rica.
- Website Reference: (<http://www.dgcine.gob.do>)

Name of the Program/Project: **UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA)**

- Short Description of Goals and Results (50 words): In 2014, we developed a cooperation program with the Department of Film, Television and Digital Media at UCLA, including the participation of the program's director on two occasions as Visiting Professor (at the third year of our curriculum) and the *Program of Research Residencies*, which began by receiving a Costa Rican student at the Center for Research in Engineering, Media and Performance (REMAP)
- Website Reference: <http://remap.ucla.edu>

Name of the Program/Project: **THE GUADALAJARA INTERNATIONAL FILM FESTIVAL**

- Short Description of Goals and Results (50 words): Every year since 2013, one of our students has represented the NECTV as part of the jury members of the prestigious Mezcal Award given at the

Guadalajara International Film Festival. The jury is responsible for choosing the best Ibero-American movies for the Festival's Official Selection.

- Website Reference: (<http://www.ficg.mx>)

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **CENTER OF TECHNOLOGY AND VISUAL ARTS (CETAV)**

- Short Description of Goals and Results (50 words) Since 2012, NECTV have conducted student and teacher exchange programs with the CETAV of the Liberty Park, aimed at high risk communities.
- Website Reference: <http://www.parquelalibertad.org/cetav/>

Name of the Program/Project: **AUDIOVISUAL FUND FOR CENTRAL AMERICA AND CUBA (CINERGIA)**

- Short Description of Goals and Results (50 words): Since 2005, five academic scholarships have been awarded in conjunction with CINERGIA, a regional project focusing in training, reservation and divulgation of Central American cinema.
- Website Reference: <http://www.cinergia.org>

Name of the Program/Project: **AMELIA RUEDA**

- Short Description of Goals and Results (50 words): NECTV students developed *Inside the Campaign*, a four documentaries series about the presidential candidates in 2013, the feature documentary *Amelia* in 2014 and capsules for *Public Registry* by the well-known journalist and writer María Montero in 2015.
- Website Reference: <http://www.ameliarueda.com/especiales/candidatos/youtube/>

Name of the Program/Project: **PANORAMA OF COSTA RICAN CINEMA**

- Short Description of Goals and Results (50 words): At the beginning of every year, NECTV organizes an annual Costa Rican film festival including all of the feature films created during the past year, both fiction and documentaries.

Name of the Program/Project: **FILM COPRODUCTION AGREEMENTS**

- Short Description of Goals and Results (50 words): NECTV have coproduced several feature films such as *Del amor y otros demonios* de Hilda Hidalgo, *El calor de la lluvia*, de Cristobal Serra, *El Mayodormo*, de Cesar Caro, *El Sonido de las cosas* de Ariel Escalante, *Medea*, de Alexandra Latishev, *Presos* de Esteban Ramírez, *Puerto Padre* de Gustavo Fallas, *Veinte años*, Alice de Andrade. They all had participation of our students in production, direction, photography, sound, editing or art teams.

8 SUCCESSFUL GRADUATES

Name, Surname: **Alexandra Latishev**

- Field of Study: She is currently a NECTV professor.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.) Her first feature project *Medea*, was selected at 3 Puertos Cine del BAFICI, the Valdivia Film Festival and Cinemart de Rotterdam and San Sebastian Film Festival's Cine en construcción.

Name, Surname: **Nicolás Wong**

- Field of Study: DP in nine Costa Rican feature films, including *Violeta al fin* (Hilda Hidalgo), *Por las plumas* (Neto Villalobos) and *El regreso* (Hernán Jiménez). He is now working with renowned director Julio Hernández in *Tarde*. He is currently a NECTV professor.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)

Name, Surname: **Jose Pablo García**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): *Wirter* and

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director of the first Costa Rican interactive webseries *Dele Viaje*, with more than 700.000 downloads.

Name, Surname: **Marlon Villar**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director of nationally awarded music videos: *Por última vez* (Debi Nova and Franco de Vita), *Dethroned* (Pneuma), *Bonita* (Los Garbanzos), *Estrellame* (Gandhi), *Anihilate U* (Sirius) and *Inspiradores oficiales* (Filarmónica Nacional) among others.

Name, Surname: **Federico Lang**

- Field of Study: Advertising director and producer, Vicepresidente of CAIAC (Cámara de la Industria Audiovisual Costarricense) and professor at the Escuela de Ciencias de la Comunicación Colectiva of Universidad de Costa Rica.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)

Name, Surname: **Sergio Gutiérrez**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Since 2003, he has worked in the sound department of 10 feature films including Costa Rica's highest box office record in Central America, *Maikol Jordan de Viaje Perdido*.

Name, Surname: **Paola Berrocal Hernández**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): In 2008, while still a student, she got admitted in *La Zaranda* as one of the TV series writers. In 2016 she helped develop a TV series project *La Urba*, now in production phase.

Name, Surname: **Valeria Perucci**

- Field of Study: Producer and assistant director.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.) She produced one episode of *Stephen Fry in Central America* by Sprout Pictures, and she worked for PBS programs and at *Amazing Race* series.

Name, Surname: **Cristobal Serrá**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Received Ibermedia (Spain) and Fondart (Chile) grants to the Master in Creative Documentary at the Universidad Autónoma de Barcelona. He directed *No soy valiente* (documentary) and *El calor después de la lluvia* (fiction), the latter in post-production phase.

9 LINK TO STUDENTS FILMS

GRADUATION PROJECTS (FOURTH YEAR)

- IRENE (Alexandra Latishev) 27 min
<https://vimeo.com/182726996>
- NORMA (Nicolás Wong) 29 min
<https://vimeo.com/182729552>

FICTION (SECOND AND THIRD YEAR)

- LA SED/ *THRIST* (Nicolás Wong) 6 min
<https://vimeo.com/182729802>
- SÁBADO / *SATURDAY* (Nicole Villalobos) 9 min
<https://vimeo.com/182729926>
- BUCLE/ *LOOP* (Federico Montero) 11 min
<https://vimeo.com/182738457>

DOCUMENTARY (FIRST YEAR)

- LOS KONCEPTUALEZ (Juan Pablo Castillo)
14 min <https://vimeo.com/182736847>
- DOMINGO / SUNDAY (Montserrat Lazo) 8 min <https://vimeo.com/182730142>

EXPERIMENTAL (FIRST YEAR)

- NATURALEZA HUMANA / HUMAN NATURE
- (Ariel Fernández) 3 min <https://vimeo.com/182730555>
- POLAROID (Leimy de la Rosa) 3 min <https://vimeo.com/182730731>

Rochester Institute of Technology (RIT), Rochester, USA



Jack Beck

Jack Beck is an Associate Professor and Chair of the Film Program in SOFA at RIT. He is an award-winning filmmaker with several international screenings. Jack was the first recipient of the Norman Miles Award for Excellence in Teaching, and currently teaches the main studio production course plus courses in film sound theory. He has taught abroad in Paris and Dubrovnik, and has shot documentaries in Panama and Manitoba. Jack has served on the Academic Senate and Institute Council for six years and is the president of the RIT AAUP. He is a contributing member to the annual UFVA Conference.

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): School of Film and Animation
- Name of the Umbrella Institution (in case there is such - in original language): Rochester Institute of Technology, College of Imaging Arts and Sciences
- Year of Foundation of the Film/TV/Media School: Department founded in 1960, First degree offered in 1981
- Year of Receiving State/Agency Accreditation for the Film/TV/Media School: Original BS Production degree: 1981, BFA Production Degree:1993, MFA Computer Animation:1996, BS Motion Picture Science: 2007
- Institution/Agency (-ies) who awarded the state accreditation: New York State, Also NASAD (National Association of Schools of Art & Design) accredited
- Position/Name of the Head of the Film/TV/Media School: Malcolm Spaul, Administrative Chair
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: 70 Lomb Memorial Drive, Rochester, NY, 14623, USA
- CILECT Contact Person(s): Malcolm Spaul
- E-mail(s), Telephone(s), Fax(es), Website: mgsxcdm@rit.edu, 1-585-474-2779, www.cias.rit.edu/Schools/film-animation

2 MISSION & STRATEGY

The now prestigious School of Film and Animation started as a Film/Television Service Department in 1950. Later, in 1981, a BS degree was created. A BFA in Film/Video Production formed in 1993. An MFA in Computer Animation in the School of Photographic Arts & Sciences began in 1996. In 1999, the department separated from SPAS and formed SOFA. The BS in Digital Cinema (now Motion Picture Science) was approved in 2007.

The mission of SOFA is to advance the state of the cinematic arts by preparing graduates that independently produce innovative work, enter the industry with a creative specialty, and begin careers that significantly contribute to the research and development of new motion picture art or technologies. It is essential that the curriculum flexibly remain consistent with current and emerging technologies, production practice, theoretical concerns, and aesthetic evolution.

SOFA's curriculum, developed by our award-winning faculty, engaged students, and successful alumni, and accredited by the National Association of Schools of Art and Design (NASAD), is rooted in a shared passion for filmmaking. For over thirty years we have been preparing students for successful careers in studio and independent film, network and regional television, and the non-broadcast industries.

SOFA students are encouraged to develop their own personal vision and independent work while they learn the skills needed to fulfill any role in our profession. We are a creative community where students explore their talents, discover their unique potential, experiment with ideas, and express them to the world.

Students produce work from the day they enter until graduation. Both animation and production tracks require many exercises and a minimum of three significant works, one of which is a year long senior thesis. Admission is extremely competitive. For 2016 we had 480 applications for 65 seats. Accepted students are typically in the top 20% of their class and have high scores on standard entrance exams. Faculty evaluate students on the quality of their work, their contribution to the collaborative effort, and their demonstrated commitment to their work. Students own all their films.

Travel courses and teaching abroad has become a successful addition to the SOFA experience. Past programs have included: Spring in Dubrovnik, Croatia; Paris in July, Hilversum, The Netherlands, Italy in June; New Zealand in July; and our annual Inside Los Angeles trips in January. SOFA also created an international student exchange program with the Rotterdam Institute of Fine Arts (Rotterdam, The Netherlands).

3 FINANCING

- Private Sources (industry, individuals, etc.) 5%
- Students' Fees 95%

4 DEGREE LEVELS & SPECIALIZATIONS

Type of Entrance Exams

- BFA
 - In Film Production (narrative, documentary, and experimental) or Animation (2D,3D, stop motion)
 - High School record and accomplishments, ACT/SAT, Essay
 - Portfolio optional
- BS
 - In Motion Picture Science
 - High School record and accomplishments, ACT/SAT, Essay
- MFA
 - In Film Production, Screenwriting, 2D/Stop Motion, 3D animation

- Bachelor's degree
- Portfolio required
- Tuition Fees for Residents/Non-Residents (in EURO)
 - BFA/BS- 32,351€
 - MFA- 35,500€
- Language of Studies
 - English
- Number of Applicants (Male/Female)
 - BFA-480 (290/190)
 - BS-45 (32/13)
 - MFA-160 (75/85)
- Enrolled Students (Male/Female) (class of 2020)
 - BFA- 72 (42/30)
 - BS- 13 (9/4)
 - MFA- 17 (8/9)
- Students Total (Male/Female)
 - BFA 230 (130/100)
 - BS 52 (36/16)
 - MFA 58 (26/32)
- International Students incl. in Total (Male/Female)
 - BFA 6 (5/1)
 - BS- 0
 - MFA 28 (12/16)
- Graduates incl. in Total (Male/Female)
 - MFA 58 (26/32)
- Types of Practical Exercises
 - Film & HD; lighting, cinematography, editing, sound
- Student Graduation Obligations
 - Complete thesis project, practical and written

5 KEY TEACHING STAFF

Name: **Ambarien Alqadar**

- Field of Teaching: film/video production, film history
- Major Achievements: award winning independent filmmaker (fiction, documentary)
- Teacher's Website Reference: <http://cargocollective.com/ambarienalqadar/About-Ambarien-Alqadar>

Name: **Jack Beck**

- Field of Teaching: film/video production, sound theory

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- Major Achievements: award winning independent filmmaker (fiction, experimental)
- Program Chair Film Production (BFA)
- Teacher's Website Reference: <http://www.aquilineproductions.com/>

Name: **Adrienne Carageorge**

- Field of teaching: film/video production, film history/theory
- Major Achievements: award winning independent filmmaker (fiction), political media producer
- Teacher's Website Reference: <http://cias.rit.edu/faculty-staff/78>

Name: **Frank Deese**

- Field of Teaching: screenwriting
- Major Achievements: industry television writer; *Amazing Stories*, *The Principal*
- Teacher's Website Reference: <http://cias.rit.edu/faculty-staff/269>

Name: **Thomas Gasek**

- Field of Teaching: stop motion animation, acting for animation, business of animation
- Major Achievements: Creature Comforts America, Coraline, Focal Press "Frame by Frame Stop Motion," Fulbright Specialist Award
- MFA Program Chair
- Teacher's Website reference: <http://www.tdgasek.com/>

Name: **Peter Kiwitt**

- Field of Teaching: acting; directing
- Major Achievements: DGA member, professional directing credits
- Teacher's Website Reference: <http://peterkiwitt.wordpress.com>

Name: **Brian Larson**

- Field of Teaching: 2D computer animation, hand drawn animation
- Major Achievements: commercial clients – Sony, Cartoon Network, Disney
- Animation Program Chair (BFA)
- Teacher's Website reference: <http://www.brianjl Larson.com/>

Name: **David Long**

- Field of Teaching: motion picture science, color science
- Major Achievements: Academy Award Science and Technology 2008, SMPTE Kodak Education Award
- Motion Picture Science Program Chair (BS)
- Teacher's Website reference: <http://cias.rit.edu/schools/film-animation/undergraduate-motion-picture-science>

Name: **Stephanie Maxwell**

- Field of Teaching: experimental film/video, animation production
- Major Achievements: award winning independent filmmaker (experimental)
- Teacher's Website reference: <https://people.rit.edu/sampph/Bio.html>

Name: **Atia Quadri**

- Field of Teaching: 3D computer animation, rigging
- Major Achievements: first woman ever to work in the Pakistani animation industry
- Teacher's Website Reference: <http://www.theivytree.com/>

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

Name of the Program/Project: **Pedagogical, Creative**

- Starting Date - End Date: 1990 - present
- Partner(s): University Film and Video Association (UFVA)
- Short Description of Goals and Results (50 words): UFVA is the preeminent professional organization for film educators in the USA. Faculty and graduates of RIT are active participants in conference offerings and serve in leadership positions within the association.
- Website Reference <http://www.ufva.org/>

Name of the Program/Project: **Society of Motion Picture and Television Engineers (SMPTE) standards development**

- Starting Date - End Date: 2012 - present
- Partner(s) SMPTE-RIT/SOFA
- Short Description of Goals and Results (50 words): The BS program in SOFA has contributed research and experimental data to the establishment of international television and cinema standards around color appearance, color calibration and content mastering facilities
- Website Reference: www.smpete.org

Name of the Program/Project: **Observer Metamerism and Multispectral Display**

- Starting Date - End Date: 2010-present
- Partner(s): Munsell Color Science Laboratory at RIT, Imaging Science and Technology, Electronic Imaging, Technicolor Research
- Short Description of Goals and Results (50 words): Faculty member, David Long, and his students have worked on defining color vision models and paradigms for multiprimary display systems to mitigate observer metamerism in emerging laser-based projection and television systems
- Website Reference: <http://cias.rit.edu/faculty-staff/85>

Name of the Program/Project: **Academy Color Encoding System**

- Starting Date - End Date: 2011-present
- Partner(s)
- Short Description of Goals and Results (50 words): Academy of Motion Pictures Arts and Sciences. The BS program in SOFA has provided experimental data and consultation to the emerging industry color management system, ACES. Several undergraduate students have also interned with the Academy in Hollywood to provide further contribution.
- Website Reference: <http://www.oscars.org/science-technology/sci-tech-projects/aces>

Name of the Program/Project: **CableLabs: High Framerate Psychophysics Study**

- Starting Date - End Date: 2015-present
- Partner(s): CableLabs
- Short Description of Goals and Results (50 words): The BS program in SOFA is conducting research into the appearance of high framerate stroboscopic imagery across multiple viewing paradigms. Work is ongoing to support the cable industry's advocacy group, CableLabs.
- Website Reference: <http://www.cablelabs.com/>

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **National Association of Broadcasters (NAB) Conference**

- Partner(s) Partnerships with Sony, Nikon, and Canon with equipment loan and testing
- Short Description of Goals and Results (50 words): Invitation each year to showcase research in Futures Park
- Website Reference: <http://www.nabshow.com/attend/nab-futures-park>

Name of the Program/Project: **New York State Film Office**

- Starting Date - End Date
- Partner(s) State and local initiative
- Short Description of Goals and Results (50 words) education and production residence programs (MAGIC Spell Studios)*
- Website Reference: <http://www.nylovesfilm.com/>

Name of the Program/Project: **High Falls Film Festival—Rochester-based annual regional/international film festival; RIT Women Filmmaker Screening**

- Partner(s) Rochester/Finger Lakes Film & Video Office
- Short Description of Goals and Results (50 words): Liason between students and local film industry
- Website Reference: <http://www.filmrochester.org/>

Name of the Program/Project: **Kodak & George Eastman Museum**

- Short Description of Goals and Results (50 words): Film grants, production grants
- Website Reference: <https://eastman.org/>

Name of the Program/Project: **Eastman School of Music**

- Short Description of Goals and Results (50 words): Filmmaker/composer collaboration program
- Website Reference: <http://www.esm.rochester.edu/>

Name of the Program/Project: **Magic Spell Studios**

- Partner(s): New York State
- Short Description of Goals and Results (50 words): A new production residence program/facility is currently under construction. Opening in the fall of 2018 it will provide an additional 32,000 sq. ft of space including a NY Tax incentive qualified 7000 sq.ft. sound stage, a 280 seat Digital Cinema Theater, sound mix theater, color correction studio, game design labs and animation facility. In addition to supporting our academic mission and allowing for collaboration and growth in animation for gaming, it will be available in summers for commercial production and external regional ventures.

8 SUCCESSFUL GRADUATES

BFA/MFA Alumni:

- 10 at Blue Sky studios (Rio, Ice Age< Epic)
- 9 at Disney (Frozen, Big Hero 6, Tangled)
- 2 at Laika (Coraline, Paranormal, Boxtrolls)
- 3 at Nickelodean
- 3 at NASA
- Department Director at ILM

- Many successful LA feature career artists including cinematography, editing, sound editing and FX
- 3 at DreamWorks (How to Train Your Dragon, Madagaskar, Shrek)
- CEO of The Third Floor (largest PreVis in the world)
- Grads also at Pixar, MPC, Formosa Group, and The Mill

Name: **Brian Cantwell**

- Field of Study: BFA Film Production
- Major Achievement: Digital Production Supervisor, Industrial Light & Magic

Name: **Chris Edwards**

- Field of Study: BFA Animation
- Major Achievement: CEO and Founder, The Third Floor, PreVis

Name: **Tom Connor**

- Field of Study: BFA Film Production
- Major Achievement: VP Creative Marketing Disney-ABC

Name: **Greg Smith**

- Field of Study: BFA Animation
- Major Achievement: CG/Technical Supervisor, Disney - *Zootopia*, *Frozen*

Name: **Ferris Webby**

- Field of Study: MFA Animation
- Major Achievement: Blue Sky Studios, Character Technical Director, *Ice Age*, *How to Train Your Dragon 2*

Name: **Jim Denault**

- Field of Study: BFA Photography/Film
- Major Achievement: Director of Photography on over 20 features including: *My Big Fat Greek Wedding 2*, *Trumbo*, *Pitch Perfect 2*, *Maria Full of Grace*. Two primetime emmys including: *Six Feet Under*, *Silicon Valley*, and *Getting On*.

Name: **Tim Tuchrello**

- Field of Study: BFA Film Production
- Major Achievement: Sound Editor on over 50 features including: *LA Confidential*, *Zombieland*, *The Muppets*, and *Ride Along*. 2 Primetime Emmys for TV.

BS Alumni:

- 2 at Motion Picture Academy of the Arts & Sciences Research Labs
- 6 at Deluxe / Company 3
- 5 at IMAX
- 2 at Technicolor
- 4 at Dolby
- 2 at Apple
- 3 at Netflix

Name: **John Traver**

- Field of Study: BS Motion Picture Science
- Major Achievement: Founder of Frame.IO, a software company that has raised over \$12 million capital

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this year.

Name: **Matt Donato**

- Field of Study: BS Motion Picture Science
- Major Achievement: Engineer, Netflix
- Contributor to SMPTE 2080 standard for HD mastering environments, research papers delivered at SMPTE 2015, published SMPTE Journal 2016.

Name: **Jaclyn Pytlarz**

- Field of Study: BS Motion Picture Science
- Major Achievement: Image Scientist, Dolby. Contributor to ITU standards work on UHDTV, research papers delivered at HPA 2016 and NAB 2016, SMPTE, and IBC.

9 LINK TO STUDENTS FILMS

The page can be found at <https://cias.rit.edu/rit-sofa-cilect>

There is no password, but please do not distribute outside of CILECT, thanks.

The School Promotion video is also at this link and can be made fullscreen.

Sapir Academic College, Sderot, ISRAEL



Aner Preminger

Aner Preminger is an independent filmmaker and a film scholar, Associate Professor at the Hebrew University, Jerusalem; and Sapir Academic College, Sderot. He teaches Cinema Studies and Directing workshops. His book publications include François Truffaut: Cinema as an Act of Love – An Intertextual Approach; Enchanted Screen: A Chronology of Media & Language. Additional publications: Law, Ethics and Reflexivity in Krzysztof Kieslowski's Decalogue. Ethical Documentary.

Filmography includes: Present Continuous (2012); One Eye Wide Open (2009); Moscobia (2001); Ransom of the Father (2000); Last Resort (1999); Learning and Teaching Mathematics (1998); On My Way to Father's Land (1995). Blind Man's Bluff (1993); Front Window (1990).

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): הללכמה, רסמהו לוקה תויונמאל ס"היב ריפס תימדקאה
- Complete Name of the Film/TV/Media School (in English language): School of Audio & Visual Arts, Sapir College.
- Name of the Umbrella Institution (in case there is such - in original language): תימדקאה ריפס הללכמה
- Name of the Umbrella Institution (in case there is such - in English language) : Sapir College
- Year of Foundation of the Film/TV/Media School : 2000

- Year of Receiving State Accreditation for the Film/TV/Media School: 2004
- Institution/Agency (-ies) Who Awarded the State Accreditation: The Council for Higher Education (CHE)
- Position/Name of the Head of the Film/TV/Media School- Prof. Avner Faingulernt
- Address of the Film/TV/Media School: School of Audio & Visual Arts, Sapir Academic College, D.N. Hof Ashkelon 7915600 Israel.
- CILECT Contact Person: Dr. Erez Pery
- E-mail(s), Telephone(s), Fax(es), Website: Email: erezpe@sapir.ac.il, Telephone: Country code +972 Area Code 77 Number 9802833, Fax: Country code +972 Area Code 77 Number 9802834, Website: <http://cinema.sapir.ac.il/en/school/>, Website [Hebrew]: <http://cinema.sapir.ac.il/תיב-רפסה/>

2 MISSION & STRATEGY

The School for Audio and Visual Arts is characterized by its emphasis on politically conscious film and the artist's personal statement. The history, language and theories of film are taught, as well as analysis and criticism. Special attention is paid to the social-artistic aspects of "Third Cinema"— the cinema of the Third World, of the southern hemisphere and of Israel; Exile Cinema, Experimental Cinema and Avant-Garde Cinema, as well as documentary films. In this way, the program is markedly different from other such programs on offer in Israel.

The special location of the College, in an area where veteran immigrants and new immigrants from the former Soviet Union countries and Ethiopia live, provides a unique and appropriate context for a program such as this. The program seeks to reflect and give voice to the interaction and tensions between the development towns, kibbutzim, villages, Bedouin settlements, special settlements and residents of the Gaza Strip. From here follows the great importance of the documentary film in this curriculum, as a focus for current social discourse in Israel and the world and its central role alongside the feature film.

From the start, with the establishment of the school, we chose to provide a place for the voice of the "other" in Israeli society; for those who do not have a voice in the media. Modern democratic society demands the inclusion of this voice in the public discourse. The college itself is highly conscious of its role as an academic institution that serves the southern region on the volatile border of Gaza-Sderot. The School for Audio and Visual Arts considers itself, in addition to its academic role, a beachhead for peace and coexistence in a country in which various social groups are characterized by a siege mentality, which creates challenges and complicates the possibilities of mutual cultural and social coexistence. The role that cultural forces such as film and video can play in breaking through some of these socio-political divides is the premise that informs our pursuit of a different cinema study and practice.

One of the main events is the annual *Cinema South International Film Festival* that takes place at the beginning of June at the Cinematheque of Sderot. It is the highlight of the school year and the venue for the presentation of graduate films to an audience of thousands and a jury of leading international artists, researchers and thinkers. The festival showcases a unique program of Israeli and International cinema with important contemporary filmmakers from all over the world.

3 FINANCING

- Public Subsidy (state, municipal, foundations, associations, etc.): Council of higher education: BFA - 60%, MFA and MFA - 7%, Ministry of Economy - 5%
- Students' Fees: Basic full tuition for 2016 was 28% of the financing: 20% for the BFA degree, and 2% for the MA and MFA degree and 6% for the Film Practical Engineering track

4 DEGREE LEVELS & SPECIALIZATIONS

BFA - specialize in a documentary attitude toward the cinematic practice.

MA, MFA - specializes in avant-garde cinema, documentary filmmaking and essay films.

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- Language of Studies: Hebrew
- Tuition Fees for Residents/Non-Residents (in EURO)
 - B.F.A.** Basic full tuition for 2015 was 2,190 euro per year; 8,750 euro for the entire degree (4 years).
 - M.A. and M.F.A.** Basic full tuition for 2015 was 2,900 euro per year; 6,000 euro for the entire degree (2 years).
- Number of Applicants in the Current School Year (Male/Female): 287 applications: 162 males, 125 females.
- Enrolled Students in the Current School Year (Male/Female)
- 110 students accepted to 2016-2017 school year: 65 Males, 55 Females
- Students Total in the Current School Year (Male/Female) 360 students: 198 Males, 162 Females
- Student Admission Criteria & Exams

Admission Criteria & Exams for B.F.A.

Matriculation Certificate with an average of 80 or above; 4 units of English language with a grade of 70 or above; A grade from the National Institute for Testing and Evaluation or a psychometric grade to determine level of English at the beginning of the school year; The selection process includes an exam that tests creativity and writing abilities and an interview with representatives of the department.

Admissions Requirements for M.F.A.

An average grade of at least 85 percent in first degree, a presentation of a portfolio to admissions committee and a personal interview with admissions committee. Students who do not have a formal education in Film Studies but fulfill all the requirements for admission must take a preparatory year of theoretical courses at the discretion of the admissions committee or the academic advisor.

Types of Practical Exercises

B.F.A. - a minimum of 3 short films during the first 3 years prior to the diploma film.

M.F.A. - presentation of a 10-minute documentary film and a 5-7-minute fiction film prior to diploma film.

Student Graduation Obligations

B.F.A.

A minimum grade of 75% at least in first year theoretical and practical courses, calculated separately and not including general courses, and completing the degree with a minimum grade of 65% and the presentation of a final practical project (short diploma film or equivalent).

M.A.

A grade of 80% or more at the end of the first year and passing all introductory courses, the completing the degree with a minimum average of 75%, and the presentation of an original and quality research thesis, which will be examined by two senior lecturers.

M.F.A.

A grade of 80% or more at the end of the first year and passing all introductory courses. The completing the degree with a minimum average of 75%. The presentation of a short feature, documentary or experimental film, which will be handed along with a 4,000 word written assignment, or research and a script of 70 standard pages for a 70 minute film, and will have a weight of 40% of the grade. The final project will be graded by a panel of three examiners.

5 KEY TEACHING STAFF

Name, Surname: **Jonathan Bar Giora**

- Field of Teaching: Pianist and film composer, Head of Film Scoring & Sound Design track

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): One of the major leading composers in Israeli film industry

Name, Surname: **Shlomi Elkabetz**

- Field of Teaching: Director and scriptwriter; Head of Film Studies and filmmaking Track
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Elkabetz is an award winning contemporary filmmakers (Golden Globe nomination, Directors Fortnight, Cannes, Critics Week, Ophir Prizes).

Name, Surname: **Professor Avner Faingulernt, Ph.D.**

- Field of Teaching: Filmmaker and film scholar; Founder and Head of the of the film school and M.A., M.F.A traks
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): An imporantnt documentary filmmaker within Israeli Cinema. Founder of the Cinema South International Film Festival.

Name, Surname: **Yael Hadaya**

- Field of Teaching: Author, journalist and television scriptwriter; Head of Scriptwriting track.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): An important figure in Israeli T.V with a major experience in international T.V industry.

Name, Surname: **Professor Yehuda "Judd" Ne'eman, Ph.D.**

- Field of Teaching: filmmaker and film scholar
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): An important filmmaker and one of the founding fathers of Israeli cinema. Awarded the Israeli Prize for lifetime achievement within the Israeli cinema (the most honorable state prize in Israel).

Name, Surname: **Erez Pery, Ph.D.**

- Field of Teaching: Filmmaker and film scholar. Specialized in Films and Holocaust- History and Theory.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Artistic Director of the Cinema South International Film Festival.

Name, Surname: **Professor Aner Preminger, Ph.D.**

- Field of Teaching: Independent filmmaker and film scholar; A teaching professor.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)

Name, Surname: **Anat Sela Inbar, M.F.A.**

- Field of Teaching: Television staff member; Head and founder of the Television Studies and Production Track.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)

Name, Surname: **Ori Sivan**

- Field of Teaching: Filmmaker and scriptwriter;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Lecturer and mentor for final projects. Sivan is the chief writer of *BeTipul (In Treatment - Bought by HBO)* and many other award winning TV series.

Name, Surname: **Ricardo Verdeschein**

- Field of Teaching: Animation director; Head of Animation Track.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): A prominent animator within Israeli animation industry. His films have been shown worldwide.

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

Name of the Program/Project:

The Bruno Schulz Project

- Starting Date - End Date: April 17-30, 2016
- Partner(s): In collaboration with The Polish National Film Television and Theatre School in Lodz
- Short Description of Goals and Results (50 words): A workshop based upon Bruno Schulz's stories, as an inspiration for creating short animation pieces about a place, characters and stray memories. The result was 4 short animated films.
- Website Reference: https://www.youtube.com/watch?v=iuEQMY_Dt1c&feature

Name of the Program/Project: **People in the Margins Project**

- Starting Date - End Date: March-April, 2015
- Partner(s): In collaboration with The MA and MFA students at FAMU
- Short Description of Goals and Results (50 words): Documentary journey films representing the lives of the people that live at the margins of society (the "transparent", "unseen" people). The shooting locations included the Israeli Negev desert near the Egyptian border and Moravia, on the border of the Czech Republic and Poland. The result was 4 short documentary films.

Name of the Program/Project: **Road Movies Project**

- Starting Date - End Date: March- April, 2014
- Partner(s): In collaboration with Film and TV School of the Academy of Performing Arts in Prague (FAMU) and HFF Berlin
- Short Description of Goals and Results (50 words): Road movies that associate documentary and fiction filmmaking while traveling through the Israeli desert and the Vltava River in the Czech Republic. The films were screened in the Cinema South Festival and the Jihlava International Film Festival.

Name of the Program/Project: **Road Movies Project**

- Starting Date - End Date: March- April, 2013
- Partner(s): Mentored by Albert Meysles, Avner Faingulernt (PhD) and Danae Elon
- Short Description of Goals and Results (50 words): The workshop focused on Documentary road movies that were created via traveling by trains in Israel, the Czech Republic and the Balkans. The resulted films were screened in the Cinema South Festival.

Name of the Program/Project: **The Munich Project**

- Starting Date - End Date: November, 2014
- Partner(s): In collaboration with Ludwig Maximilian University of Munich (LMU)
- Short Description of Goals and Results (50 words): A workshop dedicated to the City of Munich. Mixed groups of Israelis and German students made short documentary films about Munich. The result was 5 short documentary films.

Name of the Program/Project: **The Berlin Project**

- Starting Date - End Date: July, 2010
- Partner(s): In collaboration with the Potsdam Film & Television Academy (HFF Konrad Wolf)
- Short Description of Goals and Results (50 words): The workshop focused on stories with different and opposing perspectives on the present that was born out of the past. Ten films, one-minute each, were produced with the collaboration of students from both institutes and were screened in the Cinema

South Festival and in the Reichstag in Berlin, in the presence of the presidents of Germany and Israel.

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **Ben Zaken**

- Starting Date - End Date: (2015)
- Partner(s): In collaboration with "Layla Production House", "Yes", "Gesher Film Fund" and "Israeli Film Fund".
- Short Description of Goals and Results (50 words): The Family of Ben Zaken, which in Hebrew literally means the "Old Son", lives in a depressed neighborhood in the south of Israel, where people sit on benches waiting. Eternally waiting, but nothing ever changes or happens. A full length feature film directed by Efrat Corem and premiered at the Berlinale 2015. Won the big prize at the Belfort film festival in France, Jerusalem film festival, Cinema South film festival, Viennale, Bafici.
- Website Reference: <https://vimeo.com/118074061>

Name of the Program/Project: **Hula & Natan**

- Starting Date - End Date: (2011)
- Partner(s): In collaboration with "Alma Production House", "Channel 8" and the "Gesher Film Fund".
- Short Description of Goals and Results (50 words): The tragicomic story of two brothers who survive by working as mechanics in a small garage in Sderot. The film is juxtaposing their disheveled lives with the drama of conflict intensifying around them. As much a funny and moving family story as a devastating commentary on the absurdity of war. A full length documentary directed by Rubi Elmaliach that was screened at the Cinema South Festival, the DocAviv Festival and won a major prize at the Visions du Réel film festival in Nyon, Switzerland.
- Website Reference: <https://vimeo.com/59253980>

Name of the Program/Project: **Gaza Sderot - Life in spite of everything [Aza Sderot – Ha'ChaimLamrotHakol]**

- Starting Date - End Date: (July- August 2008)
- Partner(s): In collaboration with ARTE
- Short Description of Goals and Results (50 words): Produced by Osnat Trabelsi and Arik Bernstein featuring short stories that were filmed in Gaza and Sderot, 2008, shortly before the 2008 Gaza War. The films were uploaded onto a special and innovative website that won many awards and became an anthology of short documentaries that showed perspectives of both sides of the Israeli-Gaza border.
- Website Reference: <http://gaza-sderot.arte.tv>

Name of the Program/Project: **Red Dawn**

- Starting Date - End Date: (2008)
- Partner(s): In collaboration with "Alma Production house, "Channel 8" and the "Gesher Film Fund".
- Short Description of Goals and Results (50 words): "Red Dawn" is the alarm that signals a fearful scramble for safety, since from the moment it sounds they know they have just 18 seconds to find shelter from the oncoming missile attack. Three personal diaries by students of Sapir College tell the emergence of the borderline between Israel and the Palestinian Authority.
- Website Reference: <https://www.youtube.com/watch?v=ea39DG7uA5I>

Name of the Program/Project: **Sisai**

- Starting Date - End Date: (2006)
- Partner(s): In collaboration with Yael Shavit, "Channel 8" and the "Gesher Film Fund".
- Short Description of Goals and Results (50 words): 20-year-old Sisai, Ethiopian immigrant in Israel,

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lives with his adoptive family - the Gavros. Father Gavro returns from Ethiopia with news of Sisai`s biological father`s whereabouts. The director, who is also Sisai`s brother, joins him and their father on a journey to Ethiopia on their search for identity, blood connection, love and longing. A full length documentary directed by David Gavro that won the Best documentary award - Jerusalem Film Festival 2006, Fipa 2006, Cinema South Festival and others. trailer:

- Website Reference: <https://www.youtube.com/watch?v=IRmgUDSsMqQ>

8 SUCCESSFUL GRADUATES

Name, Surname: **Meital Abekasis**

- Field of Study: Director and filmmaker;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Directed *White Walls* (2005), *Fatherland* (2015)

Name, Surname: **Efrat Corem**

- Field of Study: Director, scriptwriter and filmmaker;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): *Your Younger Daughter Rachel* (2006) screened in Cinefondation 2007. *Ben Zaken* – first feature film premiere in the Forum, Berlinale 2015 and won the Grand Prix Janine Bazin for best feature in Belfort film festival.

Name, Surname: **Ruby Elmaliach**

- Field of Study: Musician and director;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Directed *Hula and Nathan* (2011), Winner of Visions du Reel public award 2012. *The Unwanted* (2014) won the best documentary in Jerusalem film festival.

Name, Surname: **David Gavro**

- Field of Study: Producer and creator of film and music;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Directed *Sisai* (2006), winner of the best documentary in Jerusalem film festival.

Name, Surname: **Nellie Guy**

- Field of Study: Film director;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Directed *Marihazumer* (2010).

Name, Surname: **Dori Rivkin**

- Field of Study: Scriptwriter, director, and editor;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Edited the feature film *Present Continuous* (2012) and directed the feature documentary *One on One* (2010).

Name, Surname: **Eran Polishuk**

- Field of Study: Teacher of practical and theoretical filmmaking;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): director of production on *Present Continuous* (2012).

Name, Surname: **Ophir Raul Graizer**

- Field of Study: Filmmaker and editor;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Directed *Dor* (2009), premiered in Clermont-Ferrand Short Film Festival. His new feature *The Cakemaker* is going to premiere in one of the big festivals of 2017.

Name, Surname: **Roman Shomanov**

- Field of Study: Cinematographer, editor and director;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Directed *Nobody But Us* (2014), *The Dreamers from Babylon* (2016) opening film of DocAviv international film festival.

Name, Surname: **Amram Yaacobi**

- Field of Study: Film director and music teacher;
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Directed *Grandfather* (2005), *Cinema du Reel* 2006.

9 LINK TO STUDENTS FILMS

Roach – An animation film by Yonatan Hashiloni, 13 min <https://vimeo.com/170911540> password: roach

One Night in Jaffa – A film by Raz Bar David Veron, 24 min <https://vimeo.com/138439700> password: Jaffa

Holot – A DocuAnimation film, 8 min <https://vimeo.com/175666691> password: sapir2015

Stationed – A film by Nitzan Zifrut, 23 min <https://vimeo.com/131761068> password: stationed

Labor – A film by Moshe Yohananov, 22 Min <https://vimeo.com/170909152> password: labour

Your Younger Daughter Rachel – A film by Efrat Corem, 30 Min <https://www.youtube.com/watch?v=NF5Grbfcvz8>

Universidad de Guadalajara, Guadalajara, MEXICO



José Ramón Mikelajauregui

José Ramón Mikelajauregui is a graduate of the prestigious CCC School of Film, and has been, for over 20 years, a professional in the industries of film, television and advertising, where he has distinguished himself as director and producer. Throughout his career he has made fiction and documentary films, winning important national and international awards. He has also made many advertising, promotional, institutional, museum and musical video clips, as well as numerous television series and shows. He has titles as a producer and a long career as an academic lecturer and jury at national and international level, and has been highlighted as a consultant on culture and audiovisual businesses. He is currently director of DIS, the prominent Film School of the University of Guadalajara.

1. BASIC INFORMATION

- Complete Name of the Institution (in original language): DIS / DEPARTAMENTO DE IMAGEN Y SONIDO
- Complete Name of the Institution (in English language): IMAGE & SOUND DEPARTMENT /
- Name of the Umbrella Institution (in case there is such - in original language) UNIVERSIDAD DE GUADALAJARA

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- Name of the Umbrella Institution (in case there is such - in English language: GUADALAJARA UNIVERSITY
- Year of Foundation of the Institution: 2001
- Year of Receiving State/Agency Accreditation: 1996
- Institution/Agency (-ies) who awarded the state accreditation: 1996 Universidad de Guadalajara 2015 CIEES Comites Interinstitucionales para la Evaluación de la Educación Superior
- Name of Head/Rector/Dean/Director/Principal of the Institution: José Ramón Mikelajáuregui
- Address (Street, City, Zip Code, Country) of the Institution: Calzada Independencia Norte 5075. Huentitán el Bajo. Sector Hidalgo. C.P. 44250. Guadalajara Jalisco. México
- CILECT Contact Person(s): Gabriela León Méndez
- E-mail(s), Telephone(s), Fax(es), Website: **dis.gabrielaleon@gmail.com**, +52 (33) 12.02.3000 Ext. 38670 **www.dis.udg.mx**

2. MISSION & STRATEGY

The importance of the film school is to train professionals in audiovisual production so that they apply their analytical skills and their professional competence with dedication, responsibility and honesty, commitment to the social good and a constant search for innovative cinema. Thanks to the academic staff, professional and humanistic training of students is developed, since the curriculum is flexible and permanently innovative. Assessment process includes general examination, analysis of a film, narration of an experience, photo sequence and an interview, the applicant demonstrates knowledge, qualities and aptitudes, and is aware of the current social climate and cultural movements for creating stories. During the 4-year degree, students will learn the creative process of the film fiction, animation and documentary.

3 FINANCING

- Public Subsidy (state, municipal, foundations, associations, etc.): 95%
- Other: 5%

4 DEGREE LEVELS & SPECIALIZATIONS

- Language of Studies: Spanish
- Tuition Fees for Residents/Non-Residents (in EURO): Residents 38 EUR Non Residents 723 EUR
- Number of Applicants in the Current School Year: Male: 254 /Female: 117
- Enrolled Students in the Current School Year (Male/Female): Male: 13 /Female: 7
- Students Total in the Current School Year (Male/Female): Male: 58 /Female: 35
- Student Admission Criteria & Exams: Artistic Skills Exam is a series of written, oral and creative visual work tests that are taken in three stages.

First stage is a written test on general cultural knowledge.

Second stage is intended to detect sensitivity, ability to express ideas in a clear way, as well as the capacity and minimum level of knowledge in audiovisual manifestations in general.

Third stage is intended to evaluate the aptitudes to work as a team and the communication skills, as well as to obtain information about the personality, interests, skills, study habits, work and family backgrounds of the applicants.

- Types of Practical Exercises per Student through the Education Period (in HOURS): Around 90 screen minutes / Class hours per week 30 / 16 Class weeks per semester without evaluation periods.
- Student Graduation Obligations: Complete the curriculum, Social Service, Academic degree. short fiction, documentary or animation.

5 KEY TEACHING STAFF

Name, Surname: **Kenya Márquez Alkadeb**

— Field of Teaching: Production

— Teacher's Website Reference: http://www.imdb.com/name/nm0617318/?ref=fn_al_nm_1

• Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Feature Film "Fecha de Caducidad" (2011) Awards: International Film Festival Vancouver, International Film Festival Moscow, International Film Festival Huelva.

Documentary "El secreto de Candita"

Name, Surname:

Mario Martínez Cobos

— Field of Teaching: Sound

— Teacher's Website Reference: http://www.imdb.com/name/nm0555225/?ref=fn_al_nm_1

— Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.) Sound Department of *El Crimen del Padre Amaro* (Carlos Carrera, 2003); *Desierto Adentro* (Rodrigo Plá, 2008); *Kilómetro 31* (Rigoberto Castañeda, 2006), *El misterio del Trinidad* (José Luis García Agraz, 2002); *Una película de Huevos* (Rodolfo y Gabriel Rivapalacio, 2006), *Backyard, el traspatio* (Carlos Carrera, 2009) y *Pastorela* (Emilio Portes, 2011)

— Awards Mexican Film and Science Academy Prize "Ariel" Best Sound editing: "El crimen del Padre Amaro", "Kilómetro 31", "Desierto Adentro" y "Backyard, el traspatio".

Name, Surname: **Guillermo Vaidovits Schnuerer**

— Field of Teaching: Film history and Research

— Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Academic services Company: Cineteca Nacional. Book "El cine mudo en Guadalajara" (the silent film in Guadalajara);

— "Laberinto de pasiones: El cine de Pedro Almodovar".

— Carteles de la Epoca De Oro Del Cine Mexicano/Poster Art from the Golden Age of Mexican Cinema

— Rogelio Agrasánchez (Curator); Charles Ramirez-Berg; Guillermo Vaidovits; David Wilt; David Rodriguez

Name, Surname: **Cecilia Mónica Navarro Herrera**

— Field of Teaching: Animation

— Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Medal "Alicia Alonso" 30 years of teaching trajectory, University of Guadalajara. Short Films "Cerraduras" (1990), Awards National Film Festival of electronic Art. "Filiofobia" (1997) Awards National Film Festival of electronic Art.

Name, Surname: **Eduardo Covarrubias**

— Field of Teaching: Directing

— Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Short Film Muñequita (1998), "Héroe" (2003) "Bajo Tierra" (2009).

— Theater Directing of plays. "Extraños" (2006/2008) "Asfixia" (2009/2010)

Name, Surname: **Raúl López Echavarría**

— Field of Teaching: Photography, Direction

— Teacher's Website Reference: <http://www.imdb.com/name/nm1990728/>

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- <https://vimeo.com/user32829431>
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Kinesis Film House (Production Company) Director of: "The Last Bolero" Feature Documentary.
- "Domingo" Fiction Short Film. "Amnesty" fiction Short Film. "Ward" Fiction Short Film.. A "Long Shadow". Fiction Short Film. "The Door". Fiction Short Film. Editor of: "Entitled to Sea" feature Documentary. **Recent Awards:** Special Mention at Festival de Biarritz Amérique Latine. "Domingo". 2015. Best Mexican Short Film at Monterrey International Film Festival. "Domingo". 2016

Name, Surname: **Yordi Capo**

- Field of Teaching: Post production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Short film "Firmes"(2010), prize "Palmita" of the French Association Companies in Mexico

Name, Surname: **David Villalvazo**

- Field of Teaching: Editing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Documentary "Blues de Paganini" (2004), award Biarritz International Film Festival.

Name, Surname: **Sofía Gómez Córdoba**

- Field of Teaching: Screenwriting
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Screen play "Somos Mari Pepa" (2013), editing "La hora de la siesta" (2014), "Retratos de una búsqueda" (2014)

Key Guest Lecturers

Name, Surname: **Silvia Pasternac**

- Field of Teaching: Screenwriting
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Feature Film "De la infancia", TV Series "Capadocia" episodes 4, 6 and 7.

Name, Surname: **Arturo Arango**

- Field of Teaching: Screenwriting
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.) Screen Play: Lista de Espera (2000), "Aunque estés lejos" (2003), "Cuerno de la Abundancia" (2008)

Name, Surname: **Sergio Iván Trujillo Bolio**

- Field of Teaching: Documentary Film History
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director of Guadalajara International Film Festival

Name, Surname: **Juan Manuel Eujanian**

- Field of Teaching: Film Editing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Editor in projects: Fox Colombia, Disney Junior Latin America, "La Sociedad" Post Argentina, Non Stop Argentina. Feature films for Director Pino Solanas, Argentina.

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

Name of the Program/Project: **FEISAL Research**

- Starting Date - End Date: 2015/2020

- Partner(s): FEISAL (Latin American Federation of Film and TV Schools)
- Short Description of Goals and Results (50 words): Research Project about the Value of Artistic Knowledge for the Public University Systems
- Website Reference: www.feisal.org

Name of the Program/Project: **VFX Masters Degree**

- Starting Date - End Date: 2017/2027
- Partner(s): Universidad de Antioquia
- Short Description of Goals and Results (50 words): Binational Master's Degree
- Website Reference: www.udea.edu.co

Name of the Program/Project: **Talents Guadalajara**

- Starting Date - End Date: 2017/2027
- Partner(s): FICG / Berlinale
- Short Description of Goals and Results (50 words): An international workshop with the highest standards of excellence in filmmaking, held every year at the Guadalajara International Film Festival
- Website Reference: www.talentsguadalajara.com

Name of the Program/Project:

Film4Climate Workshop

- Starting Date - End Date: 2015/2020
- Partner(s): World Bank and FICG
- Short Description of Goals and Results (50 words): One week international clean production workshop, held every year at the Guadalajara International Film Festival
- Website Reference: www.ficg.mx/30/index.php/en/program/out-of-competition/film-4-climate

Name of the Program/Project: **Guadalajara Doculab**

- Starting Date - End Date: 2008/2020
- Partner(s) FICG
- Short Description of Goals and Results (50 words) One week international laboratory for work in progress documentary films, held every year at the Guadalajara International Film Festival
- Website Reference: www.doculab.mx

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **THX Sound Trainees**

- Starting Date - End Date: 2010-2020
- Partner(s): ASTRO LX STUDIO
- Short Description of Goals and Results: Professional Training Residence for our final year students in a High End Studio with Solid State / Dolby 5.1, 7.1 & ATMOS Audio Technology
- Website Reference: www.astroestudio.mx

Name of the Program/Project: **Line Production**

- Starting Date - End Date: 2015-2018
- Partner(s): Estudios Churubusco
- Short Description of Goals and Results: Production Residence for our final year students in a big Film

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Studio to engage in Industrial procedures

- Website Reference: www.estudioschurubusco.com

Name of the Program/Project: **Production**

- Starting Date - End Date: 2015-2018
- Partner(s) Canal 44 Television
- Short Description of Goals and Results: TV Production residences for our final year students in the University TV Channels in Guadalajara, Jalisco, MX and in LA, California, USA
- Website Reference www.udgtv.com

Name of the Program/Project: **Audiovisual Projects**

- Starting Date - End Date: 2012-2018
- Partner(s): Cebolla Films
- Short Description of Goals and Results (50 words): Our alumni work in a private film house producing, directing and editing short films, commercials and feature films.
- Website Reference www.cebollafilms.com

Name of the Program/Project: **THX Sound Trainees**

- Starting Date - End Date: 2010-2020
- Partner(s): Jalisco Film Commission / Chapala Media Park
- Short Description of Goals and Results: Professional Training Residence for our DP final year students in a Big Stage Studio
- Website Reference: www.comefilm.gob.mx/directorios/name/chapala-media-park

8 SUCCESSFUL GRADUATES

Name, Surname: **Sofía Carrillo**

- Field of Study: Production designer, Animation
- Graduate's Website Reference (if applicable): <http://www.nahuyacafilms.com>
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Short film animation "Prita Noire" (2011) Awards Mexican Film and Science Academy Prize "Ariel" Best short film, Guadalajara International Film Festival, Morelia International Film Festival. Short film animation "Corazón de sastre", (2014) Short film animation "La Casa Triste" (2013), "Vértigo" (2003)

Name, Surname: **Samuel Kishi Leopo**

- Field of Study: Directing, Production
- Graduate's Website Reference (if applicable): www.cebollafilms.com
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Feature Film "Somos Mari Pepa" (2014) awards PRIX CCAS en el 26° Cinélatino Rencontres, Toulouse. Short Film "Mari Pepa" (2011) Awards Mexican Film and Science Academy Prize "Ariel" Best short film, Guadalajara International Film Festival, Latin American Video Festival and Audiovisual Arts of Rosario, Argentina.

Name, Surname: **Juliana Orea**

- Field of Study: Directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Awards and Special mentions 2016: International Youth Film Festival; International Film Festival Rosario, Argentina; International Film School Festival Uruguay; International Short Film Festival Sao Paulo

Brazil; Women's Independent Film Festival California USA; Shorts Mexico.

Name, Surname: **Omar Robles**

- Field of Study: Directing, production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): "Aurelia and Pedro" Awards and Special mentions 2016: Berlin International Film Festival Generation Kplus; CILECT award Latin American Film Festival Sao Paulo, Brazil; Lakino Film Festival Berlin, Germany.

Name, Surname: **Paola Chaurand**

- Field of Study: Directing, photography
- Graduate's Website Reference (if applicable): <http://www.nahuyacafilms.com>
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Company management Nahuyaca Films founded in 2003. Collaboration in Guadalajara International Film Festival FICG. Short film "El Viejo" (2005) award "Mayahuel" Guadalajara International Film Festival.

Name, Surname: **Jashua Camarena**

- Field of Study: Directing, Photography
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Short film "la otra Emma" (2011) award Best Script and Female Performance in Latin American Video Festival and Audiovisual Arts of Rosario, Argentina.

Name, Surname: **Carolina Platt Soberanes**

- Field of Study: Documentary
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Documentary "La hora de la siesta" (2014), award International Documentary Film Festival Belgrade, Film found of Tribeca Film Institute.

Name, Surname: **Claudia Sainte-Luce**

- Field of Study: Directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Feature Film "Los insolitos peces Gato" (2014), award Toronto International Film Festival

Name, Surname: **Marco Pavel Cortés Esparza**

- Field of Study: Directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Guadalajara International Film Festival, Coordinator of Maguey Award

9 LINK TO STUDENTS FILMS

https://drive.google.com/open?id=0B7tVd1W_BmnBb0FTUG9LUW1LR3M

University of Hawaii at Manoa (UHM), Honolulu, USA



Anne Misawa

Associate Professor Anne Misawa has been teaching cinematic production at The Academy for Creative Media (ACM), University of Hawai'i Manoa for over a decade. A graduate of the Cinema-Television Program at the University of Southern California, her work in *Treeless Mountain* was nominated for an Independent Spirit Award for Best Cinematography in 2010. She has worked as a Director and Cinematographer on many films with her cinematography work on *Margarita with a Straw* most recently garnering more than 25 awards and screening at over 130 international film festivals including Toronto and Busan. Anne has also served as the Chair of the ACM from 2013-2016.

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): Academy for Creative Media
- Complete Name of the Film/TV/Media School (in English language): Academy for Creative Media
- Name of the Umbrella Institution (in case there is such - in original language): University of Hawai'i at Mānoa
- Year of Foundation of the Film/TV/Media School: 2004
- Year of Receiving State Accreditation for the Film/TV/Media School: 2009 (B.A.), 2010 (joined Arts & Humanities College at UHM)
- Institution/Agency (-ies) Who Awarded the State Accreditation: WASC (Western Association of Schools and Colleges)
- Position/Name of the Head of the Film/TV/Media School: Dept. Chair, Dan Boulos
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: 2350 Dole St., Honolulu, Hawaii 96822, USA
- CILECT Contact Person(s): ACM Chair, Dan Boulos, boulos@hawaii.edu, ACM Media Center Director, Jay Hubert, hubertj@hawaii.edu; ACM Secretary, Lily Ching, lilychin@hawaii.edu;
- E-mail(s), Telephone(s), Fax(es), Website: ACM email: acm@hawaii.edu, PH: +1-(808)-956-7736, Fax: +1-(808)-956-6662, <http://acm.hawaii.edu>

2 MISSION & STRATEGY

The Academy for Creative Media ("ACM") at the University of Hawai'i at Mānoa ("UHM") shows distinction by nurturing storytelling rooted in personal experience with an emphasis on Native Hawaiian and Pacific filmmaking that offers a unique contribution to the international language of cinema. From developing stories from a local perspective that embrace the rich cultural diversity of the islands to creating innovative narrative styles unique to indigenous oral traditions, language, identity and culture, the faculty and students of the ACM are collectively making contributions to cinema and media studies. With the ACM SMART (Student Media Art) Exchange Program, ACM is one of the first to have annual Sino-US student co-productions and since 2006 have produced films consistently selected to international film festivals. Similar or excelling peer institutions, ACM has active scholars and production and animation faculty that

are producing both publications and creative work that screen at top-tier avenues of distribution. Having started its first undergraduate courses in 2004 and joined the Arts and Humanities College at UHM in 2010. With one of the fastest growing majors at the university, ACM offers a B.A. with a core curriculum of 39 courses in three distinct tracks: Digital Cinema, Computer Animation, and Critical Studies.

The learning objectives at ACM are Critical Thinking, Writing, History & Aesthetics, Technical Skills of Digital Story Telling, Creativity, and Responsibility. Students have the flexibility to design an individual academic program around a core of ACM courses. While all courses have a foundation in critical studies, 25 of these courses are practical and technology focused, project-based courses. Courses foster a sensitivity of Hawaii's unique cultural sense of place and diversity, reflecting the student body demographic of local or mixed ethnicity students, US mainland and international students. There are courses (such as Indigenous Aesthetics and Indigenous Filmmaking) that foster understanding of cultural and environmental protocol. Master classes (Zhang Yimou, Paul Thomas Anderson, etc), and internships (Hawaii 5-0 with 90+ interns, etc) allow students entry points to the industry. Collaborations with organizations such as the NETPAC (Network for the Promotion of Asian & Pacific Cinema), HIFF and SIFF promote active and consistent opportunities for exchange and exploration of cultures and global diversity. Over 200 live-action and animated student films per year are produced at ACM. ACM completed STATE OF ALOHA in 2009, an award winning documentary feature film, and intends on cultivating more feature-length works.

3 FINANCING

- Public Subsidy (state, municipal, foundations, associations, etc.): 82%
- Private Sources (industry, individuals, etc.): (UH Foundation): 10%
- Students' Fees: 8%

4 DEGREE LEVELS & SPECIALIZATIONS

B.A.

- English
- Full time students generally take 12+ credits worth of classes per semester, mostly in Fall and Spring. Resident tuition for 3 credit course 1211 Euros (\$1,359.00); Non-resident tuition for 3 credit course 3665 Euros (\$4,113.00).
- Year's applicants: Male: 20/Female: 23
- Enrolled ACM majors in F'16 courses: Male: 47/Female: 53
- All enrolled students in F'16 ACM courses: Male 107/ Female: 106
- Student entry requirements: Have completed or be enrolled in Cinema and Digital Media (ACM 255)*, and have completed 12 or more UHM (or 60 transfer) credit hours with an overall 2.75 GPA. A minimum grade of B in ACM 255 is necessary to continue in the Digital Cinema and Animation Production Tracks.
- Practical Exercises examples include: In Animation, ACM 216 (Principles): Walk Cycle- Loops and Cycles, Keyframing, Final 2D and 3D Scene Assignment- Steps in animating a scene; ACM 316 (The Role of the Character Animator) 3D Animation Assignments with full 3D Rig: Walk with Characterization, Final 2-Character scene with lip sync dialog (10-12 seconds). In Digital Cinema: ACM 310 (Cinematic Production) 3 individual short films, Personal Statement, Documentary, Narrative with scripted dialogue; ACM 312 (Cinematography) Lighting still shot exercises, Illustrating Emotional Narrative of Poem; ACM 410 (Advanced Cinematic Production) film projects such as Obstructions project, Subjective project, SMART Exchange project, Final Narrative (Scripted) project; ACM 455 (Indigenous Filmmaking) Hawaiian Proverb hidden meaning, Doc, Experimental or Narrative (Scripted) project.
- Student Graduation Obligations: along with Gen Ed requirements, all majors must take an ACM core of 18 credit hours: The introductory course, One Basic Production Skills Course, One Writing Course, Three Courses in Critical Studies. In addition, all majors must take 12 credits in their track and 6

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credits in 300-400 level electives to fulfill major requirements. Each 1 credit is reflective of about 50 hours of course work each. For example, a typical ACM course is worth 3 credits, (other than ACM 310 and 410 which are worth 4 credits). Such a 3 credit course is reflective of 150 hours of course work.

5 KEY TEACHING STAFF

Name, Surname: **Thomas Brislin**

- Field of Teaching: Critical Studies
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Ph.D Ohio State University; Associate Dean Arts & Humanities 2013- to present, ACM chair 2004-2012, Founding Chair COMM 2000-2002; Media/ Journalism Ethics

Name, Surname: **Marlene Booth**

- Field of Teaching: Critical Studies, Digital Cinema (Documentary production)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): MFA (Yale Filmmaking), KU KANAKA: STAND TALL, PIDGIN: THE VOICE OF HAWAII (Audience Award at Hawaii Int'l Film Festival, TV broadcast, Producer/Director)

Name, Surname: **Daniel Boulos**

- Field of Teaching: ME (UHM), BFA (California Institute of the Arts Character animation)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.) Animation (2D, 3D Character animation). Wiki Wiki Cartoons (Owner/Director), THE MAGNIFICENT MR. CHIM, THE FABULOUS MR. CHIM, (Producer, Dir., Animator); THE TIGGER MOVIE, THE ROAD TO ELDORADO, THE PRINCE OF EGYPT, THE BEAUTY AND THE BEAST, THE LITTLE MERMAID (Animator)

Name, Surname: **Wimal Dissanayake**

- Field of Teaching: Critical Studies
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): PH.D University of Cambridge; Director of Cultural Studies University of Hawaii; books POPULAR CULTURE IN GLOBALIZED INDIA, ENABLING TRADITIONS, ASHES OF TIME; Sri Lanka National Lifetime Award

Name, Surname: **Lisette Flanary**

- Field of Teaching: Critical Studies, Digital Cinema (Screenwriting, Indigenous Production)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): MFA (New School University Creative Writing), BFA (NYU Film & TV), ONE VOICE (Audience Awards at San Francisco Int'l FF, Hawaii Int'l FF, theatrical, TV broadcast, Director), NĀ KAMALEI: THE MEN OF HULA (Special Jury Award at Los Angeles Asian Pacific FF, Hawaii Filmmaker Award at Hawaii Int'l FF, TV broadcast, Director/Producer)

Name, Surname: **Vilsoni Hereniko**

- Field of Teaching: Critical Studies, Digital Cinema (Oral Tradition to Screenplay)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Ph.D University of South Pacific, Fiji; Acting Chair ACM UHM SP13, Director of Oceanic Centre of the Arts, Culture and Pacific Studies Univ. of the South Pacific 2010-12, Director of Center For Pacific Island Studies UHM 2008-10; Asia Pacific Screen Lab award for FALLOUT, MIRAGE (Writer/Co-director with Garin Nugruho), MOANA RUA: THE RISING OF THE SEA (Producer/ Director), THE LAND HAS EYES (Sundance FF, Writer/ Director)

Name, Surname: **Anne Misawa**

- Field of Teaching: Digital Cinema (Cinematic Production, Cinematography)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): MFA (USC Cinema-TV), MA (NYU Creative Writing); ACM Chair 2013-2016;

- WAKING MELE (Sundance FF), STATE OF ALOHA (HIFF, TV broadcast), (Director); Independent Spirit Award Nomination for Cinematography for TREELESS MOUNTAIN (NETPAC Award at Busan Int'l FF, Toronto Int'l FF, theatrical), MARGARITA, WITH A STRAW (NETPAC Award Toronto Int'l FF, 130+ film festivals, theatrical, 25+ awards), (DP)

Name, Surname: **Joel Moffett**

- Field of Teaching: Digital Cinema (Screenwriting, Directing)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): MFA (AFI Directing), BA (Chapman University); Writer/Director—TECHNICAL DIFFICULTIES OF INTIMACY (Palm Springs Int. Shorts FF, +45 FF, +15 awards), POI DOGS (Berlinale, +70 FF), HORSEPOWER (Cannes Short Film Corner, +25 FF)

Name, Surname: **George Chun Han Wang**

- Field of Teaching: Digital Cinema (Cinematic Production, Post-Production)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): MFA (AFI Editing); Publication of "King Hu in His Own Words" (Co-Editor); Fulbright Visiting Assoc. Prof. at University of Hong Kong; SALES! (Editor, Hawaii Int'l FF)

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

Name of the Program/Project: **ACM SMART (Student Media Art) Exchange**

- Starting Date - End Date: 2006-ongoing; twice a year
- Partner(s): Shanghai University School of Film TV (newly renamed the Shanghai Film Academy), Shanghai International Film Festival, Hawaii International Film Festival
- Short Description of Goals and Results (50 words): A reciprocal exchange program initiated by ACM, twice a year during hosting school's local film festival period in China and Hawaii, student delegates of selected films are invited for the festival and film co-productions between the schools. 125+ students have traveled for and 300 more local students have participated on these co-productions.

Name of the Program/Project: **NETPAC 25; (conference and film collaboration)**

- Starting Date - End Date: 2014-2016
- Partner(s): NETPAC/USA and NETPAC/Indonesia; the University of the South Pacific in Fiji; Several departments at the University of Hawaii such as ACM, Theatre and Dance, Music, and Hawaiian Studies; Center for Islamic Arts and Cultures (a.k.a. Shangri-La)
- Short Description of Goals and Results (50 words): Completion of a short film, SALES!/MIRAGE (shorter edit) through collaboration between filmmakers and artists from Indonesia and the Pacific marking the change in name for
- Network for the Promotion of Asia Pacific Cinema and for the academic conference to coincide with NETPAC's 25th anniversary.
- Website Reference: <http://www.netpac-usa.org/netpac25/guests/>

Name of the Program/Project: **ACM Animation Industry Lecture Series**

- Starting Date - End Date: 2007- ongoing
- Partner(s): Walt Disney Feature Animation, DreamWorks Feature Animation, Walt Disney Television Animation, Electronic Arts (EA), The Animation Guild (Labor Union), Laguna College of Art and Design (LCAD)
- Short Description of Goals and Results (50 words): This program links industry professionals to the ACM. Guests have included Roy Disney, Dave Pruiksma (Disney Supervising Animator), Brenda Chapman, (Director DreamWorks – *Brave*, *Prince of Egypt*) and James Murphey (Director Pixar short *Lava*). Upcoming guests- Glen Keane (legendary Disney Supervising Animator), Pete Docter (Pixar

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Director – *Monsters Inc., Up, Inside Out*).

- Website Reference: 2007 Roy Disney event. <https://manoa.hawaii.edu/news/article.php?ald=1755>

Name of the Program/Project: **Film Raro Pacific Film Challenge, LITTLE GIRL'S WAR CRY**

- Starting Date - End Date: Fall 2012-Summer 2013
- Partner(s): Film Raro & Drum Productions
- Short Description of Goals and Results (50 words): FILM RARO is a film competition designed to link filmmakers from around the world to the Indigenous peoples of the Cook Islands in the production of films. An ACM student film crew was one of eight crews invited to shoot on location in Rarotonga.
- Website Reference: www.filmraro.com

Name of the Program/Project: **6th American Studies Fulbright Conference: East Goes West, University of Hong Kong**

- Starting Date - End Date: 5/30 to 5/31, 2015
- Partner(s): George Wang, co-organizer, University of Hawaii at Manoa
- Tim Gruenwald, co-organizer, University of Hong Kong
- Short Description of Goals and Results (50 words): This conference focused on Chinese filmmakers who crossed the Pacific to make films in the United States; paper to be published in *Asian Cinema*.
- Website Reference: <http://www.amstudy.hku.hk/news/filmmakers2015/index.html>

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **LOST TV Show internship**

- Starting Date - End Date: 2006-2010
- Partner(s): CBS
- Short Description of Goals and Results (50 words): ACM interns shadowed mentors on TV Show, several season, 49 interns

Name of the Program/Project: **THE DESCENDANTS feature film internship**

- Starting Date - End Date: 2010
- Partner(s): Fox Searchlight, Ad Hominem
- Short Description of Goals and Results (50 words): ACM interns on feature film production, 9 interns

Name of the Program/Project: **HAWAII 5-0 TV Show internship**

- Starting Date - End Date: 2010-2015
- Partner(s): CBS
- Short Description of Goals and Results (50 words) ACM interns in various departments on TV Show, 5 seasons, 90+ interns

Name of the Program/Project: **Hawaiian Airlines Internship, Corporate Communications**

- Starting Date - End Date: Spring 2012-Spring 2016
- Partner(s): Hawaiian Airlines
- Short Description of Goals and Results (50 words): ACM interns joined the Corporate Communications department to experience real business challenges and learn media skills.

8 SUCCESSFUL GRADUATES

Name, Surname: **Ty Sanga**

- Field of Study: Digital Cinema (Writing/Directing), Ethnic Studies
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director: STONES (Sundance Film Festival) and feature doc VISIONS IN THE DARK (Hawaii Int'l Film Festival), FAMILY INGREDIENTS TV series (Emmy award), Sundance Screenwriters Lab fellow, Sundance Directors Lab fellow

Name, Surname: **Caprice Paxton**

- Field of Study: Animation
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): EFX company-- INDEPENDENCE DAY: RESURGENCE, ALICE THROUGH THE LOOKING GLASS, X-MAN: APOCALYPSE (stereo effects producer, 3D); THE FINEST HOURS, THE HUNGER GAMES: MOCKING JAY (production supervisor); POLTERGEIST, INSURGENT, TRANSFORMER: AGE OF EXTINCTION, THE AMAZING SPIDER-MAN 2 (stereo coordinator); MALEFICENT, ENCHANTED KINGDOM, CAPTAIN AMERICA: WINTER SOLDIER, THE LEGO MOVIE (stereoproduction assistant)

Name, Surname: **Ark Mu**

- Field of Study: Digital Cinema (Writing/Directing/Producing), Animation
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): SWEETHEART CHOCOLATE (China-Japan co-production), THE GRAY, DISINTEGRATION, (Producer), THE CROODS, RISE OF THE GUARDIANS (China film distribution), Studio D (Founder & Producer), Oriental DreamWorks (Development), D.N.A. Films (Producer/ Dir. Of Film & TV Strategy); Golden Horse Selection, Asian Animation Award
- Website Reference (if applicable): www.the-studio-d.com, <https://m.v.qq.com/x/cover/j/js3ankvrh4sjmua.html?vid=i0150s71a2n>

Name, Surname: **Kaliko Mai'i**

- Field of Study: Digital Cinema (Writing/ Directing/ Cinematography), English
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Hawaii Int'l FF 2006 Audience Award for Best Short Documentary STEVE MAI'I;
- SOUL SURFER, RISE OF THE PLANET OF THE APES, ONE KINE DAY, JOHN CARTER, JURASSIC WORLD, MIKE AND DAVE NEED WEDDING DATES, KONG: SKULL ISLAND; LOST (Season 3-6), HAWAII 5-0 (Season 1-5) (Camera assistant)

Name, Surname: **Jay Hubert**

- Field of Study: Digital Cinema (Writing/ Directing/ Cinematography), Asian Studies
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): DP and co-editor of VW 10-episode web series, Gold at Cannes Lions Jury Prize for film DAO at Hawaii Int'l FF 2006, Best Short Doc winner 'AINT NO HO IN ME at Rockport Film Festival
- Website Reference (if applicable): www.linkedin.com/in/jayhubert

Name, Surname: **Christopher Yogi**

- Field of Study: Digital Cinema (Writing/ Directing), English
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Sundance Screenwriters Lab fellow, Sundance Directors Lab fellow, Time Warner fellow, IFP Emerging Storytellers, Visual Communications' Armed with a Camera fellow, Kyoto Filmmakers Lab fellow
- Website Reference (if applicable): www.nahwave.com

Name, Surname: **Dana Ledoux Miller**

- Field of Study: Digital Cinema (Writing/Directing)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Writer on HBO's

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THE NEWSROOM, Netflix' NARCOS and ABC's upcoming DESIGNATED SURVIVOR, Repped by WME and 3 Arts Entertainment.

Name, Surname: **Erin Lau**

- Field of Study: Digital Cinema (Writing/Directing)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Full merit scholarship for MFA at Dodge College of Film and Media Arts, Chapman University, 2015 Emmy Television Academy Internship, FilmRaro funding for LITTLE GIRLS' WAR CRY in Rarotonga, Cook Islands, KA PUA nominated for Best Short Documentary at 2012 Guam Int'l FF, KA PUA Best Doc award at Sino-US Student Awards SIFF, Eurocinema Hawaii Best Student Film Awards
- Website Reference (if applicable): <https://vimeo.com/181586222>

Name, Surname: **Keiko Sugihara**

- Field of Study: Digital Cinema (Writing/Directing)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): CBS' HAWAII 5-0 Season 7 (Writers' Assistant), HAWAII 5-0 Season 6 (Producers' Assistant), Short films accepted to Hawaii Int'l FF, Ohina Short Films Showcase

Name, Surname: **Marie Iwasaki**

- Field of Study: Digital Cinema (Writing/Directing)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): TIME SPIRAL, DEATH NOTE, RUN SAYURI CHAN (Writer/Director), Nippon TV AX-ON

9 LINK TO STUDENTS FILMS

<https://vimeo.com/182842565/ec35a2e679>

University of Hertfordshire, Hertfordshire, UK



Lyndsay Duthie

Lyndsay Duthie is an Executive Producer with television credits for BBC, ITV, Channel 4, Discovery Network and SKY. She spent 10 years originating and producing hit programmes at ITV, becoming one of the country's youngest showrunners aged 23, and part of EITF 'Ones to Watch' alumni. She also worked for Endemol, before founding her own company Ice Blue Media. She has served on the Board of Directors for Women in Film & TV (WFTV) and judged at the Royal TV Society Awards and International Emmys. Lyndsay is a Fellow of the Higher Education Academy and winner of the Vice-Chancellor's Award for Excellence 2014, 2015, 2016. International documentary work has included series Kentucky Teenage Vampires, Schoolboy Dad and Family Feuds for ITV and Channel 4. Lyndsay is co-author of The TV Studio Production Handbook (2016).

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): University of Hertfordshire
- Complete Name of the Film/TV/Media School (in English language): University of Hertfordshire
- Year of Foundation of the Film/TV/Media School: 2007
- Year of Receiving State Accreditation for the Film/TV/Media School: 2007
- Institution/Agency (-ies) Who Awarded the State Accreditation: Higher Education Corporation - supplied by the UKRLP UK, Register of Learning Providers
- Position/Name of the Head of the Film/TV/Media School: Judy Glasman, j.glasman@herts.ac.uk,
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: School of Creative Arts, University of Hertfordshire, College Lane, Hatfield, Hertfordshire, AL10 9AB, UK
- CILECT Contact Person(s): Lyndsay Duthie Programme Leader Film and Television, l.duthie@herts.ac.uk
- E-mail(s), Telephone(s), Fax(es), Website:
Subject Group Leader for Screen - Professor Peter Richardson p.richardson3@herts.ac.uk, +44 (0)1707 284000 ext 5328 Fax: +44 (0)1707 284115, www.herts.ac.uk <https://go.herts.ac.uk/filmandtelevision>

2 MISSION & STRATEGY

The University of Hertfordshire (UH) was originally established in 1952 as a technical college, the institution became one of the first three polytechnics in the country in 1969, and in 1992 became the University of Hertfordshire. It is now the UK's leading business-facing university and an exemplar in the sector, with a flourishing student community of over 25,100, including more than 2,900 international students from 120 different countries. UH is one of the top 100 universities in the world under 50 years old according to the Times Higher Education 100 under 50 rankings 2015, and is ranked 52/100 in the Times Higher Education list of the 100 most international universities in the world published in January 2014.

The School of Creative Arts comprises of Film and Television, Music, Animation, Visual Effects, Model, Design and Fashion degree courses, who collaborate to make multi-disciplinary high end films. Our teaching philosophy is to produce industry ready graduates. There is a strong emphasis on the word professional throughout their years of study with an emphasis on ensuring final year work is of broadcast standard. The courses all have strong links with industry, through professional contacts, to maximise student experience and employability. Over 90% of all students on the course are engaged in placements with top companies and broadcasters such as BBC, ITV and Elstree Studios. The course has worked with more than 80 employers over the last year and in house corporate projects with employers including BMW, Grand Chappel Music, Britvic and Monarch. Final year work culminates in a dissertation and final film project, which students can use as a calling card into the industry. The aspiration for our graduates is that they will have developed the knowledge, skills and attributes to equip them for life in a complex and rapidly changing world. In addition to their subject expertise and proficiency, the Programme's graduates will have the following attributes: Professionalism, employability and enterprise, learning and research skills, intellectual depth, breadth and adaptability, respect for others, social responsibility.

The school won accreditation from Creative Skillset (the UK's creative industries skills regulator) in 2013, an endorsement of quality and meeting industry benchmarks. Creative Skillset accreditation is awarded in recognition of the highest level of contemporary industry teaching and facilities. This gives potential employers an indication that candidates from our degree course have been trained professionally and are industry ready.

3 FINANCING

- Governmental Subsidy - 5%

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- Non-Governmental Sources (public institutions, foundations, associations) – 4%
- Private Sources – Warner Bros 0.5%
- Students' Fees – 90%
- Other (please specify): Rentals of Premises/Facilities/Equipment/Services – 0.5%

4 DEGREE LEVELS & SPECIALIZATIONS

Undergraduate: 280-300 points from GCE A Levels (or equivalent) plus GCSE Maths at grade D or above and English Language at grade C or above. The University also accepts a number of other equivalent qualifications including BTEC, IB and Access courses.

MA Requirements: The minimum entry requirement is honours degree (2:2 or above) or equivalent professional experience. Applicants are also asked to provide a portfolio of work.

PhD Requirements: The school offers PhD Research in Art & Design. MA in a relevant subject is the traditional route in as well as a good undergraduate degree 2:1 and above. PhD proposal provides the basis for entry and also helps to ensure best supervisory team.

Undergraduate Courses

- Tuition Fees for Residents/NonResidents
- Resident **EUR 12,650**/ International **EUR 15,450**
- Language of Studies – English
- Number of Applicants 4011 (2112 Male/1899 Female)
- Enrolled Students 777 (394 Male/ 383 Female) *Level 4 only
- Students Total: Main Campus - 1991(1044 Male/ 947Female),
- Partner & Franchise Campuses – 1676(507 Male / 1169 Female)
- International Students 174 (65 M/109 F)
- Students from EU are not considered to be international students in UK
- Graduates Total 631 (327Male/ 304 Female)

Postgraduate Courses

- Tuition Fees for Residents/NonResidents
- Tuition Fees for Residents/Non-Residents (in EURO) Resident **EUR 10192** / International **EUR 17567.46**
- Language of Studies – English
- Number of Applicants 538 (203 male, 335 female)
- Enrolled Students (Male/Female) 136 (56 Male/80 Female) new starters only
- Students Total (Male/Female)
- 174 (57 Male/117 Female) – main campus only
- 90 (63 Male/27 Female) – distance education programme
- 66 (23 Male/43 Female) – partner and franchise campuses
- International Students incl. in Total (Male/Female) 48 (15 Male/33 Female)
- Graduates incl. in Total (Male/Female) 67 (25 Male/42 Female) – main campus only (graduating figures are for 2014-15 intake – the 2015-16 year have not yet formally graduated)

School of Creative Arts Specialisations Include:

- BA (Hons) Film and Television Production
- BA (Hons) Digital Animation (2D)
- BA (Hons) Digital Animation (3D)
- BA (Hons) Digital Animation (Games)
- BA (Hons) Digital Animation (VFX)
- BA (Hons) Digital Media Arts
- BA (Hons) Fashion
- BA (Hons) Photography
- BA (Hons) Graphic Design
- BA (Hons) Illustration
- BA (Hons) Interactive Media Design
- BA (Hons) Interior Architecture and Design
- BA (Hons) Model Design (Character)
- BA (Hons) Model Design (Model Effects)
- BA (Hons) Model Design (Special Effects)
- BSc (Hons) Music Composition Technology
- MA Film and Television Production
- MA Contemporary Crafts
- MA Animation
- MA Games Art & Design
- MA Photography
- MA Digital Media Arts
- MA Interior Architecture & Design
- MA Graphic Design
- MA Illustration
- MA Product Design
- MA Fine Art
- MA Contemporary Textiles
- MSc Music Composition for Film and Media
- MSc Music and Sound Technology
- MA Fashion
- BSc (Hons) Sound Design

Total Practical Work Obligations: Full Time courses have a mix of lectures and practice based workshops – with a strong emphasis on filmmaking. 18 taught hours per week, supplemented by workshops and self directed study = total of 40 hours. Courses result in completion a final film and dissertation. Graduates take part in a degree show and showcase where industry prizes are awarded.

5 KEY TEACHING STAFF

Name, Surname: **Peter Richardson**

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- Field of Teaching: **Professor of Film, Subject Group Leader Screen**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Peter has directed over 100 commercials (Nike, Kia Cars, Mercedes, Fred Olsen), 120 music videos (Blur, 808 State, Jason Donovan, The Stranglers) Peter's feature length documentaries have been broadcast in 7 countries and his short films have been screened in festivals across the world including London, Out Takes Brazil, New York, Claermont-Ferrand, Cannes and Cork. He is Director of the Games and Visual Effects Research Lab where he heads a team of researchers investigating the deployment of immersive and mixed reality technologies. From 2010 to 2013 Peter was principle investigator of the €5.3M EU funded 'North Sea Screen Partnership'. In 2016 he received €1.6M in EU funding for 'Create Converge' a pan European project which aims to map and develop Northern Europe's capabilities in Film, Games and immersive visualization. Peter recently directed a feature film adaptation of Sir Peter Maxwell Davies Opera *Miss Donnithorne's Maggott* released on Blu Ray in 2015.

Name, Surname: **Lyndsay Duthie**

- Field of Teaching: **Programme Leader, Principle Lecturer, Executive Producer**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Lyndsay Duthie is an Executive Producer with television credits for BBC, ITV, Channel 4, Discovery Network and SKY. Her career began at ITV where she spent 10 years originating and producing hit programmes, becoming one of the country's youngest showrunners aged 23, and part of EITF 'Ones to Watch' alumni. From ITV Lyndsay moved to Endemol, before founding her own company Ice Blue Media. She has served on the Board of Directors for Women in Film & TV (WFTV) and judged at the Royal TV Society Awards and International Emmys. Lyndsay is a Fellow of the Higher Education Academy and winner of the Vice-Chancellor's Award for Excellence 2014, 2015, 2016. International documentary work has included Death row series *Kentucky Teenage Vampires*, *Schoolboy Dad* and *Family Feuds* for ITV and Channel 4. Lyndsay is co-author of *The TV Studio Production Handbook* published by I.B Tauris 2016.
- Website Reference: <http://uk.linkedin.com/pub/lyndsay-duthie/a/7b/2ab/>

Name, Surname: **Val Kuklowsky**

- Field of Teaching: **Professor of Sound Design**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Academy award nominated sound designer with credits for *Independence Day*, *Nightmare on Elm Street*, *Look who's Talking Too*, *Parental Guidance*, *Rush Hour* to name some. See Val's website
- Website Reference: www.kuklowsky.com

Name, Surname: **Howard Berry**

- Field of Teaching: **Senior Lecturer Post-Production**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Vice-Chancellor's Award: Highly Commended for Excellence in Partnerships 2013. Motion picture visual effects editor on feature films including *Kick Ass* (also pre-vis editor), *Scott Pilgrim vs The World*, *Green Zone*, *Sherlock Holmes*, *The Dark Knight*, *Angels and Demons*, *Fast and Furious*, *The Soloist* and *Quantum of Solace*. Trailer editor for *HellBoy II*.

Name, Surname: **Sam Snape**

- Field of Teaching: **Lecturer Scriptwriting**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Visiting Lecturer in Production (Fiction) and Story and Scriptwriting. Screenwriter and script consultant, with work in theatre, television and film. Writer of BBC's *Casualty*, *All Creatures Great and Small* and *Soldier Soldier* as well as feature film scripts including *3 Hours* which was screened at Tribeca and Encounters film festivals.

Name, Surname: **Adele Fletcher**

- Field of Teaching: **Post-Production Sound Lecturer**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Adele has worked

with feature film directors such as Anton Corbin, Terry Gilliam and Roger Michell. Recently completed the soundtrack of *StreetDance 2*, following on from *StreetDance*, the top-grossing UK independent film of 2010. Freelance TV projects include *Life's Too Short*, directed by Ricky Gervais and Stephen Merchant. She worked on *9/11 The Twin Towers*, winning a BAFTA TV award for Best Sound - Factual. Adele holds an MA in Sound Design from the National Film and Television School and two nominations for Sound at the TV Emmy awards.

Name, Surname: **Chris Chandler**

- Field of Teaching: **Professional Development Lecturer and MA Programme Leader**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Chris has a background as an independent consultant working with a wide range of public, private and voluntary sector cultural organisations on the development of strategy, business planning and operational delivery. Consultancy and research projects included the publication of a major report for the UK Film Council (UKFC) into low and micro-budget feature film in the UK and a ground-breaking study for the BFI – *Opening our eyes – how film contributes to the culture of the UK*. Other clients include Arts Council England, BAFTA and Finance Wales.

Name, Surname: **Mark Wallman**

- Field of Teaching: **Visual Effects Senior Lecturer**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Visual effects specialist with credits for international hits and feature films such as *Dr. Who*, *Harry Potter*, *Black Hawk Down*, *Voyage of the Dawn Treaded* and *Marmaduke*. Worked at leading post-production companies such as *Double Negative*, *Ealing Studios*.

Name, Surname: **Kim Akass**

- Field of Teaching: **Senior Lecturer Film and Television Culture**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Published widely on American TV series including *Sex and the City*, *The Sopranos*, *The L Word*, *Desperate Housewives* and *Ugly Betty*. Co-editor of the *Reading Contemporary TV* series for I.B. Tauris. Co-founding editor of the website *Critical Studies In Television* and chair of the *Media Research Group*.

Name, Surname: **Jan Harlan**

- Field of Teaching: **Film Executive Producer**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Harlan acted as Kubrick's executive producer for *Barry Lyndon* (1975), *The Shining* (1980), *Full Metal Jacket* (1987), *Eyes Wide Shut* (1999), and was an assistant to the producer for *A Clockwork Orange* (1971). Harlan was also executive producer for Steven Spielberg's *Artificial Intelligence: AI* (2001), a collaboration between Spielberg and Kubrick. He has for several years been a regular guest lecturer at the European Film College, and also at the University of Hertfordshire's Film and Television degrees, for which he was awarded an Honorary Doctorate in 2011.

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

The School has two film research groups The Media Research Group (MRG) and The Games and Visual Effects Research Lab (G+VERL). In the most recent UK assessment of the University's research (the Research Assessment Framework 2014), 93 per cent of the submitted research was judged to be of international quality in terms of originality, significance and rigour.

Name of the Program/Project: **The Elstree Project**

- Starting Date - End Date: (2010 - ongoing)
- Partner(s): Elstree Studios, BBC Elstree Centre, BECTU, Studio Canal, Warner Bros, British Pathe
- Short Description of Goals and Results (50 words): Digital oral history archive celebrating the six film

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and tv studios of Elstree and Borehamwood

- Website Reference: www.theelstreeproject.org

Name of the Program/Project: **Ignition Network**

- Partner(s): Channel 4 UK Arts Council, Screen South, Screen Oxford
- Short Description of Goals and Results (50 words): 3 year project to help young people 16-24 get arts on screen, funded by the Arts Council.
- Website Reference: www.screensouth.org

Name of the Program/Project: **North Sea Screen Partnership**

- Partner(s): Film by Aahaus, film fyn, Western Norway Screen Commision, Gothenburg Film Studios, Nordmedia, Screen South, Scottish Screen
- Short Description of Goals and Results (50 words): Film partnership programme. A network of 15 partners from 6 European countries, we have been working together to raise the profile of the North Sea Region as a hub for production and post-production across all kinds of media.
- Website Reference: www.northseascreen.eu

Name of the Program/Project: **Create Converge**

- Partner(s): Screen South, Nord Media, Subatomic, Media Evolution, Gothenberg, VIA University
- Short Description of Goals and Results (50 words): Foster co-operation between sectors of visualisation, virtual rteality, vfx, science and technology
- Website Reference: <http://www.northsearegion.eu/project-information/projects-2014-2020>

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **Warner Bros Scholarship Programme**

- Starting Date - End Date: (2013 – ongoing)
- Partner(s): Warner Bros Leavesden
- Short Description of Goals and Results (50 words): €13000 scholarship programme for high achieving students from low income families
- Website Reference: <http://www.warnerbroscreativetalent.co.uk>

Name of the Program/Project: **Creative Skillset Accreditation**

- Starting Date - End Date: (2013-ongoing)
- Partner(s): Creative Skillset
- Short Description of Goals and Results (50 words): One of 23 accredited schools in the UK carrying the endorsement of Creative Skillset
- Website Reference: www.creativeskillset.org

Name of the Program/Project: **Creative Skillset/BFI (British Film Institute) Bursary Scheme**

- Starting Date - End Date: (2014 – ongoing)
- Partner(s): Creative Skillset / BFI / National Lottery
- Short Description of Goals and Results (50 words): Bursary scheme for student projects to help increase production values in their filmmaking. 4 awards of €1300 each granted in 2015
- Website Reference: www.creativeskillset.org

Name of the Program/Project: **Visions Festival & Animation Expose Sponsors**

- Starting Date - End Date: (2012 – ongoing)

- Partner(s): ITV, BBC, Warner Bros, Avid, Elstree Studios, Kubrik Estate, BFI The Mill, MPC, Framestore, Double Negative, Sony
- Short Description of Goals and Results (50 words): Graduate show with industry sponsors awarding prizes, internships and awards for the best student films
- Website Reference: www.herts.ac.uk

Name of the Program/Project: **Film Forever**

- Starting Date - End Date: (2015 – ongoing)
- Partner(s): Film Forever, British Film Institute
- Short Description of Goals and Results (50 words): BFI evaluation project for Film Forever
- Website Reference: www.filmforever

8. SUCCESSFUL GRADUATES

Our students have an excellent track record of working in the creative industries, with the university achieving 96% employability rate for graduates according to DLHE figures in 2016. Students participate in industry scholarship programmes and win major festival awards.

Name, Surname: **Alice Walker Mitchell**

- Field of Study: BA (Hons) Film & TV Production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Edinburgh International Television Festival winner. Researcher, BBC Media Centre
- Website Reference (if applicable): <http://www.imdb.com/name/nm6481631/>

Name, Surname: **Chris Cooper**

- Field of Study: BA (Hons) Film & TV Production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Feature film credits include: *The Snare* (producer /director); *Beyond* (cinematography);
- Website Reference (if applicable): <http://www.imdb.com/name/nm3694606/> <http://www.filmmandtvpro.com/uk/company/1195/bohemian-pictures> <http://www.bohemianpictures.co.uk>

Name, Surname: **Thomas Metcalfe**

- Field of Study: BA (Hons) Film & TV Production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): London BFI Sci-Fi Festival Winner. Other credits include Stephen Frears upcoming film *Florence Foster Jenkins*; TV Audience Manager on shows such as *Big Brother & Celebrity Juice*
- Website Reference (if applicable): <https://www.linkedin.com/in/tommetcalf94>

Name, Surname: **Jessica Martin**

- Field of Study: BA (Hons) Character and Creative Effects
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Model maker on "Fantastic Beast and Where To Find Them"
- Website Reference (if applicable): <http://www.imdb.com/title/tt3183660>

Name, Surname: **Oskars Pantelejevs**

- Field of Study: BA (Hons) Model Design
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Designer at Marvel Studios, Junior Model maker: Beauty and the Beast, Doctor Strange, Mission: Impossible - Rogue Nation Winner Best SFX Model New Blades 2015

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- Website Reference (if applicable): <http://www.imdb.com/name/nm5487795/>

Name, Surname: **Zak Boxall**

- Field of Study: BA (Hons) Visual Effects
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): VFX Artist: 'The Jungle Book' and 'The Martian'. Winner The Rookies Film for Bertie the Elephant.
- Website Reference (if applicable): <http://zakboxall.co.uk>

Name, Surname: **Nat Valente**

- Field of Study: BA (Hons) Film & TV Production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Royal TV Society Student Film Award winner
- Website Reference (if applicable): <http://www.imdb.com/name/nm3805884/>

Name, Surname: **Carrie Cooksley**

- Field of Study: BA (Hons) Film & TV Production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Winner – Warner Bros scholarship and currently working at Warner Bros Leavesden studios.
- Website Reference (if applicable): <https://www.linkedin.com/in/carrie-cooksley-242139b3>

Name, Surname: **Josh Bower**

- Field of Study: BA (Hons) FTV Production
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Post-Production Manager at The Edge.
- Website Reference (if applicable): <https://www.linkedin.com/in/joshbower>

9 LINK TO STUDENTS FILMS

<https://vimeopro.com/uhcreatives/cilect>

Password: CILECT

Westerdals Oslo School of Arts, Oslo, NORWAY



Leif Holst Jensen

Leif Holst Jensen is Dean of Faculty for Film, TV and Games, Westerdals Oslo ACT, since 2015. He is former Secretary General Norwegian Producers Association; Head of Arts and Culture, Danish Broadcasting Company; Programme Director Metropol TV' Head of Youth Department, Deputy Head of Channel 2; Head of regional office, Northern Norway Broadcasting Company (NRK); Executive Editor, Project manager and Director. He was also Chairman Music Export Norway, Concerts Norway, Norwegian TV-Awards, Member of the Board Norwaco, Fund for Sound and Images, Cinenord Holding, Flimmer Film, OriginalFilm. He graduated from Media Science and Law, University of Oslo, Journalism at Norwegian School of Journalism and Master of Business Administration (MBA) Strategic management, Norwegian Business School.

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language) Westerdals Høyskole– Oslo School of Arts, Communication and Technology, Avdeling for Film, TV og Spill/ Westerdals Oslo ACT
- Complete Name of the Film/TV/Media School (in English language) Westerdals University College - Oslo School of Arts, Communication and Technology, Faculty of Film, Television and Gaming
- Year of Foundation of the Film/TV/Media School : 2014
- Year of Receiving State Accreditation for the Film/TV/Media School: 2008
- Institution/Agency (-ies) Who Awarded the State Accreditation: NOKUT (the Norwegian Agency for Quality Assurance in Education).
- Position/Name of the Head of the Film/TV/Media School: Dean of Faculty for Film, Television and Gaming: Leif Holst Jensen
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School Christian Krohgs gate 32, Postbox 9215 Groenland, 0134 Oslo, Norway
- CILECT Contact Person(s): Frederik Hestvold, Film and TV Programme
- E-mail(s), Telephone(s), Fax(es), Website: email: frederik.hestvold@westerdals.no, mobile +47 91 60 55 51, www.westerdals.no

2 MISSION & STRATEGY

In 2014 the three well regarded University Colleges NITH, NISS and WoSC merged into Westerdals Oslo ACT. All three in themselves also merges of other schools. NISS, founded in 1996, contained several schools in the field of arts. The Film and Television Academy (a 2-year long course founded in 1996) offered specializations in directing, cinematography, editing, producing and scriptwriting, making it the oldest specializing film school in Norway. The Norwegian School of Sound (founded in 1986) offered specializations in music production and film sound. WoSC started as Westerdals Advertisement School in 1965, offering a course in art direction, and developed through merges into a school of strategic communication in 2001. The Film and TV programme (2001) focused from the start on creativity, originality and the aspect of strategic communication. The IT-school NITH dates back to NKI Engineer College (1964). The bachelor programme in Film and TV was accredited in 2010 and the first students graduated in 2014.

The Faculty of Film, TV and Gaming at Westerdals Oslo ACT is a true product of the merge. Our intention is to make an alloy of competence in art, communication and technology into a contemporary, innovative and industry relevant Film and TV School. We develop individual talent and each students voice into both craftsmen/-women and artistry. The basic learning method is learning by doing alongside training in critical reflection over content, form and working methods. We teach in workshops, masterclasses, supervised production and exercises, and lectures. We look for the applicants prerequisite to succeed; a mix of motivation, team working ability, narrative and reflective ability, and artistic potential.

3 FINANCING

- Public Subsidy (state, municipal, foundations, associations, etc.): 50%
- Students' Fees: 50%

4 DEGREE LEVELS & SPECIALIZATIONS

Bachelor degree in Film and TV (62 students per year):

- Specialization in directing - after the first year (8 students)
- Specialization in production - after the first year (8 students)
- Specialization in editing - after the first year (8 students)

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- Specialization in cinematography - after the first year (8 students)
- Specialization as Film and TV Creator - after the first year (30 students)
- Language of Studies: Norwegian and English
- Tuition Fees for Residents/Non-Residents (in EURO): 4400 EURO
- Number of Applicants (Male/Female): 216 (2015)
- Enrolled Students (Male/Female) Approximately 40/22 per year, in total 62
- Students Total (Male/Female): With a few fall outs, approximately 120/65, in total 185 (bachelor students a year)
- Student Admission Criteria & Exams: Entrance tests, including an interview
- Types of Practical Exercises: Film productions and exercises relevant for each specialization
- Student Graduation Obligations: For specialization in directing, cinematography, editing and producing: Film production 18-25 minutes + written reflection over film and production 2000-3000 words. For film and tv creators: film production in chosen length + written reflection over film and production 12-14 pages

Bachelor degree in Sound Design (12-20 students per year)

- Tuition Fees for Residents/Non-Residents (in EURO): 4400 EURO
- Language of Studies: Norwegian and English
- Number of Applicants (Male/Female): 16/4 (2015), in total 20
- Enrolled Students (Male/Female) 9/3 (2015-2016), in total 12
- Students Total (Male/Female): 24/5, (2015-2016) in total 29
- Student Admission Criteria & Exams: Entrance tests, including an interview + grades
- Types of Practical Exercises: Film productions and exercises in sound production
- Student Graduation Obligations: Film production 18-25 minutes + written reflection over film and production 2000-3000 words

Bachelor degree in Scriptwriting (20 students per year, started autumn 2015)

- Tuition Fees for Residents/Non-Residents (in EURO): 4400 EURO
- Language of Studies: Norwegian and English
- Number of Applicants (Male/Female): 23/10, in total 34
- Enrolled Students (Male/Female): 10/4, in total 14
- Students Total (Male/Female): 10/4, in total 14
- Student Admission Criteria & Exams: Entrance tests, including an interview
- Types of Practical Exercises: Writing exercises in different genres and formats
- Student Graduation Obligations: Script full length feature or series + written reflection approx. 3000 words

Bachelor degree in 3D computer graphics/CGI (30 students pr year)

- Tuition Fees for Residents/Non-Residents (in EURO): 4400 EURO
- Language of Studies: Norwegian and English
- Number of Applicants (Male/Female): In 2015 a total of 74
- Enrolled Students (Male/Female): 18/7, in total 25
- Students Total (Male/Female): 46/14, in total 60

- Student Admission Criteria & Exams: Grades
- Types of Practical Exercises: 3D-graphics and animation for real time applications like games and VR, still images for visualisations and image works
- Student Graduation Obligations: 3D production + written reflection approx. 3000 words

Bachelor degree in Game Design (30 students)

- Tuition Fees for Residents/Non-Residents (in EURO): 4400 EURO
- Language of Studies: Norwegian and English
- Number of Applicants (Male/Female): In 2015 a total of 86
- Enrolled Students (Male/Female): in total 30
- Students Total (Male/Female): in total 70
- Student Admission Criteria & Exams: Entrance tests, including an interview
- Types of Practical Exercises: Game development for handheld devices, PC and consoles
- Student Graduation Obligations: A publishing ready product + written theses + verbal examination

Bachelor degree in VFX (20 students, started autumn 2016)

- Tuition Fees for Residents/Non-Residents (in EURO): 4400 EURO
- Language of Studies: Norwegian and English
- Number of Applicants (Male/Female): Unknown, course starts 2016
- Enrolled Students (Male/Female): Unknown, course starts 2016
- Student Admission Criteria & Exams: Entrance tests, including an interview
- Students Total (Male/Female): Unknown, course starts 2016
- Types of Practical Exercises: VFX sequences
- Student Graduation Obligations: VFX sequence 1-2 minutes + written reflection 2000-3000 words

5 KEY TEACHING STAFF

Name, Surname: **Frederik Hestvold**, Associate professor 100 %, Head of the Film and Television Programme

- Field of teaching: Film and Television - Audiovisual storytelling
- Major Achievements: Head of the film and television programme at NISS 1999-2014. Editor of the feature "Showbiz", director of the short "Siste time"; The Norwegian Short Film Festival and Nordic Panorama. Dramaturg at NRK Drama 2002-2003. Author of "Når bok blir film" ("As Book becomes Film"- on adaptation).
- Website Reference: <http://www.imdb.com/name/nm1425030/>

Name, Surname: **Alexander Kayambakis**, Assistant professor 100 %, Head of Film and Television Programme

- Field of Teaching: Film and Television - Fiction and commercials
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): "To mot en"; The Norwegian Short Film festival, Shhh! Copenhagen International Short Film Festival for Young People, BUFF International Children and Young People's Film Festival. Director of hundreds of productions: commercials, virals, short films and documentaries. Part owner of Trøbbel Film.
- Website Reference

Name, Surname: **Lisa Gamlem**

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- Field of Teaching: Responsible for courses in directing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference: http://www.imdb.com/name/nm2517015/awards?ref=nm_awd and http://www.imdb.com/name/nm2517015/?ref=fn_al_nm_1

Name, Surname: **Peter Bøe**, Associate professor 100 %

- Field of Teaching: Responsible for courses in production
- Major Achievements: commissioning editor at the Norwegian Film Institute
- Website Reference: http://www.imdb.com/name/nm0127200/?ref=fn_al_nm_1

Name, Surname: **Rolv Håan** (substitute), Assistant professor 40 %

- Field of Teaching: Responsible for courses in cinematography
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference: http://www.imdb.com/name/nm0405628/?ref=fn_al_nm_1

Name, Surname: **Siv Eberholst**, 40 %

- Field of Teaching: Responsible for courses in editing
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference: <http://www.imdb.com/name/nm1925090/> and <http://www.filmfront.no/aktor/90085/siv-eberholst>

Name, Surname: **Svenn Jakobsen**, Associate professor 80 %

- Field of Teaching: Head of the Sound Design Programme, Sound Design
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.)
- Website Reference: http://www.imdb.com/name/nm0415953/awards?ref=nm_awd http://www.imdb.com/name/nm0415953/?ref=fn_al_nm_1

Name, Surname: **Nikolaj Frobenius**, 100 %, Head of the Scriptwriting Programme

- Field of Teaching: Screenwriting
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.) : *Insomnia*, *Sons of Norway*, *Pioneer*. Commissioning editor at the Norwegian Film Institute
- Website Reference: <http://www.imdb.com/name/nm0296154/>

Name, Surname: **Ole Goethe**, Associate professor 100 %, Head of Game Design Programme

- Field of Teaching: Game Design
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Has been working for *Darkworks* and *Factor 5*, and other companies in Norway and abroad
- Website Reference: <http://olegoethe.com/about/>

Name, Surname: **Ivar Kjellmo**, Assistant professor 100 %, Head of the 3D-Graphics Programme

- Field of Teaching: 3D-graphics, Real-time 3D, rendering lights and composition
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): *Høstutstillingen* (Autumn Exhibition Kunsternes hus), worked on film and realtime presentations for *Statoil*, *Shell*, *General Electric* and *FMC Kongsberg*
- Website Reference: <https://www.linkedin.com/in/ivar-kjellmo-25a1382>

Name, Surname: **Hans Gunnar Brekke**, 100 %, Head of the VFX - programme

- Field of Teaching: VFX

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Senior animator on the Hobbit, approx. 20 mayor Hollywood productions, Worked at Weta and Tippett studios
- Website Reference: <https://www.linkedin.com/in/hansbrekke> http://www.imdb.com/name/nm2806714/?ref_=fn_al_nm_1

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

Name of the Program/Project: **In living memory**: an education and creation process with European archives - Erasmus+ strategic partnership

- Starting Date - End Date: September 2014 - August 2016
- Partner(s): Project coordinator: Lieux Fictifs, France. Partners : TransFORMAS, Spain, Cooperativa sociale e.s.t.i.a., Italy, Westerdals - Oslo School of Art, Communication and Technology, Norway, PhotoART Centrum, Slovakia, Institut National de l'Audiovisuel, France, Fondazione Cineteca Italiana, Italy, Institut Municipal de Museus de Reus, Spain
- Short Description: It gathers 4 non-formal artistic education operators, a university college and 3 archives, and aims to explore how one can use archives in the creation of fiction and documentary films, and how filmmaking can create a dialogue around different European histories.
- Project's Website Reference: https://www.facebook.com/inlivingmemoryproject/info/?tab=page_info

Name of the Program/Project: **Balancing on the Border** - Erasmus+ strategic partnership

- Starting Date - End Date: 2014 - 2016
- Partner(s): Project coordinator : Escola Superior de Artes e Design de Caldas da Rainha / Portugal, Univerza v Novi Gorici / Slovenia, Westerdals Oslo School of Arts, Communication and Technology
- Short Description: Using the University of Nova Gorica hometown, the bi-national twin-city Nova Gorica/Gorica, as a topical backdrop for this intensive programme, student participants from Norway, Portugal and Slovenia will through production of new audiovisual and multimedia artistic works research cultural comparative aspects of »balancing life on the border«, and produce five short (animated, fiction and documentary) films by five internationally mixed student groups.
- Project's Website Reference: <http://vsu.ung.si/bob>

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **Internship**

- Starting Date - End Date: Every year - two months length
- Short Description of Goals and Results (50 words): All the major TV-channels and production companies like NRK, Monster, Rubicon, Feelgood, Norsk Fjernsyn etc. All our students get practical training in professional production.

Name of the Program/Project: **Develop your own YouTube Channel**

- Starting Date - End Date: Yearly - three weeks seminar
- Partner(s): Nordic Screen
- Short Description of Goals and Results (50 words): During an intensive course the students learn to develop, research, produce and publish their own unique YouTube channel in collaboration with the production company Nordic Screen
- Website Reference: www.nordicscreen.no

Name of the Program/Project: **Short stories and docs**

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- Starting Date - End Date: Yearly - three-four weeks seminar
- Partner(s): VGTV
- Short Description of Goals and Results (50 words): During an intensive course the students learn to develop, research, produce and publish their own unique idea meant for publishing in the main Norwegian online Newspaper VG.
- Website Reference: **www.vgtv.no**

Name of the Program/Project: **Entrepreneurship and business knowledge**

- Starting Date - End Date: Yearly
- Partner(s): The major companies
- Short Description of Goals and Results (50 words): Representatives from many of the major companies attend as guest teachers talking about their experiences and needs for the future. We try to make our students focus both on their artistic development as well as the focus on getting a job in the industry. Yearly screening of final BA films at Oslo Kino

8 SUCCESSFUL GRADUATES

Name, Surname: **Halfdan Ullman Tøndel**

- Field of Study: Directing
- Major Achievements: "Fuglehjerter/Bird Hearts"; Best Norwegian Short Film at The Norwegian Short Film Festival 2016, Qualifying for 89th Academy Award - Best Live Action Short Film, Best New Nordic Voice at 2015 Nordic Panorama, Future Frames at Karlovy Vary International Film Festival 2015, Short Film programme at Toronto International Film festival 2015, Premier Plans Film Festival 2016. At the time shooting "Fanny" a 20 min short (Part of the New Roads Programme at The Norwegian Film Institute) and working on his his first feature "High", pitched at Nordic Talents and at the Film School Village at Les Arcs.

Name, Surname: **Halkawt Mustafa**

- Field of Study: Film and Television - at NISS
- Major Achievements: "El Clasico"; The Irakian national Academy Award candidate 2016, Official Programme Dubai International Film Festival, International Narrative Programme at Tribeca Film Festival
- Website Reference (if applicable): **<http://www.imdb.com/name/nm4470672/>**

Name, Surname: **Even Benestad**

- Field of Study: Cinematography - at NISS
- Major Achievements: "Alt om min far"; Best Documentary Film - Berlin International Film Festival (Teddy), FIPRESCI prize - Göteborg Film Festival, Best film - Amanda, Best International Documentary - Hot Docs Canadian International Documentary Festival , now commisioning editor at the Norwegian Film Institute
- Website Reference (if applicable) **http://www.imdb.com/name/nm1135320/awards?ref_=nm_awd**

Name, Surname: **Mina Holdhus**

- Field of Study: Producing - at NISS
- Major Achievements: Line producer "De nærmeste"; nominated Grand Jury Prize - Sundance Film Festival. Line producer "Halvbroren" (tv-series); Winner of Golden FIPA at Biarritz International Festival of Audiovisual Programming
- Website Reference (if applicable): **<http://www.imdb.com/name/nm2128194/>**

Name, Surname: **Håvard Byrkjeland**

- Field of Study: Cinematography - at NISS
- Major Achievements: DOP "Whateverest"; AFI Fest - Special Jury Award for Documentary Filmmaking. Cinematography on three features (Rovdyr, Prowl, Hjelp, vi er i filmbransjen...), a number of short films. Best Cinematography Scandinavian Music Video BIFF 2011, and cinematography on 5 award winning music videos and a award winning documentary.
- Website Reference: <http://haavardbyrkjeland.com/>

Name, Surname: **Tormod Ringnes**

- Field of Study: Sound engineering - at The Norwegian School of Sound/NISS
- Website Reference: http://www.imdb.com/name/nm0726781/awards?ref_=nm_awd

Name, Surname: **Bård Haugan Ingebrigtsen**

- Field of Study: Sound engineering at The Norwegian School of Sound /NISS
- Website Reference: http://www.imdb.com/name/nm0408705/awards?ref_=nm_awd

Name, Surname: **Patrick Larsgaard**

- Field of Study: Editing - at NISS
- Major Achievements: Editor at Storyline Studios. Editor of award winning commercials and "The Autopsy of Jane Doe" Toronto International Film Festival 2016 directed by Andre Ovredal (The Troll Hunter). Patrick has been additional editor on several major Norwegian feature successes.
- Website Reference: <http://www.imdb.com/name/nm4520944/>

Name, Surname: **Joakim Schager**

- Field of Study: Editing at NISS
- Major Achievements: He edited the critically acclaimed political documentaryseries "Til bords med fienden/Dining with the enemy" that won the price for "Best specialist genre programme or series" at the AIB Awards in London in 2012. Editor of the award winning documentary "Drone"
- Website Reference: <http://www.dronethedocumentary.com/#top>

Name, Surname: **Lars Øvre Andersen and Silje Merethe Dahl**

- Field of Study: Game design - at NITH
- Major Achievements: (Films, TV Shows/Series, Company Management, Awards, etc.): BAFTA for the Game "Size Dos Matter", made by their own company DosStudios
- Graduate's Website Reference (if applicable):
- Website Reference: <http://dosstudios.no/>

9 LINK TO STUDENTS FILMS

Fuglehjerter, Graduation Film 2015, 25 min

Elefanthud, Graduation Film 2015, 25 min

First Man Standing, Second Year course in Documentary 2014, 22 min

Anne, First year exercise in Fiction 2016, 4 min

Innovation Norway, Graduation Project 3D, 2015, 2 min

Western Australian Screen Academy (WASA), Perth, AUSTRALIA



Cathy Henkel

Cathy Henkel is Director of WA Screen Academy at Edith Cowan University. She has 26 years' experience as a documentary producer/director and writer; her work focuses on telling inspiring, global stories with cross-platform delivery, including cinema, television, online, and education platforms. Her credits include *The Burning Season* (EMMY nomination, 2008), *The Man who Stole my Mother's Face* (Tribeca Film Festival, Best Feature Documentary 2004), *Show me the Magic* and *Rise of the Eco-Warriors*. Her many awards include SPA Documentary Producer of the Year (2009). Cathy has a PhD from QUT and is researching innovative finance/distribution strategies for Australian screen content.

1 BASIC INFORMATION

- Complete Name of the Film/TV/Media School (in original language): Western Australian Screen Academy (WASA)
- Name of the Umbrella Institution (in case there is such - in original language): Edith Cowan University (ECU), School of Arts and Humanities
- Year of Foundation of the Film/TV/Media School: The Western Australian Screen Academy was established in 2005 as part of the School of Arts and Humanities, Edith Cowan University
- Institution/Agency (-ies) who awarded the state accreditation: Tertiary Education Quality and Standards Agency (TEQSA) – The Australian Government Higher Education Regulator <http://www.teqsa.gov.au/national-register/provider/prv12160>
- Position/Name of the Head of the Film/TV/Media School: Director Dr. Cathy Henkel
- Address (Street, City, Zip Code, Country) of the Film/TV/Media School: WA Screen Academy, Edith Cowan University, 2 Bradford St, Mt Lawley 6050 Western Australia
- CILECT Contact Person(s): Dr. Cathy Henkel
- E-mail(s), Telephone(s), Fax(es), Website: +61 8 6304 6518 m + 61 (0) 409 453 518, c.henkel@ecu.edu.au, <http://wascreenacademy.ecu.edu.au>, <http://vimeo.com/wasa>, <http://www.facebook.com/WAScreenAcademy>

2 MISSION & STRATEGY

"To train, nurture and inspire students for professional careers in the screen industries, enabling graduates to achieve excellence at a national and international level. To be recognised as one of the Southern Hemisphere's leading screen teaching and research institutes, well known and respected across the globe."

The Western Australian Screen Academy (WASA) is a dynamic and future focused screen academy that aims to prepare students for professional life and empower the next generation of content creators to embrace the future with innovative ideas, tools and technology. WASA offers an intensive, practical and academically rigorous course in professional screen production at both Bachelor and Masters levels.

Our aim is to create a positive, collaborative learning environment for students working with leading industry mentors to experiment, create and produce high quality works, and showcase these at leading screen events around the world. WASA also has strong industry connections and partnerships, structured to assist students to navigate pathways from student to professional life.

WASA collaborates closely with the Western Australian Academy of Performing Arts (WAAPA). The program has strong links to the professional industry and makes extensive use of experienced industry mentors. WASA also boasts a unique partnership with Nine Network Australia, including sponsorship of 14 Awards for Excellence, screenings at major cinemas, and student work televised on the Nine network, earning students a broadcast credit.

Students graduate well prepared for professional employment, with a diverse show-reel of production work and a theoretical foundation backed by practical skills in the digital screen industries. <http://www.ecu.edu.au/schools/arts-and-humanities/courses/wa-screen-academy>

3 FINANCING

- Governmental Sources (Commonwealth, state, municipal, regional, etc.) = 43.14%,
- Non-Governmental Sources (public institutions, foundations, associations, industry, individuals) = 3.68%
- Students' Fees = 45.60%
- Rentals of Premises/Facilities/Equipment/Services = 1.65%
- Investment Income = 3.32%
- Sundry income, commissions, recoveries and rebates) = 2.61%

4 DEGREE LEVELS & SPECIALIZATIONS

— **Language of Studies: English**

— **Tuition Fees for Residents/Non-residents (in Euro)**

Bachelor of Media and Communications: **Resident Euro €12,425/ Non Resident €14,670 Masters of Screen Studies: Resident Euro €20,482 / Non-Resident €23,097**

Note * 1AUD = 0.6166 Euro

— **Number of Applicants in 2016: 50**

— **Enrolled Students in 2016:** Total: 36: Male- 22 (61%); Female – 14 (39%)

— **Students Total in the Current School Year:** Total 36: Male- 22 (61%); Female – 14 (39%)

— **Student Admission Criteria & Exams:** Entry to the Academy is selective, based on an interview, written application and a portfolio of work in the student's chosen field of specialisation. Students can select one major specialisation from the following: screenwriting, directing, producing, cinematography, editing and sound. A maximum of six students is selected for each specialisation, giving the Academy a maximum student cohort of 36 students in any year.

Students are required to attend an interview with the Director of the Screen Academy and the lecturer in their area of specialisation. They are not required to sit entrance exams. They are assessed based on their written application, including a personal statement, their Curriculum Vitae and a portfolio of work in their area of specialisation.

To qualify for the Masters, students must have an undergraduate degree or equivalent 3 years of professional industry experience. For the Bachelor degree, students must have completed the equivalent of an Advanced Diploma in Media and Communications or related areas of study.

— **Types of Practical Exercises:** WASA students are involved in producing 6 short dramas, 6 documentaries, a slate of client-based work and an 8 part web-series, plus a range of practical projects in their area of specialisation. For example, producing students undertake practical crowd-

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funding projects; directing and editing students produce trailers and teasers; Cinematography students undertake classes relating to sound; and screenwriting students produce additional practical work as part of their assessments. Masters students also undertake a practical independent study project in their second semester.

- **Student Graduation Obligations:** Students complete four practical production units - drama, documentary, client-based work, and a web-series - as well as two units of practical work in their chosen area of specialisation. They also complete two units in screen studies theory. Masters students also complete an additional practical unit in Production Preparation and undertake an independent research project in their final semester.

5 KEY TEACHING STAFF

Name, Surname: **Dr. Cathy Henkel – Director WA Screen Academy**

- Field of Teaching: Cathy has worked as a documentary producer/director and writer for the past 26 years, and is the founding director of Virgo Productions, an award-winning, boutique screen industries company. Her work is focused on telling inspiring, positive, global stories with cross-platform delivery, engaging audiences world-wide through cinema, television, online, mobile and education platforms.
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Cathy's previous credits include *The Burning Season* (IF Award Best Documentary EMMY nomination, 2008), *I told you I was ill: Spike Milligan and The Man who Stole my Mother's Face* (IF Award and Tribeca Film Festival Award for Best Feature Documentary 2004). She has won numerous other awards including SPA Documentary Producer of the Year (2009), an ACS Award, numerous AFI and ATOM nominations and awards. She recently produced and directed *Rise of the Eco-Warriors*, an action adventure feature documentary set in Borneo and *Show me the Magic*, about acclaimed cinematographer Don McAlpine. *Rise of the Eco-Warriors* has been being re-versioned as a 13 part TV series in conjunction with Singapore-based Silver Media Group.
- Website Reference: <http://www.imdb.com/name/nm1864972/>

Name, Surname: **Associate Professor Andrew Smith**

- Field of Teaching: **Associate Director WA Screen Academy**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Andrew has extensive experience in directing film, television and theatre. He has directed numerous short films including the award winning AFC funded short *Calling Gerry Molloy*. In television he has directed episodes of the series *Streetsmartz*, *Parallax*, *Something in the Air*, *Home and Away*, *Ocean Star*, *Snobs*, *Going Home*, *Breakers* and *Pacific Drive*. He has also produced, directed and written documentary and magazine programs for the ABC. Andrew is a directing graduate of WAAPA and holds two Masters Degrees - one in Film and TV Directing from AFTRS and the other in Film and Theatre Studies from the University of New South Wales. Andrew is currently the Program Director of Performance at WAAPA.
- Website Reference: <http://www.imdb.com/name/nm1378750/>

Name, Surname: **Raz Mahmudul**

- Field of Teaching: **DOP, Technical Director WA Screen Academy**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Raz is a cinematographer, photographer, producer, editor and award winning visual effects artist. He was born in Dhaka, Bangladesh and now lives in Perth, Western Australia. Raz is an expert and a professional in all aspects of digital media, print, web, film production, photography, visual effects and animation. Raz enjoys the freedom of moving pictures, where there are no boundaries and the possibilities are endless. In 2017 RAZ plans to commence an Honours Degree, working towards a PHD in VR (Virtual Reality) 360 Cinematography.
- Website Reference: <https://www.behance.net/razmedia>

Name, Surname: **Natalie Bell**

- Field of Teaching: **Production Co-ordinator**

- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Natalie Bell has over 13 years experience the film and television industry. As a producer and line producer for one of Australia's leading independent production companies, Taylor Media, her credits include the ABC Telemovie *3 Acts of Murder*, nominated for 4 AFI Awards; *Marx and Venus*, a 25 episode, 5 minute comedy drama series for SBS; and *Courting with Justice* an ABC documentary, selected for a number of local and international festival and awards. Natalie also worked as production manager on *Blame*, a Western Australian feature film. In 2011, Natalie completed her Graduate Diploma in Producing and Screen Business at the Australian Film, Television and Radio School (AFTRS).
- Website Reference: http://showtime.imdb.com/name/nm3429414/?ref_=ttfc_fc_cr22

Name, Surname: **Ella Wright**

- Field of Teaching: **Production Co-ordinator**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Ella is an independent producer with a mix of experience and interests across documentary, comedy and arts projects. She seeks out unusual and heartwarming character driven stories. Ella has worked on quality drama programs such as *The Circuit* (SBS) and animation series *Dogstar* (BBC, Channel 9). Her short film, *George Jones and the Giant Squid* (2011), premiered at Palm Springs International ShortFest, Edinburgh International Film Festival and Flickerfest in Australia. Recently Ella delivered a half-hour documentary *Candidate Games* (2016) for ABC2 and iView with Perth-based production team Periscope Pictures and has begun collaborating with Rotterdam-based artist Pilar Mata Dupont on the film *Zauberberg* (2016) and *Shuffle*, currently in pre-production.
- Website Reference: <http://www.imdb.com/name/nm3536046/>

Name, Surname: **Barbara Connell**

- Field of Teaching: **Screenwriter**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Barbara is a screenwriter, script editor, development consultant and partner in the distribution entity Leap Frog Films/Tugg Australia, a cinema-on-demand innovation company. She moved from Hollywood to pursue a career in the film industry in Australia. She has worked as a screenwriter and script analyst and her clients include Maguire Entertainment and Sundance Institute. Barbara is a graduate of the UCLA Professional Program in Screenwriting and has written and produced award-winning documentaries as well as the independent feature, *Landfall*.
- Website Reference: <https://leapfrogfilms.com.au/about/>

Name, Surname: **Jonathan Rowdon**

- Field of Teaching: **Editor**
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Jonathan Rowdon has over 30 years' experience as a long-form television documentary and drama editor. He trained at the BBC in London and spent 10 years as a staff editor before leaving to work freelance. He lived and worked in Perth between 2002 and 2006, then back in London between 2006 and 2011, before returning to Perth in 2011. He has worked on programs for broadcasters including BBC, ABC, SBS, Channel 7, Discovery Channel, Animal Planet, National Geographic, The History Channel and The History Channel Canada, as well as working in the corporate sector as a director and editor.
- Website Reference: <http://www.imdb.com/name/nm0746461/>

Name, Surname: **Ric Curtin**

- Field of Teaching: **Sound Designer and Post Production Sound Mixer**
- Major Achievements (Films, TV Shows/ Series, Company Management, Awards, etc.): Ric works as a sound designer and post-production sound mixer for film and documentary feature and series productions. His 40-plus year career in audio has encompassed music production and television sound, as well as post-production. He constructed and ran several studios in Singapore and WA before setting up his own independent facility in Perth, Curtin Productions. He has lectured in sound at several Western Australian tertiary institutions and is the current WA representative for the Australian

Screen Sound Guild.

- Website Reference: <http://www.imdb.com/name/nm1140154/> <https://riccurtin.com/about/>
<https://riccurtin.com/awards/>

6 PARTICIPATION IN INTERNATIONAL RESEARCH/CREATIVE COLLABORATION

Name of the Program/Project: **Sand Castles**

- Starting Date - End Date: May – June 2017
- Partner(s): Co-production between the Royal Conservatoire of Scotland (RCS) and the WA Screen Academy (WASA) and featuring acting students from the Western Australian Academy of Performing Arts (WAAPA) and RCS
- Short Description of Goals and Results (50 words): RCS and WASA will create a short film drama co-production using acting students from both institutions who will travel to each country. A crew in each country will facilitate the production shoot. This is a cross-cultural initiative to foster the talents of our students and staff and develop expertise in international storytelling.

Name of the Program/Project: **We're all in this together**

- Starting Date - End Date: Feb 2017 – November 2017
- Partner(s): Co-production with WASA and School of Art, Design and Media at Nanyang Technological University, Singapore.
- Short Description of Goals and Results (50 words): Collaboration to produce a documentary film "We're all in this together", for public screenings and festivals. WASA students travel to Singapore to work with Nanyang production team on filming and editing the Singapore components and a team from Singapore travel to Australia for filming and editing Australian components.

Name of the Program/Project: **Joint Double Degree Program**

- Starting Date: 2017
- Partner(s): Zhejiang Normal University in Jinhua China.
- Short Description of Goals and Results (50 words): This relationship is testing a unique model of transnational education in which the first three years of a four year undergraduate program is taught collaboratively in China. Students will study film and English language leading to their final year in Perth to obtain a twin degree from each institution.

Name of the Program/Project: **ECU/Nanjing University research/practice project**

- Starting Date: 2017
- Partner(s): School of Media Arts and Communications at Nanjing University of the Arts
- Short Description of Goals and Results (50 words): A proposed research and practice relationship with Nanjing that operates across performance and film departments. Students engaging in this collaboration will enjoy access to high level professional facilities and film production in China.

7 MAJOR STRATEGIC ALLIANCES WITH THE INDUSTRY

Name of the Program/Project: **Nine Perth, WAAPA and WA Screen Academy**

- Starting Date - End Date: September 2013 - September 2018
- Partner(s): Nine Network, Western Australian Academy of Performing Arts (WAAPA)
Major sponsorship by the Nine Network of WA Screen Academy Short Film Program and Channel 9 Awards, which is delivered in collaboration with WAAPA, both part of Edith Cowan University (ECU).
- Short Description of Goals and Results (50 words): This program also includes a broadcast of a television special on Channel 9 Perth, featuring the annual Gala screening event and short films program.

- Project's Website Reference: <https://vimeo.com/album/3740893> Password: academy1

Name of the Program/Project: **Your Call Rocks**

- Starting Date - End Date: September 2014 - ongoing
- Partner(s): TRG: Theatrical Response Group, part of The Constable Care Child Safety Foundation.
- Short Description of Goals and Results (50 words): Develop and create online crime prevention education programs comprising interactive videos targeting at-risk youth audiences. Viewers are able to directly interact with and change the outcomes in the story scenarios, explore in-depth the negative consequences of issues including drug and alcohol abuse, street violence and intimidation, and vehicle theft and joyriding.
- Project's Website Reference: <http://yourcall.rocks/>

Name of the Program/Project: **Jackman Furness Foundation for the Performing Arts (JFFPA)**

- Starting Date - End Date: 2014 - ongoing
- Partner(s): Jackman Furness Foundation for the Performing Arts (JFFPA) founded by Hugh Jackman and Deborra-Lee Furness
- Short Description of Goals and Results (50 words): The WA Screen Academy assists the foundation by producing short films, promotional videos and historical recordings of performances and professional artists supported by the foundation in connection with the Western Australian Academy of Performing Arts (WAAPA).
- Project's Website Reference: <http://jffpa.com/>

Name of the Program/Project: **ARRI Australia**

- Starting Date - End Date: July 2014 - ongoing
- Partner(s): ARRI Australia
- Short Description of Goals and Results (50 words): Providing industry standard equipment – including two Arri Alexa cameras - and craft skills to the students of the Screen Academy. Project's

Name of the Program/Project: **Panther GmbH**

- Starting Date - End Date: February 2016 – ongoing
- Partner(s): Panther GmbH
- Short Description of Goals and Results (50 words): Providing industry standard equipment, including dolly rigs, and craft skills to WASA students.

8 SUCCESSFUL GRADUATES

Name, Surname: **Ben Young**

- Field of Study: Masters of Professional Communications (2005)
- Major Achievements: Award winning short films include: *A Shadow of Him* (2007); *Something Fishy* (2010); *The Planet Lonely* (2008); *Bush Basher* (2011); *Castaway* (TV series) - Director 4 episodes, Seven Network (2011); *Trapped* (TV Series) - Director 5 episodes, Seven Network (2008); Select Music Videos: Director – *Drapht: John Doe* (2011); *The Lazy Calm: Petrol Paint and Glue* (2013); Director - *Drapht: Bali Party* (2015); Director - *John Butler Trio: Only One* - ARIA Nomination Best Music Video (2014); Writer/ Director *Hounds of Love* - Feature Film 2016, selected to screen at the Venice Film Festival.
- Websites: <http://www.imdb.com/name/nm1587778/>

Name, Surname: **Paul Komadina**

- Field of Study: Masters of Professional Communications (2005)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Director Play

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Dancing at Lughnasa Adelaide Fringe Festival (2006); Director's Attachment *Lockie Leonard* (2006); 6 x Official Selection and 3 x Awards for feature *The Director's Cut* (2009); 2 x Official Selection for short *Little Boxes* (2009); Director Childrens' Television *Trapped - Episodes 21-26* (2009); Director Childrens' Television *CastAway - Episodes 1-4* (2011); Director Cult Film Show *The Devil's Classroom* (2011); Highly Commended: ADG Awards for Ruby Boots *Wise Up* Music Video (2013); 7 x International Awards for *Nez Beautiful* Music Video (2013); Bill Warnock Award for Screenplay *Nasty Business* (2014); Finalist Best Director: *PADC Diamond Skulls* (2015); Best Comedy: San Francisco Webfest for *Zac and Me* and 6 x Official Selection (2015); Commendation: Revel-8 for *rêverie* (2015); Top Three: Bill Warnock Award for Screenplay *Goners* (2015); Finalist Best Director: *PADC Diamond Skulls* (2016); Paul is a commercials director at Beautiful Pictures (since 2012) and an independent drama writer/director.

- Website Reference (if applicable): paulkomadina.net

Name, Surname: **Xoe Baird**

- Field of Study: Bachelor of Communications (2006)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Winner - Perth Advertising Design Club Sound Designer of The Year (2014). Select credits: Sound Effects Editor *Aussie Gold Hunters Discovery* (2016), Sound Designer *The Legend of Gavin Tanner* (ABC - 2016), ADR Recording *Death in Paradise* (BBC1 2016); Sound Designer *The Shapes* (ABC3 iView 2015), Sound Designer *Top Knot Detective* (2016), Sound Effects Editor *Bad Girl* (Feature - 2016). Sound Design on TVC's including *Lotterywest - Summer Events* (2015), *Browns Dairy* (2015), *Transperth - Rail Closure* (2015), Sound Designer at Soundbyte Studios (2013-2015).
- Website Reference (if applicable): www.xoebaird.com

Name, Surname: **Ceinwen Langley**

- Field of Study: Master of Professional Communications (2009)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Trainee Script Assistant *Trapped* (2008), Winner: the Australian Writer's Guild and Fremantle Media Neighbours Internship (2009), Storyliner *Neighbours* (2010-2011), Trainee Script Editor *Neighbours* (2011), Writer *Neighbours* (13 episodes) (2011 - 2013), Winner: ScreenWest FilmNavigator Initiative (2010), Winner: ScreenWest TeleNavigator Initiative (2014), Author *The Edge of the Woods* (2014), Writer/Contributor *Birdee Magazine* (2014 - 2015), Author *Almost Midnight: Three Classic Fairytales* (2016).
- Website Reference (if applicable): www.ceinwenlangley.com

Name, Surname: **Caitlan O'Connor**

- Field of Study: Masters of Professional Communications (2010)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Caitlan is a freelance commercial editor and colourist. She worked with Firstlight Digital from 2011-2015 and now works as a freelance video editor and colourist. She was a finalist for *PADC Diamond Skulls* Best Editor in 2016. Colourist: *The Waters: Australia's Great War Horse*. Nominated Best Film CinefestOz 2014, Editor and colourist: San Cisco Fred Astaire. Nominated Best Music Video ARIA 2013, TVC Editor and/or colourist: *LotteryWest*, *MoMA*, *Kleenheat*, *P&N Bank*, *Perth College*, *HIF*, *HBF*, *iiNet*, *MRA*, *Red Rooster*, *TAB*, *RAC*, *Cash Converters* (UK) and others. Music video editor and colourist: *Drapht Dancin' John Doe* (2015), *John Butler Trio Flesh and Blood Acoustic In-Studio Sessions* (2014). Documentary colourist: *Australia's Secret Hero's Vietnam* Episode 1 to 3 (2015) (SBS), *Orphans on Wall Street* (2014) (ABC), *Tribal Scents* (2014) (SBS), *Life Architecturally* (2012) (ABC), Director: *Swing in Seven City of Vincent Film Project Documentary* (2015), *Painful Bliss* (Bondi Film Festival 2010, Dungog Film Festival 2010, Adelaide Shorts 2010, Soho Rushes Film Festival 2010), Short Film editor and colourist: *The Unsung Docker* Virgin Australia Film Competition (2013).
- Website Reference (if applicable): caitlanoconnor.com, <https://vimeo.com/user20820487>

Name, Surname: **Dan Walsh**

- Field of Study: Bachelor of Communications (2010)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Cinematographer

on 16mm short film *Grab a Lift*, (2008), 2nd Assistant Cameraman (AC) on Canadian/ Australian Coproduction *Stormworld* TV series (2008), Cinematographer for short film *Casualties* which won an Australian Cinematography Society Award (ACS) (2010), Cinematographer for 35mm short film titled, *Daniel*, (2010), Cinematographer for International Women's Day commercial, *Man Over TVC*, shown nationally, (2011), 2nd AC on AACTA nominated feature film, *Satellite Boy* (2012), 1st AC & 3rd camera operator on AACTA award nominated and ACS award winner, *Better Man* Mini Series (2012), Cinematographer on short film, *Integrated* (2012), 1st AC on AACTA award winning mini series, *The Secret River* (2014), 1st AC for 3 seasons on Logie winning Channel 9 TV series, *House Husbands* (2014), Cinematographer on music clips for hip hop artists, *REMI* and also *Nfa Jones*, (2014), 1st AC on American NBC/ Syfy series, *Childhoods End* (2015), Moved to Vancouver, Canada and joined IASTE Local 669 guild as a 1st AC (2015), 1st A.C on upcoming Netflix TV series, *Travellers* (2016), 2nd Unit, 1st AC on Feature film, *Power Rangers* (2016),

- Website Reference (if applicable): [Vimeo.com/danwalshfilms](https://vimeo.com/danwalshfilms), <http://www.imdb.com/name/nm2925637/>

Name, Surname: **Benjamin Morris**

- Field of Study: Bachelor of Communications (2010)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Freelance Sound Editor at Channel 9 Perth; WA Screen Award Nomination (Best Sound) for Runner (2009); Lecturer for Post Production Sound at the Western Australian Academy of Performing Arts; WA Screen Award Nomination (Best Sound) for *Casualties* (2010); Unit Co-ordinator at SAE Institute Perth; Sound Editor for nationally broadcast TV shows *Garden Gurus* and *Explore*; WA Screen Award Nomination (Best Sound) for *Sororal* (2014)
- Website Reference (if applicable): <http://www.imdb.com/name/nm4180288>

Name, Surname: **Joshua Gilbert**

- Field of Study: Masters of Professional Communications (2012)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Post-Production Co-ordinator *Race for Beauty* (2013); Production Co-ordinator *Why Sharks Attack* (2013); Funding & Administration Officer at ScreenWest (2014); Accounts Assistant *Red Dog: True Blue* (2015); Producer short film *Abstain* (2015); Production Executive at Beyond West (2015); Producer short film *We Were Here* (2016). Joshua is a Production Executive for WA production company, Beyond West.

Name, Surname: **Lucy Cooke**

- Field of Study: Masters of Professional Communications (2012)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Production Assistant - *Son of A Gun* - Perth (2013), Directors Assistant to Alex Proyas - *God's of Egypt* - Fox Studios, Sydney (2013 - 2015), Assistant to Vince Vaughn - Mel Gibson's *Hacksaw Ridge* (2015), Production Coordinator (2016 - current) - *Rodeo VFX* - Venice Beach, Los Angeles, USA.

Name, Surname: **Ben Croker**

- Field of Study: Masters of Screen Studies (2015)
- Major Achievements (Films, TV Shows/Series, Company Management, Awards, etc.): Official selection Flickerfest Film Festival for *True Colours* (2016); Selected for Australian international Documentary Conference ACCESS program with Roy Ackerman (2016); Production Assistant *Matt and Kim To The Rescue* (2015); Official. Selection for a wide range of international festivals for both *True Colours* (2016) and *Skin and Bone* (2016) <http://www.neonboneyard.com.au/awards> Ben is currently working as a post-production assistant at Prospero Productions.
- Website Reference (if applicable): [neonboneyard.com.au](http://www.neonboneyard.com.au)

9 LINK TO STUDENTS FILMS

<https://vimeo.com/album/4130914>

password: wasa2016

DAY 1, 20 NOVEMBER 2016

CILECT Regional Associations

To better achieve its objectives CILECT has created five regions:

- CAPA (CILECT Asia-Pacific Association)
- CARA (CILECT African Regional Association)
- CIBA (CILECT Ibero-American Association)
- CNA (CILECT North American Association)
- GEECT (Groupement Européen des Ecoles de Cinéma et de Télévision)

The activities of the regions are becoming more and more important in recent years as they give the members a chance to meet in a less formal working atmosphere, to introduce each other's programs in details and to discuss extremely focused themes in small groups. These are also the best ambiances to form bilateral or multi-lateral agreements.

CILECT Regional Associations Parallel Meetings

SUNDAY 20 NOVEMBER 14.00–16.00

The CILECT 5 regions are as follows:

CAPA – CILECT Asia-Pacific Association

Queensland College of Art, Griffith University
Building S07 Room 2.17

CARA – CILECT African Regional Association

Queensland College of Art, Griffith University
Building S02 Room 6.38

CIBA – CILECT Ibero-American Association

Queensland College of Art, Griffith University
Building S07 Room 3.01

CNA – CILECT North American Association

Queensland College of Art, Griffith University
Building S02 Room 6.37

**GEECT – Groupement Europeen des Ecoles de
Cinema et de Television**

Queensland College of Art, Griffith University
Building S05 Room 2.04

MONDAY 21 NOVEMBER 09.00–10.30

The CILECT 5 regions are as follows:

CAPA – CILECT Asia-Pacific Association

Sofitel Hotel
Bastille Room

CARA – CILECT African Regional Association

Sofitel Hotel
Bastille Room

CIBA – CILECT Ibero-American Association

Sofitel Hotel
St Germain Room

CNA – CILECT North American Association

Sofitel Hotel
Concorde Room

**GEECT – Groupement Europeen des Ecoles de
Cinema et de Television**

Sofitel Hotel
Odeon Room (lower level)

Regional Council Elections Rules

1. The administrative body of any CILECT Regional Association is the Regional Council which is elected by the Regional Assembly. The Regional Council is composed of a Chair, a Vice-Chair and up to three (but not less than one) Members. The individuals elected on the Regional Council must be drawn from Full Members of five different countries, or in the case where there are fewer than five countries in a Regional Association, from five different Full Members, provided all member countries are being represented.
2. All individuals representing Full Members in good standing who are physically present at the Regional Assembly shall be eligible for election to the positions in the Regional Council.
3. Each Full Member in good standing who is present or represented at the Regional Assembly shall have the right to vote. It shall be the responsibility of the Regional Chair to confirm the voting status of all Full Members at the commencement of the Regional Assembly.
4. Any Full Member, unable to send its representative to the Regional Assembly, may give a proxy to another Full Member in good standing. The proxy shall be officially addressed in written form to the CILECT Executive Director and the Regional Chair and shall include the intention to whom the Full Member wishes to give the proxy to and a written acceptance from the Full Member chosen to carry the proxy. No Full Member can carry more than two proxies from absent members.
5. The Chair, the Vice-Chair and the Members of the Regional Council are elected for a period of four years. The terms of office of any elected individual may not exceed eight consecutive years.
6. The individuals elected on the Regional Council may resign if for any reason they are unable to meet their responsibilities, and are obliged to resign if they are no longer attached to a Full Member. A three-month written notice of resignation must be facilitated to the CILECT Executive Director and to the respective Regional Chair. Individuals are elected in a personal capacity and their places cannot be filled in by other representatives of the same Full Members. However, the Regional Council may, at its discretion, co-opt other individuals from the same region (and from a country which is not yet represented on the Regional Council) to serve on the vacant mandate until the next Regional Assembly. If the position of the Chair becomes vacant, the Vice-Chair automatically takes on the mandate as acting Chair, until the next Regional Assembly.
7. Candidates for any of the vacant positions on the Regional Council shall be elected by a simple majority in a secret ballot on the basis of "one school, one vote".
8. The vote shall be organised in consecutive ballots, a first one to elect the Chair, a second one to elect the Vice Chair, and as many as necessary separate votes to elect each Member. In the case of equal votes, a second vote shall be taken. In the repeated case of equal votes for the positions of Vice Chair and Members the elected Regional Chair will cast the decisive vote. In the repeated case of equal votes for the position of Regional Chair, the CILECT President will be invited to cast the decisive vote.
NB: The provision for a separate election of a Vice Chair does not apply to GEECT until its legal statutes are synchronized with the CILECT Statutes and Rules.
9. In case a candidate for the Chair or Vice-Chair positions is not elected he/she may announce his/her wish to be considered for a Member position and may be added to the respective list of candidates.
10. In case no candidates receive the required simple majority of votes after three consecutive ballots, the position for which they are running shall stay vacant until the next Regional Assembly is held. No new candidacies to fill in that position may be accepted at the current Regional Assembly.
11. In case there are no candidacies for a certain vacant position until the officially announced deadline, candidates who have already been registered for other positions may state their wish to be re-considered for the vacant position at the current Regional Assembly before the election process starts. In case no such statements appear, the position shall remain vacant until the next Regional Assembly is held. No new candidacies to fill in that position may be accepted at the current Regional Assembly.

DAY 1, 20 NOVEMBER 2016

Poetic Licence

Griffith University Art Gallery
17–26 November 2016

6.30pm Sunday 20 November
Welcome and official opening
by Professor Ian O'Connor



Poetic Licence draws together contemporary artists who explore ethically complex situations. Featuring moving image and installation across the disciplines of art, cinema and documentary, and examining diverse social and political contexts, their works reveal the complications and contradictions of humanity.

By considering how artists employ aesthetics, trauma and taboos in the retelling of historical events, the works in *Poetic Licence* question ethical lines of investigation and response, and prompt us to consider the autonomy of both artist and subject. The ways in which these dynamics might be productive and problematic are deeply compelling subjects for contemporary art.

Intended to provoke rather than to simply inform, each work takes critical aim at the role of contemporary art to exemplify or negotiate power structures, subverting popular discourse and reflecting alternative narratives.

Artists: Kate Blackmore, Igor Grubić, Karrabing Film Collective, Meiro Koizumi, Khaled Sabsabi, Artur Żmijewski

Curators: Naomi Evans and Angela Goddard

Image:
Meiro Koizumi
Double Projection (Where Silence Fails) 2013
Two-channel video installation, 15:40 minutes (looped),
colour, sound
Courtesy: Annet Gelink Gallery, Amsterdam



Ian O'Connor

VICE CHANCELLOR AND PRESIDENT, GRIFFITH UNIVERSITY

Professor Ian O'Connor, PhD, BSocWk, became the Vice Chancellor and President of Griffith University in January 2005. He has led the major growth of the University's five campuses over that period. Professor O'Connor is a board member of the Australia and New Zealand School of Government, Open Universities Australia, Trade and Investment Queensland, and the Foundation for Australian Studies in China. He is a member of the Legacy Advisory Committee for the Gold Coast 2018 Commonwealth Games.

Welcome to Brisbane and to the Griffith Film School, your host for this Congress.

Regardless of the underlying technology, I have always wondered at the power of the moving image to both reflect and shape the human condition everywhere in our world. Umberto Eco's call for film makers to explore the ethical dimension is a point well made.

The relationship of the aesthetic to the ethical will be an intriguing conversation over the four days of this congress. I look forward to hearing how delegates seek to resolve it, and whether you might agree or disagree that film makers do not share either an aesthetic or an ethic.

The slogan adopted by CILECT – Collaboration through Diversity – captures some of the ideas that seem to me, as one who watches films but does not make them, to motivate film makers as well as the people who teach them their craft. That is the extraordinary capacity of film to capture and convey the infinite variety of the human experience and to draw our imaginations into aesthetic and ethical worlds that are not our own. One also cannot help but note the sheer variety of creative expertise that comes together to deliver the finished product to its audience – the writers, technicians and crew, actors, producers, distributors and all the rest in the chain. This is collaboration on a grand scale, with the audience itself the final collaborator in the process.

Professor Ian O'Connor
Vice Chancellor and President
Griffith University

GENERAL ASSEMBLY 3

Moderator: Stanislav Semerdjiev



Herman Van Eyken

GRIFFITH FILM SCHOOL (GFS), AUSTRALIA

Herman Van Eyken has a background in script writing, producing and directing. He directed more than 190 films in all sorts of genres. His research interests lay in the area of film policies and film training needs for professionals. He originally crafted his film teaching career in Brussels, at RITCS. In 2005, he founded Singapore's first film degree and headed the Puttnam School of Film at LASALLE College of the Arts. For CILECT he was Project Chair and Executive Producer of the 10 DVD Box *Lessons in Film*, currently distributed to all members. He now heads the Griffith Film School, Brisbane, Australia. Chair of CILECT Asia-Pacific Regional Association (CAPA) since 2014.

2015-2016 Report CAPA (CILECT Asia-Pacific Association)

As a result of the CAPA elections during the CILECT Congress in Los Angeles (2014) the **CAPA Regional Council** for the Biennium 2014-2016 consisted of **Prof. Herman Van Eyken** (Chair) - Griffith Film School, **Prof. Huang YingXia** (Vice-Chair) - Beijing Film Academy, **Charles Maideen** - LaSalle College of the Arts, **Ravi Gupta** - Whistling Woods International and **Dr. Shuchi Kothari** - University of Auckland, (members).

One of the early matters for discussion in the Regional Council was to collect precise data from our regional membership and assess these for further action. According to a UNESCO definition, the Asia Pacific Region stretches from Turkey in the west to the Cook Islands or even Hawaii in the east and from Russia in the north to New Zealand in the South. It has 4.5 billion people, 70 countries and areas and encompasses one third of the earth, and last but not least, half of the world's film and media production. The following questions arise

- Why are there a number of countries not represented or sometimes underrepresented?

Thailand, Malaysia, Nepal, Sri Lanka, Myanmar, Cambodia, Laos, Pakistan, Bangladesh, Bhutan, East Timor, etc.

- There is no membership or even dialogue with any of the Middle Eastern countries, despite a vibrancy in our field: Qatar, with its Doha Film Institute, Iran with its high status in filmmaking talent, Jordan, Iraq etc. Why?

CAPA is therefore well placed to address these shortcomings and will endeavour to expand its network by starting and engaging constructive dialogues with individuals, schools and relevant institutes or industry representatives alike. Moreover, the CAPA Regional Council has made efforts to engage with the existing membership in order to have a more inclusive dialogue with each and one another. We seek also to improve and share the reporting of interesting initiatives that take place in our region.

Three Requests for CILECT Membership had come up in the early conversations of 2015.

- *University of Hawaii – Academy of Creative Media (ACM)*: The CILECT Executive Council had asked the Chair of CAPA to conduct a visitation of this school, and we're happy to see that they are joining us in Brisbane for the final phase in the process for membership. Officially this school belong to the CNA network, but as culturally they have a strong connection to the Pacific, we will be most honoured to include them in our network as well, and they can decide to participate as they see fit.
- *AISFM: Anapurna International School of Film + Media, Hyderabad, India* has approached the Chair of CAPA, after his visit in 2014, and is still considering joining us at a later stage. They have yet to make a decision when to start the process of joining CILECT and CAPA.
- *Dankook University, Dankook Graduate School of Cinematic Content, Seoul, Korea* has been successful so far in the process for membership. We're happy to see that they are joining us in Brisbane for the final phase in that process.

Later in the biennium more efforts have been made from the Regional Council to make contact with the relevant persons in this regard, but more often we received correspondence to see how a useful win-win relation could be set up between schools or training initiatives in the Region and CAPA/CILECT.

The Chair of CAPA was invited as one of the Jury members in January 2015 of *FIFO – Festival International du Film Oceanien in Tahiti, French Polynesia*. It is a unique documentary film festival with strong participation from all the islands and countries in the Pacific and they expressed a strong interest from the organization to start collaborations – to be seen in what form – with CAPA as a training partner for their program.

Intrigued why CILECT does not have a member school from Shanghai – the birthplace of cinema in China - we took the opportunity to visit the Shanghai University of the Arts (the member candidate from Hawaii has a 10 year long exchange with this film school, called SMART). The Shanghai University of the Arts expressed an interest in CILECT and CAPA.

While in Singapore, the Chair visited Nanyang Technology University, upon their own request, as they would like to become member of CILECT. He also had a meeting with both the directors of the 2 different schools who would jointly like to become a member. Later this year, the Chair was asked by the CILECT Executive Director to conduct a proper visitation of the 2 schools in NTU. We are happy to see that they are joining us in Brisbane for the final phase in that process.

In February 2016, the Chair started correspondence with the University of the Arts in Tehran, Iran and they are happy to become a member in a foreseeable future. This will take time due to internal approval processes. We have also identified possible new candidates in Thailand, Malaysia, China and Taiwan. We also identified that in a number of countries 'new initiatives' have started or would like to start to begin with film schools or training initiatives: Sri Lanka, Nepal, Myanmar, East Timor, Bangladesh and Cambodia. In Cambodia, an interesting training centre, called the Bophana Centre exists, and we have started a dialogue with them. We would like to explore with the Executive in what sense we could approach them. They will join us in Brisbane together with DocEdge from Kolkatta and participate in the CAPA Conference.

On March 31, the Chair had a phone meeting with Dr. Cathy Henkel from the Western Screen Academy in Perth, as she wanted to know the details for the process for membership of CAPA/CILECT of her school. The Chair has put her in contact with the Executive Director to further follow up, and had 2 other phone meetings with her and several email correspondences in this regard. Later this year, the Chair was asked by the CILECT Executive Director to conduct a proper visitation. We're happy to see that they are joining us in Brisbane for the final phase in that process.

A meeting of the CAPA Regional Council was scheduled via Skype from Singapore, LASALLE College of the Arts, on April 14, 2015. The meeting was held between the Chair, Prof. Herman Van Eyken, Charles Maideen and Prof. Huang Ying Xia. Ravi Gupta and Dr. Shuchi Kothari could not join in as they were traveling. The main focus of the meeting was to report back from the CILECT Executive Meeting held in Sydney earlier in the year, and to discuss and coordinate the CAPA activities planned for 2015 and 2016. At the same occasion we discussed how to improve the internal communications within the Regional Council and to make sure we had a better success rate when communicating with the CAPA member schools. For now, the main communication is through the CILECT Executive Directorate. Charles Maideen volunteered to update the CAPA Directory in line with the CILECT Directory updates. We keep it updated since then including the relevant changes we receive every month through the CILECT Directory. For the next biennium we plan report and communicate more often and directly to our CAPA membership directory.

The Chair had taken the opportunity of being in transit in Singapore to go and visit all 4 CAPA member schools in order to improve the level of engagement of the CAPA member schools.

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It was clear that the schools in Singapore expressed to seek common ground to further examine the potential of hosting a CAPA Conference in 2017.

Shortly after our Tbilisi Executive Meeting in June 2015 the Chair embarked on a trip to China, and visited 3 cities there: Hong Kong, Shanghai and Beijing. The first port of call, Hong Kong was a visit to HKAPA and Hong Kong Baptist University. In Shanghai, he visited the Shanghai University of the Arts (not a member yet, but interested in joining) and finally Beijing. Firstly he attended the Training the Trainers Animation Workshop, organised by BFA from June 22 to 26, and open to all CAPA member schools. BFA had only very few schools signing up. Nevertheless, the outcome of the workshop was very impressive and the quality of the work produced in such a short time, all in cross crew collaboration, was of a high standard.

Prof. Huang YingXia and the Chair had the pleasure of getting a very detailed visit to the CUC campus and held a long meeting to further prepare and re-align the CAPA Conference 2015, scheduled in October, after the Beijing CILECT Executive Meeting and the BFA Summit of World Institutions Forum (16 – 18 October 2015) about the future of film and media education resulting in the Beijing Resolution. The Chair attended the Summit and gave a speech, entitled: *Is (A) Film School still relevant in 2015?*

While in Beijing, a meeting of the CAPA Regional Council via Skype from Beijing Film

Academy was scheduled and only Dr. Kothari could not join us from London, due to urgent family matters. We mainly discussed the items we discussed in the Tbilisi EC Meeting, and more details around the upcoming CAPA Conference – CUC.

In October 2016, on the morning after the Executive Council Meeting, and after the 65th Anniversary Celebrations of BFA in Beijing, the Chair met with Bambang Supriadi of the Jakarta Institute of the Arts, Indonesia. He was in Beijing for the presentation of the collection of films of his biennial festival of student films as part of the International Student Film and Video Festival of the Beijing Film Academy. He wishes to liaise better with CILECT, and see if he is eligible for funding. For that purpose he has sent us some rough data of his next upcoming event in November 2016. We have invited him to Brisbane to give him a better forum to discuss the matter with all the CAPA member schools.

The CAPA prize collection was also screened at the International Student Film and Video Festival of the Beijing Film Academy. BFA had made a proper leader clip for the CAPA Prize collection screening, and made a beautiful CAPA banner for this purpose.

I had the honour to introduce this section at the Festival. It was very well attended.

The CAPA conference 2015 was also held in Beijing at CUC from 21 to 23 October. The theme was **Media Convergence: Visual Storytelling in Trans-media Production**. The President, the Executive Director and the Chair of CIBA attended the conference. 21 CILECT members attended. In addition there were another 20 students and observers who attended as well.



The CAPA Conference 2016 is now held in the lead up to the CILECT Congress in Brisbane, on November 18 and 19: **Incubating Long Form in Film Schools**

On April 5th this year, the CAPA Regional Council held its six weekly Skype meeting, and all members were present. We discussed the relevant matters for CAPA that were discussed at the Executive Council Meeting held in Beijing and Chicago. Together with the renewal of the CAPA prize, and for optimizing our CAPA visibility, we launched the idea for individual CAPA school pages on the Viddsee Website, and discussed further our CAPA page on the same website. Several CAPA school pages are already there. During the Brisbane CAPA General Assembly Meeting CAPA and Viddsee will hold a proper presentation of the CAPA Viddsee collaboration. On the same occasion, Charles Maideen confirmed that 2 Singapore schools, Ngee Ann and LaSalle would be hosting the **CAPA Conference 2017 in December**, in conjunction with Screen Singapore and the Singapore International Film Festival. 3 topics have been brought forward and were discussed in the meeting, but no conclusive selection has been made. A joint presentation by the Singapore schools will be held this year the Brisbane CAPA General Assembly Meeting.

There is some additional reporting from CAPA member schools initiatives as well.

— Early 2015 already, our member schools from India reported on the 3rd National Students' Film Awards, held in Feb 2015. The National Students' Film Awards were

instituted by the Ministry of Information and Broadcasting, Government of India, in 2012 to promote emerging film making talents in film schools around the country and provide them a platform that would help them realize their artistic vision as they undertake the exciting but difficult journey into professional film making. The first edition of the National Students' Film Awards was held in the Film and Television Institute of India, Pune, in April 2013. The second edition was held in Satyajit Ray Film and Television Institute from February 27th to March 2nd, 2014. Henceforth, the two national film institutes will host this annual event in alternate years. This year, the 3rd edition of National Students' Film Award and Students' Film Festival of India was held at Film and Television Institute of India, Pune between 24th and 28th February 2015. As many as 66 films from 22 institutions participated in the competition section. The films were chosen from 176 entries received from 34 institutions from all over the country by a jury that was chaired by noted film director Girish Kasarvalli. Student filmmakers, expert faculty and film packages have been invited from La Femis, University of Auckland Film School (New Zealand) and Sydney Film School (Australia), Latin American Package from EICTV, China (Beijing Film Academy), SLF Digital Film Academy (Sri Lanka), South Africa and Griffith Film School. Due to changes in the directorate of both the schools, we have not received a report from them for 2016.

- The Graduate School of Film and New Media in the Tokyo University of the Arts in Japan and its Department of Film Production, established in 2005 to foster creators of narrative film works with international potential and cinematographers with advanced technical know-how and artistic sensibility, has, for the last few years been researching and working on "New Digital Cinema Production Workflow and Education Method". In early 2016, on the 13th of Feb 2016, TUA reported their fruit of the studies and organised a discussion platform and symposium about the "Present and Future State of Digital Cinema Education in Asia" with Asian Countries. The program consisted of 3 parts. (1) Study report from Tokyo University of the arts. (45mins); (2) Presentation about present digital cinema education in Korea, Singapore and Australia. (30 - 45mins); (3) Panelists discussion about "Present and future state of Digital Cinema Education in Asia". (90mins). For internal reasons, the Chair was invited but was unable to attend. The Chair has asked TUA to come and report about the symposium in the Regional Meeting at the Brisbane Congress.

Launched at the CAPA General Assembly Meeting in Los Angeles and in our attempt to find a project that could unite us all in CAPA, and at the same time give us an opportunity to profile us within CILECT as a Region that can deliver, CAPA was looking for a project that had great attributes to underwrite the Charter of CILECT – as now clearly defined in the new CILECT brochure - as well as the spirit of CAPA. Inspired by the film *Night on Earth (1991)*, an anthology of 5 different cab drivers in 5 American and European cities and their remarkable fares on the same eventful night, this beautiful film showed us the possible form of an 'omnibus' of short films, directed by 5 different directors from different countries. Following the direction of Dr. Stanislav Semerdjiev, our CILECT Executive Director, to look for subjects for films to be developed in archives where the books belong to the public domain, we found the book '*Lo-t'o Hsiang Tzu (Rickshaw)*' by the Chinese legendary writer Lao She. His depiction of the rickshaw puller Hsiang Tzu is a study in social misery compiled by an acute critic and keen observer. His character portraits are memorable. It is an excellent film adaptation material, as the many adaptations over the years have proven. As a start, 3 schools from the CAPA Region - BFA (China), DGC (Korea) and GFS (Australia) did each and one of them shoot a short film adaptation of the book and are in the process of assembling this into a first long feature omnibus project. In Brisbane, during a presentation in the Regional Meeting at the Congress, more CAPA member schools will be asked to join in for further editions.

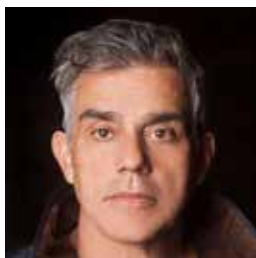
Last but not least, we held a CAPA Regional Committee meeting at CUC, during the Conference. On the last day, in the afternoon, we held a CAPA meeting, with both the President and the Executive Director present. Briefly afterwards in November, we held another CAPA meeting, during the CILECT Conference in Munich. Both meetings were not to be seen as Assembly General Meetings (no quorum) but gave us all the opportunity to share the latest relevant information with the members who were present.

In the week of 20 June 2016, the Chair visited the IFA workshop in Bologna, Italy, where a lot of CAPA school students participate and he was invited to have initial discussions to foster better synergies to stream the selections of these students and involve CAPA further in this initiative. IFA will be present in both the CAPA Conference and the Regional Meeting at the Brisbane Congress where they will give a brief presentation of IFA and further discuss the potential for CAPA collaborations.

Prof. Herman Van Eyken

Chair, CAPA (CILECT Asia Pacific Association)

Report respectfully submitted: November 7, 2016¹³³



Garth Holmes AFDA, SOUTH AFRICA

Garth Holmes has a Higher Education Diploma from The University of the Witwatersrand and the JHB College of Education. He has co-written a number of successfully produced theatre productions and has worked as a writer and production designer on a number of music videos, corporate and short films. He is the co-founder and Executive Chairman of AFDA, the South African School of Motion Picture Medium and Live Performance where he primarily lectures in Aesthetics and Marketing. Chair of CILECT African Regional Association (CARA) since 2010.

2015-2016 Report CARA (CILECT African Regional Association)

In my assessment of CARA over the last two years, I can report that we have not been successful in our attempts to grow our membership in any meaningful way. We have however been able to engage with a large network of African schools and individuals, who we hope will sign up as corresponding members, with a view to developing them into full members in the near future.

In terms of our goal to host a minimum of one CARA conference per year, we have achieved a 50% record over the last two years. Hopefully we will be able to achieve a 100% over the next two years.

General communication between members remains an issue for CARA. We will once again need to address this issue and endeavor to create more events and activities within the region in order to facilitate better networking and communications.

The waiving of the inter-regional fee for CARA members to attend various GEECT, CAPA, CIBA and CNA regional conferences has facilitated a nominal number of CARA members to attend these events where possible. We nevertheless remain committed to participating in inter-regional activities as they offer a number of important exchange possibilities and opportunities to acquire new knowledge in the various disciplines presented at these conferences.

We urge our fellow region members to consider exchange and participation opportunities with our various CARA member schools.

We would like to note the following achievements by various CARA members of the last two years:

1. Joyti Mistry (University of the Witwatersrand – Johannesburg, South Africa) on her nomination

and selection for the CILECT Teachers Award 2016.

2. CARA Chairman Garth Holmes presented a paper at the Beijing Academy – World film institution forum “Creating a sustainable motion picture industry in post- Apartheid South Africa.”
3. Drikus Volschenk and Jolette Richter (AFDA Johannesburg, South Africa – selected to present a paper called *Bridging Babel – Actors working in their 2nd language*) at the CILECT Conference in Munich, 2015.
4. Brent Quinn (AFDA Johannesburg, South Africa) Head of Film School was selected to present his paper as a key note speaker: *The Ethics of Advocacy Meets Entertainment* at the Brisbane Congress 2016.
5. Jim Awindor – NAFTI, Ghana was selected to present his paper “Ethics and Aesthetics – political, social, cultural, religious” at the Brisbane Congress 2016.
6. CARA Chairman Garth Holmes invited to present his paper “The agony and ecstasy of feature film making with students” at the CAPA conference in Brisbane 2016.
7. Wikus du Toit from AFDA Johannesburg was selected to present “*Head on: Transforming students by critically confronting controversial content.*” at the CILECT Congress in Brisbane 2016.

The CILECT Executive meeting (8-10 July 2016) was held at the Johannesburg Country Club and hosted by CARA President Garth Holmes.

Since the last congress (2014) hosted by Chapman University in Orange County, California, the CARA member schools have only managed to meet formally at the CILECT conference hosted by HFF (Munich, Germany). The scheduled regional meeting was attended by:

Amadou Vamoulke, Madeleine Mitlassou, Vincent Mellili, Malcolm Purkey, Garth Holmes, Soulemane Ouedraogo

The decisions made at this regional meeting were:

1. Annual review of goals and objectives
2. Brisbane Congress – Call to CARA members to submit papers
3. Funding proposals and project proposals from CARA members
4. Benefits of belonging to CILECT and the role / responsibility of the member schools
5. Report back on CARA conference
6. Vice President position – agreed that Madeleine would remain VP
7. Network document
8. CFPA / CRTV formally changed their name to IFCA

The regional meeting in Munich was preceded by the CARA regional conference hosted by ESAVM, Marrakech, Morocco, under the guidance and hospitality of Vincent Mellili, the Director General of ESAVM. The conference was held from the 13th to the 14th November 2015 and included the following member schools: AFDA (South Africa), IFCA (Cameroon), ISMA (Benin), ESAVM (Morocco), NAFTI (Ghana), ISIS (Burkina Faso).

Various African schools also attended and include: Imagine Institute (Burkina Faso), Blue Nile Film and Television Academy (Ethiopia), ISMAC (Morocco) ISCAC (Cameroon), IFTIC (Niger), Ecran (Togo), Kilimandjaro Film Institute (Tanzania)

The conference was supported and funded by ESAVM, CILECT (inter-regional fee waivers), the CFI (Canal France International) and various sponsors procured by Vincent Mellili and his staff.

The CARA conference itself was preceded by a number of workshops under the title: *Strategies and Development of Cinema and Audio Visual Schools in Africa*.

The CARA program which followed these workshops was titled: *The Great Debate; The Influence of Culture on Film Schools As Well As a Number of Issues Pertaining to Networking and Collaborating across the Continent*.

The program included:

1. Networking and sustaining African cinema schools and the creation of a new spirit and emergence of a film industry in Africa.
2. The creation of intercontinental formations in production and co-production and the role TV stations and new media can play to create a new dynamic for the African film industry.
3. Creating bridges between industries of different countries of the continent; co-production conventions and the distribution of films.

The format of each school presenting a student's film and the schools structure and processes for origination, pre-production, principal photography, post production and exhibition, proved to be very popular and enriching for all participants and attendees. Besides the rich tapestry of diversity and similarities experienced by all the schools presented, it also became key to recognize the following issues:

1. The lack of funding for students once they graduate

The formation of stronger international partners and co-production was touted as the strongest approach to resolve this issue. Similarly, entrepreneurship should be encouraged and developed in the film and TV curriculum.

2. Sourcing recognized and quality lecturers

It was agreed that a bigger network from the continent and globally of lecturers needed to be established in order to address this key issue. It was suggested that a committee be formed to develop international relationships with other institutions. It was also suggested that online be considered for broadcasting and procuring international lecturers. It was also suggested that continental script reader system be utilized. AFDA provided all schools with a 'script-reader' format to grow student and staff relationships on the continent.

The CARA regional meeting for 2016 was originally scheduled for June at ISMA in Benin. On postponement it was proposed that it be held in Brisbane prior to the November 19-24 Congress. This was however not able to be effected due to a number of logistical issues. Although the growth of members and activities has not been exemplary, CARA is slowly and steadfastly building its region and is committed to achieving its goals over the next two years.

Garth Holmes

Chair, CILECT African Regional Association (CARA)

Report respectfully submitted: October 12, 2016



Silvio Fischbein

UNIVERSIDAD DE BUENOS AIRES (UBA), ARGENTINA

Silvio Fischbein is a visual artist and filmmaker who lives and works in Buenos Aires, Argentina. He holds degrees as Architect and Urban Planner (1974, 1980) from the University of Buenos Aires (UBA). He is Full Professor of Media Design at UBA and Professor of Directing at the Faculty of Arts, Center University of Buenos Aires State. As artist, he is exhibiting his work since 1965. As a filmmaker he made 30 short films, 5 feature films and 2 art videos. Chair of CILECT Ibero-American Regional Association (CIBA) since 2012.

2015-2016 Report CIBA (CILECT Ibero-América)

Since the CIBA Regional Assembly in Los Angeles 2014, the Regional Council of CIBA is conformed of 5 members from 5 different countries in the region.

Chair: Silvio Fischbein – UBA, Argentina

Vice Chair: Edwin Culp – IBERO, Mexico

Members: Cristian Borges – USP, Brazil

Juan Guillermo Buenaventura – UNAL, Colombia

Juan Carlos Camacho – INCINE, Ecuador

There are 7 countries represented in CIBA and 13 schools in them. Two new schools – Universidad de Guadalajara (Mexico) and Nueva Escuela de Cine & Televisión (NECTV), Costa Rica – will hopefully become members of the Regional Association and CILECT at the Congress 2016.

In the past two years the CIBA Regional Council dedicated our work to create better relations between our schools. Two events that have been in course for a few years continue taking place:

- The CIBA screening within the Latin American Film Festival of Sao Paulo
- The LATC Feature Film Argument Competition

2015

The most important event of the period was the CIBA Seminar organized by President Maria Dora Mourão in the timeframe of the 10th Festival of Latin American Films in Sao Paulo, Brazil (1-6 August 2015) on the topic **"21st Century Latin American Audio-visual Paths"**. It complemented the 8th annual showcase of CIBA schools students' films. All the film projects presented at the festival were discussed and all CIBA members participated in those discussions. Five panels were held:

1. Latin American audio-visual production in the digital age: possibilities and tendencies.
2. Audio-visual schools in the Latin American social, cultural and professional context.
3. The Web and the Latin American audio-visual production and distribution.
4. New thematic, dramaturgical and aesthetical modalities.
5. International co-production.

The CIBA conference during the seminar concentrated on the possibilities for joint research projects and the training of trainers. Each of the members presented their policies and actions in the area of research. It was very interesting to share the different takes each school has on research: whether they currently have research programs; or if they are on the way of developing them; or if there is no place for research in the current state of affairs in some schools.

It became clear that there is no single model but an important diversity. Some of the CIBA schools develop their activities under the respective universities' models and those are the ones who are more advanced. Some schools are establishing agreements with universities to be able to offer graduate degrees, while others expect not to change their status. The importance of graduate studies, however, was pointed out.

The artistic nature of the studies brought forward by all the schools was made evident. In this sense, the question research for the arts was addressed. All the schools have an emphasis on making films and audiovisual products, so the students are expected to reflect on their audio-visual pieces as a form of knowledge, different to other disciplines but no less worthy. Thus, it is fundamental to define

research in artistic grounds. The difficulties of incorporating art to formal research frameworks was discussed, particularly where the protocols have traditionally been designed for hard science.

Some of the schools presented specific research projects, whether it be publications in journals or books, or work with particular communities. In general, the schools are in a state of maturity that allows them to delve into research projects, related to creative processes, balancing theory with practice, and making with reflecting.

It was underlined that schools should learn how to correlate their work in the research area within the state regulations for funding. It was proposed that actions that CIBA schools perform regarding research should establish a possible network that could link the different projects, extending the participation to the schools which do not currently have research programs.

Finally, it was agreed to continue the discussion on research in the next CIBA meeting during the CILECT Conference 2015, Munich, Germany, and to address the actions for training the trainers in close relation to a research program.

In Munich, the research project **Juvenile Imaginary** was presented, discussed and approved, fulfilling the commitment made in Sao Paulo.

2016

The first meeting for discussing the **Juvenile Imaginary** project was held at the University of Buenos Aires (UBA), Argentina (7-9 June 2016). The meeting was attended by CUEC (Mexico), IBERO (Mexico), University of Guadalajara (Mexico), ECYTV (Colombia), USP (Brazil), ECU (Uruguay), UCINE (Argentina) and ENERC (Argentina). INCINE (Ecuador) had a last-minute cancellation, but confirmed participation in the project.

The project consists in taking the first 10 years of the CILECT Prize as a subject, encompassing all 5 regions of CILECT. The objective is to make use of the great audiovisual patrimony that this CILECT activity has bestowed on its schools, by turning it into an educational tool that can be used in class and can contribute with the future elaboration of curricula and in having better grounds for training the trainers, while reflecting transformations of the imaginaries that gave way to the students' productions over the recent years. Beyond issues of quality or competition, this mosaic can give fundamental insight into the issues being addressed by students across different regions, cultures and countries over the ten-year time period.

There were special sessions on research methodology, as well as on issues of pedagogy and youth, which were contributed by experts in the respective fields. Such contributions were essential in laying down the theoretical and practical fundamentals of the project. Having chosen the films of the CILECT PRIZE as research corpus also expands the importance of the CILECT PRIZE project itself and (after 10 years of existence) gives it the new dimension as a focus of analysis.

The meeting resulted in building and accepting a method to approach the research, and setting up guidelines for a pilot project with the CIBA short films that have participated in the 10 years of the CILECT PRIZE competition. The results of the pilot project would be reported at the 2017 CILECT Conference. The Research Project itself then could extend to the other regions and could cover different films. A pre-pilot test with analyses and consequent data entry of 5 (five) of the short films selected by each team would be carried out, in order to verify the coherence or incoherence of the criteria and to evaluate the effectiveness of the tool.

The method of work can be found in the following links:

link to complete the 0.3 form

This first test is finished and a first evaluation on it is being made in order to start the first phase of the project later on this year. If this first phase is successful and the outcomes are positive, the project will be opened for all the CILECT schools that may be interested in participating.

For the year **2017** two CIBA Schools have set out to host a regional meeting: Universidad Iberoamericana, in Mexico City, and the National University of Colombia, in Bogota.

Professor Silvio Fischbein

Chair, CILECT Ibero America (CIBA)

Report respectfully submitted: October 1, 2016



Bruce Sheridan

COLUMBIA COLLEGE CHICAGO (CCC), USA

Bruce Sheridan has been Chair of Cinema Art and Science at Columbia College Chicago since 2001, and serves as Chair of CILECT North America and Industry Relations Vice President of the University Film and Video Foundation. His producing credits include *Lawless*, a tele-feature for which he won the New Zealand Best Drama Award, and *Head Games*, a groundbreaking feature documentary on sports concussion. His latest project, *Citizen Eyes*, will empower the participation of young people in the U.S. presidential election through digital technology and social media. Professor Sheridan researches imagination and its role in the development of creativity in the arts and sciences, and in 2015 was a Creative Thinking Fellow at the University of Auckland, New Zealand, where he participates in the University Creativity Initiative as Senior Research Fellow.

2015-2016 Report CNA (CILECT North America)

In October 2014 the members of CILECT North America (CNA) met at the biennial congress hosted in Newport Beach, California, U.S.A. by Chapman University. The membership elected the first full CNA Executive Council and gave it a strong mandate to generate regional activities. The CNA Executive Council is:

- Chair: Bruce Sheridan,
Columbia College Chicago
- Vice-Chair: Paul Schneider,
Boston University
- Secretary: Jean Desormeaux,
Sheridan College
- Member: Francisco Menendez, President,
University Film & Video Association
- Member: Michael Kowalski, Chapman
University

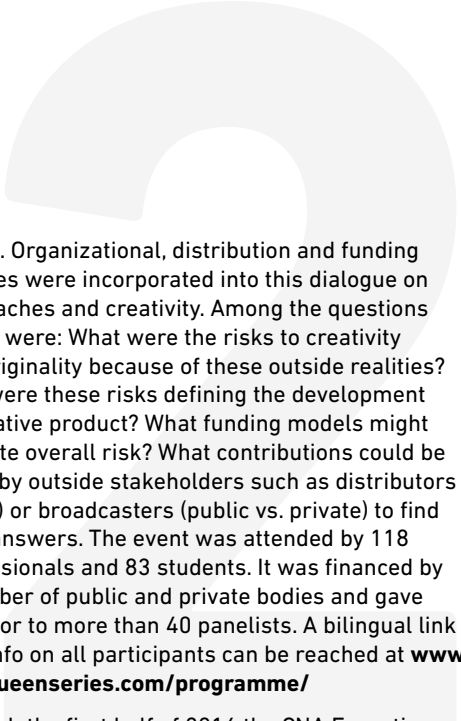
The CNA members present unanimously extended their admiration and sincere thanks for Chap Freeman's service as the CNA representative on the CILECT Executive Council for the previous 8 years and wished him the best for his retirement from Columbia College Chicago, January 2015.

CNA members acknowledged the extraordinary achievement of Chapman University in their successful planning and hosting of the first CILECT

Congress to take place in North America for several decades. Particular appreciation was extended to Chapman Dean Bob Bassett, and Associate Dean and lead Conference Organizer, Michael Kowalski.

The first CNA co-hosted event was a symposium on **"The Past, Present & Future of Visualization"** that was conceived and organized by Jean Desormeaux of Sheridan College. It took place February 13 - 14, 2015 in Toronto, Canada at the Toronto International Film Festival (TIFF) Bell Lightbox Facility and the Screen Industries Research Training Center (SIRT) located at Pinewood Studios. CILECT through CNA was a cohost along with Sheridan College and TIFF Bell Lightbox. John Helliker played a key role as host of the SIRT segment and the keynote speaker was Chris Edwards, CEO and Co-Founder of The Third Floor, Inc, who had been a keynote speaker at the 2014 CILECT Congress.

On Friday, February 13, a public presentation was made in the auditorium at TIFF Lightbox. The following day delegates participated in a "Training the Trainers" session in the SIRT facility on the Pinewood Studios lot. Attendees came from across North America and as far away as Brazil. It was particularly pleasing to have 3 of the 5 CNA Executive Council members – Paul Schneider, Jean Desormeaux, and Bruce Sheridan – present for the symposium. After its conclusion, Jean Desormeaux produced a video of the event to share with CILECT members via a website link.



Six months later CNA hosted a CNA Pre-Day **“Teaching Documentary”** on August 4th at the 2015 University Film and Video Association Conference held on the American University campus in Washington, D.C. A target attendance of 45 delegates was set. Demand was strong and registration finally closed at around 75 due to venue constraints. The focus was documentary filmmaking and education, which some CNA members felt was under-served at the 2014 CILECT Congress. Michael Rabiger gave the keynote presentation, and this set the tone for a very successful day. The University Film & Video Association is primarily a faculty organization, which meant that by hosting the pre-day, CNA connected with many North American teachers who do not attend CILECT congresses and conferences. The whole CNA Executive Council was proactive in supporting and making decisions about the Pre-Day event, but ultimately it happened and was successful because Michael Kowalski poured his heart and soul into it, an effort greatly aided and amplified by the efforts of then UFVA President and current CNA Executive Council member Francisco Menendez.

The third CNA organized event, a continuation of the CILECT **Post-Production Series**, occurred October 8 – 10, 2015 at Columbia College Chicago. CCC Cinema Art and Science Chair Bruce Sheridan hosted the symposium, which was organized by a committee led by David Tarleton, Bonnie Winer, and Eileen Long with input from Roger Crittenden. Editor and producer Mathilde Bonnefoy (*Run, Lola, Run* and *CITIZENFOUR*) gave the keynote presentation and took part in a question and answer session with Bruce Sheridan following the screening of *CITIZENFOUR*. Adobe, AVID, JVC and the Chicago post-production house Optimus all participated, as did faculty from many CNA member institutions.

From March 15 – 17, 2016 the Université du Québec à Montréal (UQAM) hosted a symposium called **“Serial Risk”** on serial television that was organized by Margot Ricard. The aim was to address “the risk-taking inherent in the creation, production and programming of TV fiction series.” This event brought together domestic and international professionals and stakeholders from the television industry to examine the inherent risks existing in the creation and production of television series today and in the future. It focused on the workflow models that could best benefit smaller non-English language industries. The American showrunner system was studied and the Danish and Swedish television development and production approaches were presented and discussed at

length. Organizational, distribution and funding realities were incorporated into this dialogue on approaches and creativity. Among the questions raised were: What were the risks to creativity and originality because of these outside realities? How were these risks defining the development of creative product? What funding models might mitigate overall risk? What contributions could be made by outside stakeholders such as distributors (ARTE) or broadcasters (public vs. private) to find such answers. The event was attended by 118 professionals and 83 students. It was financed by a number of public and private bodies and gave the floor to more than 40 panelists. A bilingual link with info on all participants can be reached at www.lerisqueenseries.com/programme/

Through the first half of 2016 the CNA Executive Council worked on conceptualizing and planning another UFVA Conference Pre-day event and developing plans to host a full regional conference in Toronto likely to be scheduled for late 2017.

The 2016 CNA Pre-day was again organized by Michael Kowalski and Francisco Menendez and took place on July 31st in Las Vegas at the UFVA Conference hosted by the University of Nevada Las Vegas. The topic was **“Digital Innovation”**, and Frank Paterson (from CNA member Florida State University), Don Zirpola (Loyola Marymount University), and Bruce Sheridan (Columbia College Chicago) were among the individual presenters. The program included panel discussions on aspects of Immersive Cinema and updates from industry innovators such as Roy Taylor from Advanced Micro Devices and Jim Chabin, President of the Advanced Imaging Society. Participation increased from 2015, with around 100 delegate registrations.

Jean Desormeaux and Bruce Sheridan communicated several times with TIFF Bell Lightbox Director of Adult Learning Theresa Scandiffio and TIFF CEO Piers Handling about the intersection of changes in film festival operations, the evolution of distribution platforms, and approaches to screen education. This led to the idea of CNA partnering with TIFF Bell Lightbox to host a regional conference on marketing, exhibition, and distribution in Toronto during the second half of 2017. Now that the 2016 Toronto Film Festival is over, work on this possibility will be re-engaged.

During CNA discussions at the 2016 UFVA Conference, Michael Kowalski indicated that Chapman University is interested in hosting a regional conference on screen sound. It was agreed by CNA members present in Las Vegas that this is a very important aspect of screen art and an appropriate topic for a conference. The intention

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is to develop conference plans for both marketing, distribution and exhibition (to be held in Toronto and cohosted by Sheridan College, Columbia College Chicago and TIFF Bell Lightbox), and screen sound (to be hosted by Chapman University and held in Orange and Los Angeles, California). The timing and order of the two events will depend on a number of logistical factors not yet determined. The two conferences would take place no less than 6 months apart.

In summary, CNA has been very active in the biennial period from November 2014 through October 2016. Activities included hosting symposia in Toronto, Chicago, and Montréal, along with organizing and delivering two Pre-Day events at UFVA Conferences in Washington, D.C. and Las Vegas, Nevada. The Executive Council is working very well together and excited about plans for the next two years.

Professor Bruce Sheridan

Chair, CILECT North America (CNA)

Report respectfully submitted: October 8, 2016



Bert Beyens

**ROYAL INSTITUTE OF THEATRE,
CINEMA AND SOUND (RITCS), BELGIUM**

Bert Beyens is a Belgian filmmaker, known for *Jan Cox: A Painter's Odyssey* and *A la Rencontre de Marcel Hanoun*. He teaches writing and directing at the Royal Institute for Theatre, Cinema & Sound (RITCS), Brussels, since 1994 (Head of RITCS, 2001-2013). Bert Beyens conducted master classes in Amsterdam (NFA), Helsinki (Aalto University), Bratislava (VSMU), Tbilisi (TAFU), Moscow (VGIK Summer School) and other CILECT schools. He is a member of the European Film Academy. He was Vice President for Finance and Fundraising of CILECT (2008-2010) and is Chair of CILECT European Regional Association (GEECT) since 2014.

2015-2016 Report GEECT (Groupement Européen des Ecoles de Cinéma et de Télévision)

As a result of elections during the CILECT CONGRESS in Los Angeles (2014) the GEECT Regional Council for the biennium 2014-2016 consisted of Bert Beyens (Chair), Donald Taylor Black (Vice-Chair), Pavel Jech, (Treasurer) and Vinca Wiedemann & Manuel José Dámasio, (new members).

GEECT organized following events that were approved by the former GEECT Regional Council in the first semester after L.A.: the **"Teaching Documentary Conference"** in Cardiff USW (November 2014) and the **"Production Design Conference"** in Dublin, IADT (March 2015).

On the 25th of January 2015 a mail was sent to all 85 GEECT member schools in 33 countries with a "Call for a Spring Conference 2016" (deadline 9th of March).

The 1st meeting of the GEECT Regional Council took place on the 16th of April 2015 in La Fémis, Paris (during the **"Conference Research in Film Schools"**), with all Regional Council Members attending. Because no proposals for a future GEECT conference reached the Regional Council it was agreed that a new call would be launched. The Regional Council reflected on whether money should go to "Project Proposals" as was withheld in the L.A. approved budget for 2014-2016. Only one request came in but the Regional Council decided not to give money because it should be possible for the schools involved to get money elsewhere (for student traveling costs). In the context of the limited budget the Regional Council doubted whether to continue this kind of financial support in the future.

The same was said about the money for "Research Papers".

The GEECT Regional Council also felt that a fundamental discussion about the GEECT budget could no longer be neglected. The only income for GEECT comes from the GEECT FEE (€160 per school). With 85 schools GEECT has a modest annual income of €13.600. (The fee has not changed since it was established in 1996!) A raise of the fee can only be put in a proposal to vote by the GEECT General Assembly in the near future (the next being the Brisbane Congress in November 2016). Chair Bert Beyens introduced a discussion about the GEECT policy on traveling costs for the Chair or any other Regional Council Member to GEECT events for Regional Council meetings. As was practice in the past it was agreed that current GEECT Regional Council Members present these costs in their respective schools. If a change in this policy would be preferable, then this should be on the agenda during a General Assembly meeting where the membership can vote a proposal in a future budget (again: CILECT Brisbane Congress in November 2016).

In this context Manuel José Damásio prepared a presentation for this meeting: *"GEECT as a Research Stakeholder: Challenges and Opportunities"*, in which he stated that GEECT mainly offers 2 things: networking and events. He proposed that GEECT could become a more active stakeholder in terms of research and training activities: to involve GEECT more as an active partner in EU funded training and research proposals. The ultimate goal is to increase the association's international profile

and relevance; to create extra sources of revenue; to reinforce the ability to lobby – namely with the EU Commission - in the interest of the member schools. Questions were raised regarding the relationship GEECT-CILECT. And a need was felt to know more about the statutes of GEECT in order to find out what is possible. The next day the Chair of GEECT informed Maria Dora Mourão, President of CILECT and Stanislav Semerdjiev, Executive Director of CILECT about the GEECT Regional Councils plan to explore European Project money in the future. Both expressed their concern that they would not like to see GEECT and CILECT compete.

The Chair and the Treasurer signed all documents to ensure that financial transactions can be also be done from Prague. The new Treasurer Pavel Jech made the proposal that FAMU would support GEECT through the contribution of Viera Hladisova. She will assist him in all bank matters. A meeting in the BNP-Paribas Bank took place with Christine Ghazarian, La Fémis, secretary of GEECT with the former Chair Marc Nicolas, Bert Beyens, Donald Taylor Black, Pavel Jech and Viera Hladisova.

In July 2015 GEECT had its conference **“Going The Extra Mile: How to Build an Alumni Community?”**, organized by Renen Schorr and the JSFS (Sam Spiegel Film and Television School) in Jerusalem, Israel.

SADA (Stockholm Academy of Dramatic Arts) organized a CILECT supported event under the Training the Trainers banner on **“Games + Film = Awesome Bergman”** on the interplay of film and games on the island of Farö in Sweden in September 2015.

Chair Bert Beyens and Treasurer Pavel Jech attended the 2nd Forum of Film Schools in BFA Beijing in October and were participating in the 65 Anniversary Celebration of Beijing Film Academy.

A 2nd “Call for a GEECT Spring Conference 2016” was sent to all member schools in October 2015.

The 2nd GEECT Regional Council Meeting took place during the CILECT Conference in HFF Munich on November 18th 2015. All Regional Council Members were present. Chair Bert Beyens reported that he wrote to all GEECT member schools individually to update contact information. It soon became clear that there were many recent changes in many schools. The Chair also wanted to know how frequently schools had taken part in GEECT/CILECT activities within the preceding twelve months (Los Angeles, Cardiff, Dublin, Paris, Jerusalem, Farö). Results of his little survey: 20 schools send participants to almost every event; more than 40 schools are present on a regular basis; but 20

schools have not attended either a CILECT or GEECT event in the past year.

On the deadline for the (second) Call for a “GEECT Spring Conference” the GEECT Regional Council had received three interesting conference proposals for 2016: “#Lights, Camera, Interaction!” on Cinematography/Virtual Reality from AALTO (Finland); “Artistic Research in Documentary” from SFE (Hungary); and “Student Filmmakers Facing the Audience” from TAFU (Georgia). After lengthy conversation the GEECT Regional Council selected the Aalto University proposal principally because of the importance of the subject and clarity of the presentation. Given that the next CILECT Congress will be held in Australia, to which it will be expensive for Europeans to travel, the Regional Council decided that there should be only one GEECT conference in 2016. During the same meeting Manuel José Damásio reported on recent developments in Europe and informed the GEECT Regional Council about the new Head of the MEDIA Unit in the DG for Education and Culture: Lucia Recalde Langarica. The GEECT Regional Council decided to ask for a personal meeting in Brussels with Ms. Recalde, regarding the problems arisen for member schools since Creative Europe took over from MEDIA.

The next day, November 19th 2015, the GEECT Regional Association Meeting took place at the HFF, Munich. Bert Beyens welcomed approximately 50 members and gave greetings from Pavel Jech, the treasurer (transmitting briefly the information that GEECT is in good financial health). The first item on the agenda was a talk about Creative Europe by Manuel José Damásio who said that, as members were aware, there had been problems for member schools since Creative Europe took over from MEDIA. As Erasmus Plus was now an educational initiative, with different priorities, it has made things extremely difficult, particularly with regard to Initial Training, which had previously been very successful in encouraging and funding joint projects between film schools, mainly GEECT members.

Bert Beyens then gave the floor to the members to inform all colleagues about future events in their respective schools, and for open discussion.

The 3rd GEECT Regional Council Meeting of the biennium 2014-2016 took place on January 20th 2016, in RITCS, Brussels, and was mainly focused on the preparation of the afternoon conversation at the EU-office of Ms. Lucia Recalde who had offered to meet. A little survey to prepare this EU-conversation was conducted by the GEECT Regional Council and coordinated by Pavel Jech in January 2016. Results and feedback were discussed. In the afternoon the GEECT Regional Council — all 5

members were present — had a very interesting encounter with Ms. Lucia Recalde. It was agreed that GEECT would send 2 letters in which we would give our suggestions concerning the development of Creative Europe Programs, and our concerns about Erasmus+. With no plans for a GEECT Conference in autumn 2016, a “Call for a GEECT Spring Conference 2017” was sent to all member schools in April 2016 and a reminder was sent at the end of May 2016.

In April the GEECT Regional Council was contacted by Malin Carlberg, Senior Consultant of the Centre for Strategy and Evaluation Services (CSES). CSES is a consultancy, which, together with IDEA Consult, has been appointed by the European Commission (DG CNECT) to undertake a study on the Contribution of the Creative Europe Programme to Fostering Creativity and Skills Development in the Audio-visual Sector. After several phone conversations, it was agreed that the GEECT Regional Council would prepare a document, based on a questionnaire from CSES. Regional Council members worked together, in close collaboration, and wrote a 6-page document with the title “**GEECT Recommendations CSES Study AV Europe**”. Malin Carlberg informed us that the GEECT document will be quoted in the final report.

In May 2016 the GEECT Spring Conference “**#Lights, Camera, Interaction!**” on Virtual Reality in Film Schools was organised by ELO-AALTO in Helsinki, Finland.

The 4th GEECT Regional Council Meeting took place on June 28th 2016, in RITCS Brussels. It was agreed that the first part of the meeting would focus on the next GEECT Conference. Bert Beyens (Chair), Donald Taylor Black (Vice-Chair), and Vinca Wiedemann evaluated the submitted proposals. Pavel Jech (Treasurer) had sent his assessment for consideration. Manuel José Damásio did not participate in this discussion, as he was chair of one of the submitted proposals. The GEECT Regional Council received two realistic conference proposals for 2017: “Teaching Cinema as a New Medium” (Chair: Manuel José Damasio) Lusofona University, Lisbon, Portugal, and, “Training the Trainers: Reboot” (Chair: Thomas Stenderup) Norwegian Film School, Lillehammer, Norway. After closely examining all aspects of both proposals the GEECT Regional Council expressed a clear preference for “Training the Trainers: Reboot”, Lillehammer, Norway, because of the importance of the subject (“how can good filmmakers and/or artists also become good teachers?”) and clarity of the presentation. Other aspects that were taken into consideration to make this choice were: history of subjects and themes in recent GEECT Conferences;

continuity of subjects and themes in recent GEECT Conferences; relevance of proposal; quality of the proposal in terms organisation and planning; quality of participating speakers and panels; possible outcomes. The conference will take place sometime between April and June 2017.

Next topic on the agenda were upcoming changes in the composition of the GEECT Regional Council.

In accordance with regulations in Czech Republic, Pavel Jech has served the maximum mandate period as Dean of FAMU (2008—2016). However, Pavel will remain on the GEECT Regional Council until the elections in November 2016. For operational reasons, the Regional Council appointed Manuel José Damásio as Treasurer for the remaining months, until the Brisbane CILECT Congress. He will also act as EU Liaison. Donald Taylor Black is due to leave IADT on 31st August, and his mandate as Vice-Chair will then come to an end. For the subsequent months (until the Brisbane CILECT Congress), Vinca Wiedemann will act as Vice-Chair.

The Regional Council started preparations for the elections in Brisbane. Bert Beyens, Vinca Wiedemann and Manuel José Damásio were elected in Los Angeles for a 4year mandate (2014 – 2018) and will remain on the Regional Council. Bert Beyens will continue as Chair. GEECT needs to organise elections for the two vacant positions on the GEECT Regional Council during the CILECT Congress, in Griffith Film School, Brisbane, Australia, in November of this year. The new GEECT Regional Council will decide who will be Vice-Chair, Treasurer, Secretary, and EU Communications Liaison. When the GEECT Regional Council Members learned that Maria Dora Mourao will stand for re-election as CILECT President for a period of two further years, none of them will stand against her if this is the position of the other regions too. A mail announcing the elections (with the statutes of GEECT included) was sent to the members in July 2016.

In order to reinforce and emphasise the potential for co-operation between GEECT Schools, the Regional Council decided to develop a strategy towards the dissemination of opportunities available for teachers, staff and students exchange under ERASMUS funding. A mail was sent to all members in September 2016, briefly explaining the programme, the available opportunities and encouraging the possibility of either a GEECT promoted consortium or the re-establishment of bilateral agreements between partner schools. If we are formally invited to the launch of the new EU Report for Media, or if we need to arrange a follow up meeting with Lucia Recalde, the 5th

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GEECT Regional Council Meeting will be in Brussels, October 2016. If not, the Regional Council will next meet in Brisbane during the Congress at Griffith Film School, in November 2016.

Bert Beyens attended all CILECT Executive Meetings as GEECT Chair: Sydney-Brisbane (March 2015), Tbilisi (June 2015), Munich (November 2015), Chicago (March 2016), Johannesburg (July 2016), Brussels (October 2016).

Bert Beyens

Chair GEECT (European Grouping of Film Schools)

Report respectfully submitted: 12 Oct 2016

APPENDIX 1: REPORTS ON GEECT EVENTS

GEECT CONFERENCE

November 5-7, 2014

Teaching Documentary

UNIVERSITY OF SOUTH WALES (USW), CARDIFF, UNITED KINGDOM

The GEECT Conference on “**Teaching Documentary**” took place in November 2014, and was hosted at the University of South Wales in Cardiff, attended by some ninety delegates from twenty-three different countries around the world. Reactions after the intensive two and a half days revealed a broadly positive experience.

Heidi Gronauer (ZeLIG) and **John Burgan (USW / Newport Film School)** prepared the programme long distance over many months using Skype and Google Docs. As well as the core contribution from GEECT and in-house financial and logistical support from the Faculty of Creative Industries, University of South Wales, external funding was also secured by John Burgan from the following sources: National Film & TV School, Beaconsfield; BBC Wales; National Association for the Moving Image in Higher Education (NAHEMI), Bertha Foundation. Additionally, CILECT offered a number of individual fee waivers to delegates from outside Europe, enabling colleagues from as far away as North and South America, Egypt, Lebanon and Ghana to attend the Symposium.

The format of the conference was a series of keynotes with invited speakers in the mornings, followed by individual break-out sessions in the afternoons where delegates could discuss issues with presenters in more depth. Each day concluded with the ever-popular GEECT tradition of sharing “Best Get Secret”.



The conference started on arrival day Wednesday 5th with renowned documentarist **Kim Longinotto (NFTS, London)** (*Sisters in Law, Divorce Iranian Style*). She gave a 3-hour Masterclass for students with illustrated examples from her long and rich experience making films around the world for thirty years.

On Thursday professor **Julie Lydon**, Vice Chancellor of the **University of South Wales**, officially welcomed delegates to the symposium, followed by CILECT President **Maria Dora Mourao** who gave an introduction to the latest developments on the CILECT website and the forthcoming “Knowledge” project with particular relevance for documentary teachers. **Rolf Orthel (SOURCES)** gave a brief account of the original VISIONS documentary project supported by GEECT in the mid-nineties.

Then followed the conference presentations. **Mandy Rose (Digital Culture Research Centre)** addressed “The new role of the documentarian” and **Paul Pauwels (European Documentary Network)** elaborated on the question: “Is documentary in crisis?”. **Mark Atkin (Crossover Labs)** wrapped up the session with “Media training in the digital era”. In the afternoon delegates chose two consecutive one-hour breakout sessions with **Daniel Lang (HFF München)** on “Collaborative Directing”, and a 2nd year group exercise in the Documentary Department at the HFF Munich. Other presentations included **Prof Grazyna Kedzielwaska (PWSFTViT, POLAND)**: “Character: the inner world of the hero”, **Charlie Philips (The Guardian)**: “Crowdfunding & Crowdsourcing”; **Arne Bro (Danish Film School)**: “Fault & Structure”; **Niels Pagh Andersen (Norwegian Film School)**: Film School or no Film School?; **Alexandra Anderson (Ryerson University, Toronto, Canada)** “From linear storytelling towards a hybrid, trans-media form”; **Heidi Gronauer (ZeLIG school for Documentary, TV & New Media)** “Bring into play - get involved”.

At the end of the conference **GEECT Chair Bert Beyens** congratulated organizers John Burgan

and Heidi Gronauer for a successful conference and pledged that a follow-up symposium on documentary would take place within 4 years, thus before 2018. **Prof. Dr. Stanislav Semerdjiev**, Executive Director of CILECT and **Prof. Dr. Maria Dora Mourão**, CILECT President, invited delegates to contribute to the documentary section of the "Knowledge" project. A lot of materials of this interesting conference have since found their way to the CILECT website, thanks to the never-ending efforts of John Burgan.

GEECT CONFERENCE March 11-12-13, 2015

Teaching Production Design

**NATIONAL FILM SCHOOL (IADT), DUBLIN,
IRELAND**

For the first time in the history of **GEECT** a conference concentrated on the subject of Teaching Production Design. **The National Film School at the Institute of Art, Design and Technology (IADT)** in Dún Laoghaire, with the support of Irish Design 2015 hosted a symposium for 50 participants coming from some seventeen countries in Europe. **Donald Taylor Black**, Creative Director of the National Film School, and also Vice-Chair of GEECT brought this impressive meeting together.

Dr. Annie Doona, President of IADT, welcomed the international audience, and then introduced the keynote speaker for the event, **Professor Alex McDowell**, Production Designer, Professor of Practice at the **University of Southern California, School of Cinematic Arts**, and Creative Director of the **World Building Institute**.

Alex McDowell's work was the Production Designer behind such films as "Minority Report", "Man of Steel", "Terminal", and "Fight Club". A few years ago he decided to focus on teaching. At the World Building Institute in USC he is developing new ways to create narrative structures through his World Building programme and looking at the future of the media industries, where he predicts major change. "Why Build a Set?" This question was the title of his talk. Posing the question, he suggested that even the tradition of film sets might be up for radical reconsideration in the light of recent and coming technological developments. Alex McDowell made the point that all of design, all of storytelling, has to start with building the world in which the narrative is to take place, even when the world that is built is the world we live in. Any fiction writer knows this or intuitively accepts it, but it is one of those truths that are so apparent that hardly anyone acknowledges them. You need to know the back

stories of the characters in order to give them depth and life, and you have to place them in a world that extends beyond the boundaries of the world that the audience sees or reads. These back stories have to be a detailed narrative but one that serves the script. He told the audience of Production Design tutors to get ready for a major rethink. He spoke of the need to bring the virtual work of production to the inception phase in any media project. Too often, he said, VFX dictates much of the production to allow it to do its work in the ways it knows best, and yet they are essentially a post-production part of the process. In other words, the tail wags the dog. The effect of this keynote speech was both devastating and inspiring. What might have been two days of complacent note comparing became a wide ranging debate on how to tackle the demands that future media systems will make. There was a lot of talk about cooperation and integration, and what Professor McDowell called the "mashing up" of previous conceptions of departmental segregation, even departmental definitions, to find new workflows, both in media production and, for this audience, in the methodology of teaching Production Design. The straw of hope he offered to the assembled tutors was that the one career he saw surviving this upheaval will be Design.

This inspirational opening to the symposium was followed by **Liam Doona**, Head of the Department of Design & Visual Arts at **IADT**. Liam Doona outlined the course he runs at IADT, the Design for Stage & Screen Programme. He touched on what would be a central theme of the symposium, the need to find new ways to deal with current demarcations between the various departments of design and production, to form collaborative relationships and redefine hierarchies. After a break for lunch the symposium gathered for a session entitled "Pecha Kucha Presentations", chaired by **Jean Rice** of **IADT**. The first day ended with a panel discussion on "Teaching Production Design to Non-Designers". Effectively, as the discussion developed, it became clear this simply meant teaching Production Design to first year students, who might have some idea of design but are not yet aware of the disciplines required, and of course, in many cases, not yet sure if they actually want to go into Production Design. The discussion was chaired by **Dr. Elaine Sisson** of **IADT**. The panel consisted of **Petra Lebdušková** of **FAMU** in Prague, **Jane Barnwell**, Senior Lecturer in Contemporary Media Practice at the **University of Westminster**, and **David Munns** of the **Arts University, Bournemouth, UK**.

The second day began with a panel discussion entitled "Production Design & VFX". The panel was chaired by the Irish Production Designer, **Tom Conroy**, most recently lauded for his work on "The

Tudors” and “Vikings”. He brought up the difficulty of working with the VFX team. This was already a theme of the symposium and it was in this panel discussion that the symposium began to tackle this conflict of approach. Production Designer **Uli Hanisch**, a mentor for the students of the biennial Production Design post-graduate course at IFS, Internationale Filmschule in Köln (Cologne), Germany, is re-known for his work on “Perfume: The Story of a Murderer”, “The International” and “Cloud Atlas” among many others. Uli Hanisch took up the theme introduced by Professor McDowell, and suggested that it may be time for film schools to look at the structure of their courses and consider how they can cross-fertilise the different departments, bringing together students from all the related disciplines in film design, including costume and VFX for a start, but including any and all that would be relevant, and thus begin to look for a new kind of professional to prepare media making for the 21st Century’s demands. He was followed by **Tanja Bastamow**, a tutor at AALTO University in Helsinki. Ms. Bastamow spoke of the importance of teaching production design students how to work with VFX. She was the first to warn of the need to prepare for a future of media in which even “the screen has disappeared”, though this was a concept others later commented on. Clearly, she and her colleagues at Aalto University have already anticipated this. **Michel de Graaf** of the Netherlands Film Academy was the last on the panel to describe the courses the Academy offers. His emphasis was on professionalism, on strict budget constraints and a focus on broadcast quality in the students’ work. “The Future Is Now” was the familiar battle cry he used, as he acknowledged the Academy would have to reconsider the courses offered to come to grips with the new technology of production and delivery.

The next part “Best Kept Secrets” featured various tutors showing how they run their courses, with the focus on what they felt were the most enticing aspects of their courses. First to speak was **Moirá Tait**, former Head of the Department of Production Design at the **National Film and Television School (NFTS)** in the UK, where she continues to work as a part-time tutor. She also set up the Department of Production Design at the **Norwegian National Film School** in Lillehammer, where she remains (visiting) Professor of Production Design. Many of the schools already use time limited courses to inspire and motivate their students, and Ms. Tait spoke of one such course that she tutors. We could all see the way she has focused the students in attention to detail with the “Take One Painting” module at NFTS, in which students are given a well-known painting that they have to bring to life through production design, including VFX extensions, and camera

moves to show not only the original painting but also the stories inherent in those images, all in the space of a few days **Samantha Babrovskie**, Senior Lecturer in Production Design at **Northern Film School in Leeds** gave us her list of the seven key departments of production as she sees them, though, at this stage of the symposium, it was the kind of demarcation the whole two days had been trying to reconfigure. Maybe her module will change in coming semesters. **Jean-Vincent Puzos**, Head of the Production Design Department at **La Fémis** in Paris asked the film industry’s often repeated question: do we need directors? He illustrated his point by likening the role of the Production Designer to that of a guide dog, leading the “blind” director through the sets. This spoke to the heart of the discussion but also had the audience laughing out loud as, in the best tradition of Jacques Tati, he mimed the director being led this way and that by the designer. And by the way, it was generally accepted that indeed we do need a director to pull a production together, maybe even more so now that the definition of a production is widening to include all sorts of new ways of constructing a media event, be it Film, Transmedia, Television, Commercials, VR, and so on (ad, quite possibly, infinitum). **Professor Sergey Ivanov** of the Russian State University of Cinematography in Moscow or **VGIK** showed several extracts from Fedor Bondarchuk’s epic film “Stalingrad” (2013) and told some terrifying facts, as there were no VFX used in the shots he showed the audience, and actors just seemed to be bombarded to pieces.

The symposium itself ended with a closing panel session chaired by **Marc Nicolas, La Fémis**. Moira Tait, Alex McDowell and Liam Doona joined him to try and sum up what had been discussed and what had been discovered and to summarise the proposals we had heard for the courses to be offered to students of Production Design and its associated skills.

GEECT SYMPOSIUM

April 16-17, 2015

Research in Film Schools

LA FÉMIS, PARIS, FRANCE

Four years after the international workshop entitled “What is research in a film school?”, organized by La Fémis as part of the European Film School Network (April 2011) La Fémis hosted a follow-up conference in the context of the recent changes regarding EU supports to education and cinema. (In 2011 more than 40 representatives of nearly 30 film schools across Europe gathered to share

their experience on the development of research activities: Masters and PhD programs, research funding and partnerships, and the place of theoretical courses in the curricula).

This time the major question was: how have these questions evolved? Have there been changes in the way research is being conceived, experienced, implemented, oriented? Are we entering a new, more mature, stage? Have new or previously unseen obstacles emerged? What new directions are being taken? This 2-day symposium explored ways in which film schools create meaningful research activities, suited to their educative, cultural and professional objectives. It interrogated the stakes of research for students, teaching staff and for the overall film, media and visual arts environment.

The focus was on hands-on and actual experiences in film schools, rather than on theoretical discussions of research in art or institutional and political agendas – though these dimensions were inevitably addressed as well. Special emphasis was given to new initiatives, as well as on the recent developments of existing programs. Keynote speakers presented case studies, and specific panels were organized. Issues that were addressed included: structure of the curricula (composition, objectives), program definitions (film practice/theory, film studies in an expanding media environment, etc.), PhD and artistic doctorate programs, funding opportunities, teaching staff and scholars, partnerships and applied research, links with other research institutions and the private sector, etc. The workshop aimed at providing a more comprehensive view of actual experiments and activities regarding research in film schools throughout Europe today.

Case studies “Combining Research with professional and Artistic Training”: **Dana Whitco**: The Tisch Initiative for Creative Research at New York University; **Kirsi Rinne**: Research as a Pedagogical Tool at Aalto University.

Screening of a Selection of Research Projects: “Treefellers Revisited”, a project by Screen Academy Scotland was introduced by **Robin MacPherson**; “Transatlantic Hauntings, African Modernities” by WITS School of Arts South Africa was presented by **Jyoti Mistry**; “Boxer” from the Zurich University of the Arts Switzerland was explained by **Christian Isely**; and finally **Barbara Turquier** talked about “Filmographies Pierre Lhomme, an oral-history project by La Fémis France.

There was a session entitled “Artistic Research in MA and PhD Degrees – A European Model?” with a

case study by **Mieke Bernink**: The Master of Film Program at the Netherlands Film Academy; a case study by **Fredrik Graver**: PhD Level Degrees at the Norwegian Film School; a case study by **Nadeije Laneyrie-Dagen**: “SACRe” Doctoral Program, PSL University. Then followed a session in which “The Uses of Research” was questioned. Again case studies were presented: from **Manuel José Damásio**: Disseminating Research in Film and Media Arts; from **Michael Wedel**: Immersive media and film heritage research at the Film University Babelsberg Konrad Wolf; from **Lewis Paul**: Overview of research at the Northern Film School and CINAGE case study.

The symposium welcomed more than 40 participants from 25 different countries, with from outside Europe representatives from Brazil, Bulgaria, Columbia, Ecuador, Singapore, Australia, South Africa and USA. In total 28 GEECT schools participated. A questionnaire “European Film School Network—Research in Film Schools” was distributed among participants in order to collect a wide variety of information. The results were presented by Barbara Turquier, La Fémis. A very useful 31-page document (in English) with summaries of all presentations and discussions was later mailed to all participants.

GEECT CONFERENCE

July 7-8-9, 2015

Going the extra mile: How to build an Alumni Community?

SAM SPIEGEL FILM AND TELEVISION SCHOOL (JSFS) JERUSALEM ISRAEL

Some 40 participants attended the first ever conference on ALUMNI of film schools, staying in Jerusalem for three days. A dinner at the Cinematheque and attendance of the Jerusalem Film Festival Opening Gala was included. In addition, the participants staying for the full program could take part in the Sam Spiegel International Film Lab’s closing events. This is to witness live JSFS’ largest platform, open to all CILECT alumni.

Renen Schorr, Founding Director of **Sam Spiegel Film and Television School JSFS**, not only was the touring guide for a walk through the facilities of the school, but once inside the conference room, he paid a special tribute to the legacy of Sam Spiegel (the last tycoon).

In his welcome word **GEECT** Chair **Bert Beyens** (Royal Institute for Cinema, Theatre and Sound **RITCS**, Belgium) reminded participants of the



inspiring role Renen Schorr has played in CILECT and GEECT with the idea of sharing the best practices in so-called “best kept secrets” conferences. Renen Schorr said: “This conference with the subject of “School-Alumni Relations – Going the Extra Mile” — the sixth in a “Best Kept Secrets” series of GEECT-conferences that started in 2004 in Bratislava at the VSMU — will deal with the unsung and universal question: what is a school’s role in the lives of its alumni? Probably more than any other school JSFS has tried to keep contacts with Alumni to help them make the transition to the professional world. During the conference, participants will view and present unique platforms in which a school can strengthen its ties to its alumni. In more detail, the conference will deal with the “fresh” graduate and the school’s job in helping him take his first steps in the outside world, and will also deal with maintaining a long standing relationship with graduates of all classes, its importance and its benefits”.

In the next session (called The Morning After) Ms. **Shir Shoshani (JSFS)**, who works as 1st AD, and is Director of the Entrepreneurial Producer’s Program of the Sam Spiegel School said: “I believe my job is to assist my graduates to make their dream come true! What are helpful ways to minimize the gap? I advise graduates to work to make a living (the need to provide) but not to forget to make time for creative moments; to meet with colleagues for creative thinking once a week. I advise graduates to take a modest approach — modesty is respect — and do the home work: write a CV to different employers of the sectors which to work in, and: “list your personal advantages and disadvantages.” She told about the many personal and private conversations to prepare the graduate, with questions about age, status, hobbies— where

to live (Jerusalem/ Tel Aviv)— about background actors: relationships with parents, friends and how these effect the student’s professional dream— (even about wardrobe): “what’s your personal appearance: how do you want to see yourself?”, etc. Very important is to ask the graduate “*where do you see yourself professionally in 10 years?*” However, her advice to the Conference participants was also very clear: “Get into the graduate’s mind, but stay as *clean* as possible in order to have an authentic dialogue. That means there is no place for prejudice, personal beliefs or information.

Tinna Jone (SADA) talked about “The Extra Semester: Entrepreneurship in film and media”, a course for those who have a Bachelor of Fine Arts in film and media and want to get help to enter the labour market. The course aims to create conditions for recent graduates from art college to develop their skills so that they improve their employability. The studies are based on the participants’ past production and efforts to get started, alongside information on conditions in the labour market and entrepreneurship. The different phases of the course include working with post- production and marketing of the student’s latest production, and the next step into professional and artistic activities.

Andreas Friedrich talked about the Atelier Ludwigsburg Paris, a collaboration between la Fémis and FABW (Filmakademie Baden-Wuerttemberg). It is a one-year training programme (Oct.-Sept.) for young European graduates from film schools or other relevant courses of study. Since 2014 it is also open for international candidates, but the main aim is setting up and developing a network of young European producers, directors, distributors. Practical and theoretical modules, as well as Festival visits (including Berlinale, Cannes,

Angers) are offered to participants. The year is organized into 8 co-called stations. The Atelier Network has an association of 220 Alumni from 21 different countries.

A third session (called The Mornings After: Long term Dialogue) was composed of talks and presentations by **Barbora Strauss (FAMU, CZECH REPUBLIC)**, **Yaron Bloch (TAU)**, **Marcin Malatynski (PWSFTViT, POLAND)** and **Zhang Liangxue (BFA, CHINA)**. **Manuel José Damásio (UHLT, PORTUGAL)** made a special presentation about CIAKL II (a EU related project). The day ended with a screening of the film: "Footsteps in Jerusalem" (2013), a tribute to David Perlov (who made the classic documentary "In Jerusalem" in 1963).

The next day Renen Schorr talked about future projects in "New Horizons", and introduced the final session: "International Platforms: Building New Bridges", with **Marcin Malatynski**, **Barbora Strauss** and **Florian Weghorn (Talent Campus Berlinale)**. The closing time in "Open Mic & Closing" gave the final words to CILECT President **Maria Dora Mourao**, and **Stanislav Semerdjiev** (CILECT Executive Director), who expressed a special thanks to the producer and content editor **Ariel Richter (JSFS)**, a "fearless graduate who has gone the extra mile to make this conference happen".

GEECT WORKSHOP September 7-9, 2015

Film + Games = Awesome Bergman

STOCKHOLM ACADEMY OF DRAMATIC ARTS (SADA), FARÖ, SWEDEN

With initial funding through the platform for artistic research of the Stockholm University of the Arts, **SADA (Stockholm Academy of Dramatic Arts)** hosted a conference on the current interplay between the film and game world. **CILECT** was happy to support this event.

The conference took place on the island of Fårö, Sweden, where Ingmar Bergman lived for many years in his very private hidden house, and shot several of his world-renowned films such as *Persona* or *Scenes from a Marriage*. (It was a conscious decision by the organizers to place the conference close to and partly on the island of Fårö, where the spirit of such artistic life-achievement would be present through the entire conference and also become part of the activities). In order for this conference on the mutual interplay of films and games to be interesting and successful for all participants (teachers and students) a group of internationally distinguished scholars, researchers and professionals was invited to provide the basis for intense dialogue with a special focus on narrative, design/world building and interactivity.

Every morning started with a keynote (a 90' talk by one of the guests who would also conduct the workshops), then continued with the workshops (split over three days, approx. 3hrs a day) with short lectures/case studies (30') in-between.

First keynote speaker was writer and script consultant **Linda Aronson**, author of "The 21st Century Screenplay", who introduced the participants to nonlinear narratives. Her workshop brought together participants with a high interest in screenplay and storytelling. The part on interactivity was presented by **Sarah Wolozin** (head of the **Open Documentary Lab** at MIT) and **Katerina Cizek** (documentary filmmaker, known for her work on the project "Highrise", a multi-year, multimedia interactive project). They would also work with a group of students and teachers in a documentary workshop later. **Alex McDowell**, Production Designer, Professor of Practice at the **University of Southern California School of Cinematic Arts**, best known for his work on "Minority Report", "Man of Steel", "Terminal", and "Fight Club" introduced the audience to design and world building methods, and then worked with participants through a practical example (RILAO- project/workshop) with assistance of **Juan DiazB** ("Building Worlds" Bogota Berlin). So educators and students tackled discussed topics



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together, in practice, through 3 major workshops. Interesting questions were asked about the kind of talent that is needed for this new kind of storytelling and collaboration. A 4th workshop "Farther than the Eye Can See" was hosted by the regional film centre of Gotland and became part of the conference. Trying out new configurations in the art of the landscape in cinema and expanded cinema practice through hands-on projects was the main aim of this workshop. On the participants list figured around a 100 names coming from Australia, Canada, Germany, Belgium, Norway, Denmark, UK, Finland, Sweden, and US. The nice accommodation where most participants stayed was located between the threes of Fårö Kursgård. The conference team was composed of **Tinna Jone**, **Anders Bohman** & **Mirko Lempert (SADA)**.

GEECT CONFERENCE **May 30-31 June 1, 2016**

#Lights, Camera, Interaction!

**AALTO UNIVERSITY (ELO/AALTO) HELSINKI
FINLAND**

The GEECT spring conference "#Lights, Camera, Interaction" on VR in Film Schools took place in Helsinki, in the Department of Film, Television of the Aalto University on May 30th-June 1st 2016. Professor **Teemu Leinonen**, vice dean of research, Aalto ARTS, welcomed 56 participants from 15 countries and 30 schools. Most of the participants were cinematography or production design teachers or heads of schools. The purpose of the two-and-half day conference was to rethink visual aesthetics and cinematic conventions in relation to the current Virtual Reality (VR) technology.

VR allows viewers to experience a film that fully surrounds them. It frees the content from the traditional cinematic constraints but it also removes a principal tool for visual storytelling: framing. The idea was to ponder following questions: How do we structure the narrative when important tools for guiding the viewer's attention are unavailable to us in a 360° cinema experience? How will the introduction of basic cinematic interactivity shape the development of a new artistic language in this medium? How VR changes the conventional production workflows? How much VR challenges the established professional roles introduces new ones such as interaction designers? How to develop the cinematic language for VR? The program consisted of introductory lectures, case studies and hands-on exercises. The presenters were both experienced teachers or researchers and graduating students who had experimented with VR in their final thesis projects. The lectures were held at the Media Centre Lume's Studio Stage and the workshop took place at the Aalto University Media Factory's Auditorium and other rooms.

Synes Elischka, project manager, Virtual Cinema Lab, **ELO Film School Helsinki** opened with a presentation: "Cinema & Interaction: shaping the medium of Cinematic VR". **Ludger Pfanz (Karlsruhe University of Art and Design)** gave a speech with as title: "Out of Control". **Milenia Fiedler & Jacek Naglowski (Łódź Film School)** had "questions to ask" in "Towards the cinematic VR language".

On the second day followed more presentations: **Tommy Mård, Finnish Broadcasting Company (YLE)** & Professor **Henrik Haggrén, Aalto University** discussed "the role of 3D modeling techniques



(photogrammetry and laser scanning) in VR". **Marijn Goossens (RITCS, Belgium)** talked about his experiences with shooting Cinematic VR for his graduate film "Paradise". And also **Jonatan Etzler, Milja Rossi & Maja Stina Heiskala Åberg, Stockholm Academy of Dramatic Arts (SADA)** had their case study of a student VR project, called "Hypnagogia". Lecturer **Tanja Bastamow (Aalto University, ELO Film School Helsinki)** spoke about the role of VR in production design and VFX education in film school environment. **Rafal Hanzl, (Lillehammer University College)** had something to say about the "Challenges of initiating and planning a VFX education with a film school".

But the format of this conference was not only theoretical, but achieved a very interesting balance between speakers, presentations by teachers (as well as students) and real workshop practice. Therefore the organizers equipped the workshop with 360° cameras, sound sets and post-production software and hardware. In addition, participants used their own devices. At the beginning of the workshop and after short introductions, the participants were divided into groups of 3-5 for the hands-on exercises. Each group had a support person with experience on shooting VR. After a short session with brainstorming the groups headed to various locations to shoot.

The second day ended with a visit to the beautiful Heureka's 360° Theater (Science Center Heureka) where a screening of a 10' film from the **ELO "360° film course"** took place, presented by director **Sevgi Eker** and cinematographer **Alvi Pakarinen**. Included in the visit for entertainment value was the screening of the film "The Secret World of Moths".

On the third day the films of the conference workshop that were edited the day (and night) before, were screened at the Sampo hall. Each group told about their experiences before the film was screened. One audience member watched the film with the VR goggles and the image moved on the big screen accordingly. The viewer then explained his/her views and feelings to the audience.

Chaired by **Mike Pohjola**, screenwriter and **ELO** graduate followed the final panel discussion: "What is the significance of VR to film schools?", with comments of **Professor Francisco Menendez (UFVA)**, **Dr. Pia Tikka (Aalto ARTS)**, **Dr. Maiju Loukola (Aalto ARTS)**, **Professor Ludger Pfanz (Karlsruhe University)**. A 10' documentary film was made by doctoral student **Adriana Guiman (ELO)** in collaboration with **Andreas Birkle (ZHdK)**. **Kirsi Rinne** was coordinator for this event. **Synes Elischka** and **Heidi Grundström** completed the conference team.



Maria Dora Mourão

UNIVERSIDADE DE SÃO PAULO (USP), BRAZIL

Maria Dora Mourão is Full Professor at the University of São Paulo (USP), Brazil. She has a Ph.D. from USP and a Post Doctorate from the Ecole des Hautes Etudes en Science Sociales (EHESS), Paris, France. She teaches Editing Theory and was editor of several Brazilian films, especially documentaries among which *São Paulo Sinfonia e Cacofonia* (dir. Jean Claude Bernardet) and *São Paulo Cinemacidade* (dir. Aloysio Raulino). Her publications include: *O Cinema do real* (The Cinema of the Real), with Amir Labaki, São Paulo, Cosac Naify, 2005 (first edition), 2014 (second edition) and published in Argentina by Colihue, 2011; the book chapter *Images from the South: Contemporary Documentary in Argentina and Brazil*, with Ana Amado in The Documentary Film Book edited by Brian Winston, BFI, Palgrave Macmillan, UK 2013. She is member of the Brazilian Film Archive Council and is currently President of CILECT the International Film and Television School Association.

2015-2016 Report CILECT President

Dear Friends,

I look back not only at the past biennium but also at the whole period of five years in which I am President of CILECT and I must say that I feel happy, content and secure.

I feel happy because in the Executive Council I work with colleagues that I trust and respect, and because I believe this is a mutual feeling. All of you probably know how important it is to be able to suggest projects and decisions in such an atmosphere where everyone gives the best in his capacity to come down to a beneficial result not only for his own creative, pedagogical and leader's ego (as we all are such people gathered here) but for the whole CILECT membership. I want to personally thank all of those wonderful, wise and witty men that I work with: Bruce Sheridan, Garth Holmes, Silvio Fischbein, Bert Beyens and Herman Van Eyken.

I feel content because CILECT managed to complete a lot more tasks than in the previous period(s), especially in the direction of revival of some of the regions and of consolidation of the results of the others. Today CILECT is a vibrant and energetic association with more than 70% active members. Today we have projects that bear our trade mark (such as the CILECT PRIZE, the CILECT Teaching Award, the 21st Century Film, TV and Media School Book Series, the regional conferences that become

more and more important and the CILECT annual conferences that gather up to date professionals and thinkers). But I don't want to put my pair of "pink glasses" and start to preach that everything was or is perfect – of course, there have been disappointments for some of our high expectations, there have been hardships in situations where we believed everything would go smooth and easy, and there have been decisions that had to be revisited. But as I already said above - all of those elements signify and show that CILECT is a living organism.

And then, finally, I feel secure because everything that we talk about in our reports is constantly initiated, structured, enacted, monitored and delivered with professionalism and precision by the CILECT Executive Director – Stanislav Semerdjiev. The strong partnership between the Executive Council, led by the President, and the Executive Director are the safe ground for the positive results of the work of any international body of such scope and diversity. It is doubtful that any of our achievements would have been possible without Stan's unbeaten knowledge of the association's past, his dedicated reflection on its present, and his visionary gaze into its future. Thank you, Stan!

Therefore, I am not going to repeat all the activities or projects of CILECT in which I was directly or indirectly involved. I hope that you have all read Stan's detailed and precise report. I will only try to shortly highlight three of them that are very dear to my heart.

Most of you know how much efforts I have put in the last years into the modernization of the website, specifically into the building of the “Knowledge Database” which I see as a more dynamic tool for all of us. I must say that it was delayed too much but in the end we started filling in some gaps by creating extensive bibliographies on Documentary, Editing and Sound. The Publishing Committee is now working on the optimization of those three compilations and soon we will have more abundant versions of them.

Another project that I closely followed and worked on is the “CILECT Annual Conference”. The three editions under my supervision were the 2013 Buenos Aires one: “The Impact of New Technologies on the Teaching Curricula”, the 2014 Los Angeles one: “Previsualization as a Tool for Teaching” and the 2015 Munich one: “Directing the Actors”. I strongly believe they were very successful and helpful for many of us. I also believe that the present 2016 Brisbane conference “Ethics/ Aesthetics” will be another jewel in this crown and the 2017 Zurich conference on “Transmedia and Interdisciplinary Projects” will continue the line.

Finally, I am proud to present to you the brand new, “hot from the oven” copy of the first book in the series project entitled “The 21st Century Film, TV and Media School: Challenges, Clashes, Changes”. It consists of eighteen texts by colleagues from various CILECT schools, countries, regions and reflects on our education at the present time and in the near future. I am more than positive that it will provoke your thoughts but also – your desire to become part of the next volumes already planned.

In the end of this short report, I want to thank all the schools that kindly invited us and hosted the Executive Council meetings, the CILECT Conferences and Congresses, and regional events of all kinds in the period. This was also an excellent opportunity for all of us to learn more about them and to compare our own systems, structures and syllabi to theirs. I wish there will be many offers from schools for hosting the future CILECT and regional activities – this is what makes us a truly international association and what will benefit us all.

Prof. Dr. Maria Dora Mourão
CILECT President

Respectfully submitted, 18 October 2016





Stanislav Semerdjiev

**NATIONAL ACADEMY FOR THEATRE AND FILM ARTS (NATFA),
BULGARIA**

Stanislav Semerdjiev is CILECT Executive Director since 2011. He founded the first undergraduate, graduate and doctoral Screenwriting Programs at NATFA, Sofia, Bulgaria (1991). He created the first Bulgarian daily TV serial *Hotel Bulgaria* (2004) and his documentary film *The Hamlet Adventure* (2008) has been acclaimed in Bulgaria, Belgium, Israel, Norway, Uzbekistan, UK, Australia and USA. He is the script-editor or screenwriter of more than 50 European film/TV projects and has written over 150 texts and a book on the audiovisual media. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-2016), Treasurer of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (2003-2011, 2015-2019).

2015-2016 Report CILECT Executive Director

1 EXECUTIVE COUNCIL MEETINGS

The Executive Council and the Executive Director wish to heartily **thank** all the schools (and the respective individuals) that hosted the EC meetings in the period after the Los Angeles 2014 CILECT Congress:

1. **Australian Film, TV and Radio School (AFTRS), Sydney & Griffith Film School (GFS), Brisbane, AUSTRALIA**
27 Feb - 02 Mar 2015
2. **Theatre and Film Georgia State University (TAFU), Tbilisi, GEORGIA**
01-03 Jun 2015
3. **Beijing Film Academy (BFA), Beijing, CHINA**
19-20 Oct 2015
4. **Columbia College Chicago (CCC), Chicago, USA**
18-19 Mar 2016
5. **AFDA, Johannesburg, SOUTH AFRICA**
09-11 Jul 2016
6. **Royal Institute for Theatre, Cinema and Sound (RITCS), Brussels, BELGIUM**
01-02 Oct 2016
7. **Griffith Film School (GFS), Brisbane, AUSTRALIA**
17 Nov 2016

2 MEMBERSHIP

At the General Assembly 2014 the Executive Director and the Executive Council announced their position that a complete re-definition of CILECT membership categories should be performed. In lieu with this belief, a revision of the Statutes & Rules was undertaken and will be proposed for ratification at the General Assembly 2016. The Executive Director and the Executive Council are confident that it reflects the current and future necessities of CILECT, in accordance with its traditions and the guiding principles of its founders.

2.1 REQUESTED INFORMATION FOR MEMBERSHIP

In the reported period the Executive Director communicated with **44 applicants** for membership in CILECT (in alphabetical order):

1. Africa Digital Media Institute (ADMI), Nairobi, KENYA
2. Anadolu Üniversitesi, Eskişehir, TURKEY
3. Annapurna International School of Film & Media (AISFM), Hyderabad, INDIA
4. Bangladesh Institute for Cinema and Television (BICT), Dhaka, BANGLADESH
5. Budapesti Kommunikációs és Üzleti Főiskola (BKF), Budapest, HUNGARY

- 
6. Columbia College Hollywood (CCH), Tarzana, USA
 7. Dankook University (DKU), Seoul, SOUTH KOREA
 8. Dundalk Institute of Technology (DkIT), Dublin, IRELAND
 9. Emerson College, Boston, USA
 10. Escuela de Cine y Artes Visuales (ECA), La Paz, BOLIVIA
 11. Escuela de Cine, Televisión y Fotografía (ECTF), Santo Domingo, REPÚBLICA DOMINICANA
 12. Fachhochschule Dortmund (FHD), Dortmund, GERMANY
 13. Fachhochschule Salzburg (FHS), Salzburg, AUSTRIA
 14. Falmouth University, Falmouth, UNITED KINGDOM
 15. Fiji National University (FNU), Suva, FIJI
 16. Hogeschool voor de Kunsten Utrecht (HKU), Utrecht, NETHERLANDS
 17. Iranian National School of Cinema (INSC), Tehran, IRAN
 18. K.R.Narayanan National Institute of Visual Science & Arts (KRNNIVSA), Kerala, INDIA
 19. Kenya Institute of Mass Communication (KIMC), Nairobi, KENYA
 20. Kenyatta University, Nairobi, KENYA
 21. Kibbutzim College, Tel Aviv, ISRAEL
 22. Lietuvos Muzikos ir Teatro Akademija (LMTA), Vilnius, LITHUANIA
 23. L'Institut Supérieur des Arts Appliqués (LISAA), Paris, FRANCE
 24. Minshar School of Art, Tel Aviv, ISRAEL
 25. Moholy-Nagy Művészeti Egyetem (MOME), Budapest, HUNGARY
 26. Nanyang Technological University (NTU), Singapore, SINGAPORE
 27. NEO Film School, Kochi, Kerala, INDIA
 28. Nueva Escuela de Cine & Televisión (NECTV), San José, COSTA RICA
 29. Politeknik Negeri Media Kreatif (POLIMEDIA), Jakarta, INDONESIA
 30. Rochester Institute of Technology (RIT), Rochester, USA
 31. Sapir Academic College (SAPIR), Sderot, ISRAEL
 32. Sydney Film School, Sydney, AUSTRALIA
 33. United States International University (USIU), Nairobi, KENYA
 34. Universidad de Bogotá Jorge Tadeo Lozano (UTADEO), Bogotá, COLOMBIA
 35. Universidad de Guadalajara, Guadalajara, MEXICO
 36. Universidad de las Artes (UArtes), Guayaquil, ECUADOR
 37. Universidad de las Californias Internacional (UDC), Tijuana, MEXICO
 38. Universidad Nacional de las Artes (UNA), Buenos Aires, ARGENTINA
 39. University of Art, Tehran, IRAN
 40. University of Audiovisual Arts, ESRA Paris - Skopje - New York, Skopje, FYROM
 41. University of Hawaii at Manoa (UHM), Honolulu, USA
 42. University of Hertfordshire, Hertfordshire, UNITED KINGDOM
 43. Westerdals Høyskole - Oslo School of Arts, Oslo, NORWAY
 44. Western Australian Screen Academy (WASA), Perth, AUSTRALIA
- The process required the exchange of a total of **2 776 e-mails** (sending initial information, clarifying procedures, requesting additional information, perfecting application dossiers, preparing site visits, advising on GA presentation documentation, coordinating personal attendance of presenters at the GA, etc.)
- After carefully examining all the submitted dossiers the Executive Council performed **15 site visits**:
- **President Maria Dora Mourão:** NECTV, Costa Rica; Universidad de Guadalajara, Mexico
 - **Executive Director Stanislav Semerdjiev:** DKU, South Korea; Falmouth University, UK; LMTA, Lithuania; SAPIR, Israel; University of Hertfordshire, UK; Westerdals Høyskole, Norway
 - **CAPA Chair Herman Van Eyken:** NTU, Singapore; UHM, USA; WASA, Australia
 - **CNA Chair Bruce Sheridan:** CCH, USA; Emerson College, USA; RIT, USA.
 - **GEECT Chair Bert Beyens:** FHD, Germany

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One visit could **not** be performed as scheduled:
Anadolu Üniversitesi, Eskişehir, TURKEY.

2.2 CANDIDATE MEMBERS

2.1.1 PROPOSED FOR FULL MEMBERSHIP STATUS

*STATUTES 3.2.1 Full members (...) are proposed by the Executive Council and are admitted by the General Assembly in **open ballot by simple majority**.*

1	Columbia College Hollywood (CCH)	Tarzana, USA
2	Dankook University (DKU)	Seoul, SOUTH KOREA
3	Emerson College	Boston, USA
4	Fachhochschule Dortmund (FHD)	Dortmund, GERMANY
5	Falmouth University	Falmouth, UNITED KINGDOM
6	Lietuvos Muzikos ir Teatro Akademija (LMTA)	Vilnius, LITHUANIA
7	Nanyang Technological University (NTU)	Singapore, SINGAPORE
8	Nueva Escuela de Cine & Televisión (NECTV)	San José, COSTA RICA
9	Rochester Institute of Technology (RIT)	Rochester, USA
10	Sapir Academic College (SAPIR)	Sderot, ISRAEL
11	Universidad de Guadalajara	Guadalajara, MEXICO
12	University of Hawai'i at Manoa (UHM)	Honolulu, USA
13	University of Hertfordshire	Hertfordshire, UNITED KINGDOM
14	Westerdals Høyskole - Oslo School of Arts	Oslo, NORWAY
15	Western Australian Screen Academy (WASA)	Perth, AUSTRALIA

2.1.2 PROPOSED FOR WAITING LIST UNTIL NEXT CONGRESS

1	Anadolu Üniversitesi	Eskişehir, TURKEY
2	K.R.Narayanan National Institute of Visual Science & Arts	Kerala, INDIA
3	Yaşar Üniversitesi	Izmir, TURKEY (*since GA 2014)

2.2 REMOVALS FROM MEMBERSHIP

*STATUTES 3.4.2 A member **in arrears of payment of fees for two years** will be removed from membership by the Executive Council. (...)*

1	Big Fish Digital School of Filmmaking	SOUTH AFRICA	Candidate Member
2	Joan Ashworth	UK	Corresponding Member

2.3 RESIGNATIONS FROM MEMBERSHIP

*RULES 1.3.1 Any member **wishing to resign** must inform the Executive Director at least 30 days before the General Assembly. The letter of resignation must contain the proposals of the resigning member concerning the settlement of its commitments to CILECT or to its members.*

1	Huston School of Film & Digital Media	IRELAND	Full Member
2	Republic Polytechnic	SINGAPORE	Full Member
3	Maltepe Üniversitesi	TURKEY	Candidate Member
4	Barbara Adler	DENMARK	Corresponding Member

3 THE CILECT CONGRESS 2014

The CILECT Congress 2014 at Chapman University, Los Angeles, USA (13-16 October 2014) became a memorable forum both in content and logistics for 199 delegates from 103 CILECT member schools representing 46 countries, as well as for a number of observers, corresponding members, partner members and winners of projects such as the CILECT PRIZE and the CILECT TEACHING AWARD. A dedicated, enthusiastic and competent team led by Dean Prof. Robert Bassett that included Associate Dean Prof. Michael Kowalski, Associate Dean Prof. Dan Leonard, Media Arts Division Chair Prof. Janell Shearer, the Director Administrative Operations Tina Graves, and Managers Ciara Jones, Kareem Marashi, Sorrel Geddes, Derek Horne, and a lot of other colleagues, ensured that everyone enjoyed a perfectly organized event (accommodation, transport, venues, official program, leisure time options, etc.) and were therefore, be able to work at our best.

Since its proposal by the host school the theme **Previsualisation as a Teaching Tool and Methodological Basis** was considered by the Executive Council to be of great importance and an excellent opportunity to provoke discussions and sharing among the members. On one side, previsualisation has existed since the beginning of the film medium (through storyboards) and there has always been a dispute whether it should be used at all or whether the filming process should be a more improvisational one; on the other hand, the birth of the different **digital** previsualisation software programs gave the debate a more immediate relevance as the schools strated to consider whether to teach it at all or to completely delete it from their curricula. The conference showed that the theme choice was the right one as the panels gave floor to all voices featuring both high quality experts from the professional field and schools' representatives. The two major topics of the discussions, of course, were focused on the above presumptions: 1) why we should (not) teach previsualization (or at least its digital format); and 2) how should we teach previsualization (if we want to).

A number of congress sessions were directed at the restructuring of the managing bodies of the regions and the **Regional Council elections** in all regions. While in some regions there were not enough candidates for the vacant positions (such as CARA: 3 candidates for 5 positions), in other there were plenty of candidates (such as GEECT: 8 candidates for 2 positions). Three new Regional Chairs were elected and joined the CILECT Executive Council:

Prof. Herman Van Eyken (GFS, Australia) – CAPA; Prof. Bruce Sheridan (CCC, USA) – CNA; and Bert Beyens (RITCS, Belgium) – GEECT. Re-elected for a second term were the chairs of CIBA – Prof. Silvio Fischbein (UBA, Argentina) and Garth Holmes (AFDA, South Africa) – CARA. (NB: Full election results can be found in the Minutes GA 2014.)

The delegates warmly thanked the resigning members of the Executive Council for their work: GEECT Chair Marc Nicolas (FEMIS, France, 8 years); CNA Chair Chap Freeman (CCC, USA, 8 years); and CAPA Chair Zhong Dafeng (BFA, China, 8 years). Finally, the delegates paid a special tribute to **CILECT's 60th Anniversary** which happened to be coinciding with the timing of the Congress.

4 THE CILECT CONFERENCE 2015

At the Los Angeles Congress 2014, the General Assembly re-confirmed its Cape Town 2012 decision to hold the CILECT Conference 2015 at the Hochschule für Fernsehen und Film München (HFF), Germany, focusing on the theme **Working with Actors**. In December 2014 the Executive Director met with the key people responsible for the organization of the event and agreed on a preliminary schedule. In March 2015 the Executive Council approved the schedule and the Call for Proposals designed by CAPA Chair Prof. Herman Van Eyken, CNA Chair Prof. Bruce Sheridan and the Executive Director. The Executive Council also approved the new *Guidelines for CILECT Conferences/Congresses* prepared by the Executive Director. In June 2015 the Executive Director reported that the call has attracted 22 proposals for presentations (for up to 9 slots) and 8 proposals for workshops (for up to 9 slots). The representation by regions was: CAPA – 4, CARA – 3, CIBA – 3, CNA – 5, GEECT – 15. The Executive Council approved a first selection of 9 presentations and 5 workshops and asked the host school to add its share of proposals by 15 July 2015. By September 2015 the Executive Director reported that the final schedule of the conference was confirmed by HFF; it included 6 new contributions. He also informed that the participants' registrations reached the mark which was considered by HFF to be the highest possible they could afford to support without charging fees. (In the first days of October there were already 170 registrations.) Regrettably, therefore, 26 late registrations had to be refused. The conference happened as planned: 17-19 November 2015.

At its March 2016 meeting, the CILECT Executive Council discussed at length the final outcome

of the CILECT Conference 2015. It agreed that in view of the challenging initial idea to build the whole event on workshops the final results were extremely satisfying. Thanks to the personal approach and involvement of the newly appointed HFF President Prof. Bettina Reitz, the event had the full support of the school's management. Although there were some delays in the preproduction period connected with the decisions on presenters or with the registration of participants, in the end the organisation and the actual progress of the event went smooth and rewarding. The conference was extremely well attended by 170 participants from 75 CILECT member schools representing 40 countries. (In addition, there were lots of observers, company representatives as well as guests and corresponding members.) All the panels and workshops evoked considerable interest and in most cases the contributions fully met the expectations. The professional services of the G.R.A.L. hosting agency were noted and appreciated. The booklet and the informational materials prepared by the Executive Director and Lothar Schmidt (under the supervision of Gerda Pilz) were deemed correct, up to date, very useful and aesthetically satisfying. The Conference website (although launched with some delay) was well designed and operated. The communication with the presenters and moderators was well-planned, well-organised, and effective. The display of the daily information was timely and thoughtfully situated. The CILECT Teaching Award 2015 Winners' simultaneous translation was perfectly managed as well as the CILECT PRIZE 2015 Winners screenings. Perhaps of most importance – the sound and video assistance and recordings were at the highest professional level.

The CILECT Executive Council extended a special gratitude to the whole organising committee: Head Film Department Prof. Andreas Gruber, Dean of Studies Prof. Dr. Peter C. Slansky, Jette Beyer, Margot Freissinger, Gerda Pilz, Evi Stangassinger, Lothar Schmidt and Gwendolin Stolz. It also expressed its sincere appreciation of the adequate decisions and actions of the Executive Director while handling all sorts of unexpected or controversial situations that appeared throughout the entire process of organising the conference.

5 THE CILECT CONGRESS 2016

At their joint meeting on 16 October 2014 the "old" and "new" Executive Councils agreed to postpone the vote on the CILECT Congress 2016 venue until 30 November 2014, so that FEMIS could also be able to present a bid. Sadly, due to many reasons, FEMIS withdrew from the bidding process. Therefore, in December 2014 the Executive Council

approved the offer of Griffith Film School, Brisbane, Australia, to organise the congress in Brisbane. The first meeting of the new Executive Council in March 2015 used the opportunity of being hosted by AFTRS, Sydney, and visited Brisbane, too, to get a first-hand impression of the facilities, venues, etc. The visit included the Griffith Film School; the Sofitel Hotel (with its halls, dining rooms, business centre, leisure options, etc.); the Gallery of Modern Art (GoMA); the Queensland Theatre Company; the Queensland Performing Arts Complex (QPAC); the Queensland Conservatorium of Music; the Brisbane City Hall; the Stoke House; the Lone Pine Koala Sanctuary; etc. The Executive Council also met with professors, staff and some students at GFS as well as with the Brisbane Marketing staff and management, sponsors, filmmakers and friends of the school. It discussed logistics, the eventual conference theme **Ethics/Aesthetics**, a preliminary schedule and other organization details.

In October 2015 CAPA Chair Prof. Herman Van Eyken presented a draft schedule of the event, a draft budget, potential sponsors, names of Keynote Speakers and proposals for the leisure-time program (such as the option for all the participants to attend the *Asia Pacific Screen Awards Gala* on 24 November 2016). It then became clear that finalising the proposed dates of the event – 21-24 November 2016 – was a problem as the last day coincided with the *Thanksgiving Holiday* in the USA. The Executive Council unanimously agreed that it was unacceptable to risk losing many of the CNA delegates who might have to leave earlier because of family responsibilities. The Executive Director suggested a revised schedule which: 1) shifted the GA days from the last to the first part of the event; and 2) extended the overall duration of the Congress from 4 to 5 days. Despite logistical and financial difficulties the new schedule could obviously create, the Executive Council accepted the proposal as the only possible solution and asked Prof. Van Eyken: 1) to try and change the already fixed dates with both the Griffith Film School and the hotel management; 2) to prepare a revised budget and financial plan.

By November 2015 Prof. Van Eyken had succeeded in changing the contract with the hotel as well as some of the confirmed dates with sponsors but a lot more planning and negotiations needed to be undertaken. He also commented that the new schedule raised the budget by more than 20%. The Executive Council debated the new schedule and budget and agreed to increase the support of CILECT by 10 000 Euro as well as to set the regular participation fee at the amount of 800 Euro. It was agreed that the structure of the sessions would be divided in two major sections – **Context/Content** – each providing a slot for Keynote Speakers, a slot for Guest Panelists, a slot for School Case Studies, and a slot for Parallel Group Discussions. *A Call for Proposals, an Invitation*

Letter and a Consent and Release Form (for Speakers/ Presenters) prepared by the Executive Director were launched. A task list for each of the EC members regarding the initial contact stage with Keynotes and Guests was prepared.

In March 2016 CAPA Chair Prof. Herman Van Eyken presented a revised budget, the congress website and the event organisers (LOUD Events Co.) who would work with the Executive Director on the publication of the congress materials, the panels' technical organisation, etc.

In July 2016 the Executive Council discussed all proposals from CILECT Full Member schools and made a selection of twelve (six for each of the panels on **Content/Context**). Although the merits of the proposals were the leading factor for the final judgement, from the statistical point of view: 1) the schools' speakers represented adequately all regions: GEECT (3), CIBA (3), CAPA (2), CARA (2), CNA (2); 2) the gender representation among all speakers showed that 60% were male and 40% were female. (Unfortunately, some of the selected speakers could not join the congress due to last minute financial problems.) The Executive Council was also happy to learn that there were already confirmations from:

- Keynote Speakers (in alphabetical order): Sir David Putnam (UK), Gillian Armstrong (Australia), Joshua Oppenheimer (USA), Pedro Costa (Portugal, *later on he cancelled his participation*).
- Guest Panelists (in alphabetical order): Annie Goldson (New Zealand), Brent Quinn (South Africa), Jose Bogalheiro (Portugal), Michael Renov (USA), Rolf de Heer (Australia).

In September 2016 the Executive Council had a (Skype) update by Prof. Van Eyken on all the logistical and content problems (including the unexpected withdrawal of some sponsors and speakers) but it was clear that the school had the potential to overcome the difficulties and that the congress could happen as planned. The Executive Council expects the congress to become another turning point in CILECT's history not only because of its universal and very important theme but also because a major change of the Statutes & Rules would be proposed with the hope to make the association stronger and more professionally oriented.

6 THE CILECT CONFERENCE 2017

In March 2015, after initial conversations started by GEECT Chair Bert Beyens and the Executive Director with the host school, the Executive Council received an offer by the Head of the Performing Arts & Film Department Prof. Hartmut Wickert to hold its 2017

Conference at the Züricher Hochschule der Künste (ZHdK), Zurich, Switzerland. The theme proposed was **Transmedia Strategies and Interdisciplinary Approaches in Teaching** and the eventual period of its holding was suggested to coincide with the celebrations dedicated to the 25th anniversary of the school (24-26 October 2017). After the visit of the Executive Director to the school (venues, hotels, etc.), the Executive Council initiated a meeting with the key persons who would be responsible for the content and organization of the conference: Prof. Christian Iseli and Deputy Head of Film Chantal Haunreiter. A tentative schedule and list of speakers was discussed and a provisional budget and contract were later prepared by the hosts and the Executive Director. Given its confidence in the capacity of the host school to raise the finances and secure the logistics, as well as acknowledging the actuality of the theme, the Executive Council decided to propose the offer to be ratified by the CILECT GA 2016 at GFS, Brisbane, Australia.



7 THE CILECT PRIZE

7.1 THE 10TH ANNIVERSARY BOOK & THE CILECT PRIZE TROPHY

The intention of the Executive Director to have a 10th CILECT PRIZE Anniversary book publication (to be distributed at the GA 2016) with all the facts and statistics of the CILECT PRIZE for the first 10 years of its existence could not be accomplished in time due to the lack of response by more than 30% of the schools who were asked to provide the relative information about their winners/nominees. The task was postponed for the following year. On the other hand, the Executive Director succeeded in achieving a long-cherished dream – to design and produce a special trophy for the winners of all years. It will be inaugurated to all represented schools at the *CILECT PRIZE 2006-2015 Retrospective Session*. All other schools will receive it by courier after the Congress 2016.

7.2 COMPARATIVE TABLE OF PARTICIPATION 2006-2016

Year	Full Member Schools (Total) Participating / Percentage	Full Member Countries (Total) Participating / Percentage	Films Total	Fiction	Documentary	Animation
2006	(102) 57 / 55%	(45) 35 / 78%	57	50	5	2
2007	(112) 78 / 70%	(48) 38 / 79%	78	62	13	3
2008	(111) 74 / 67%	(47) 34 / 72%	74	59	9	6
2009	(131) 90 / 69%	(53) 42 / 79%	90	78	6	6
2010	(131) 87 / 67%	(53) 41 / 77%	87	70	10	7
2011	(139) 97 / 70%	(55) 47 / 85%	97	81	10	6
2012	(139) 96 / 69%	(55) 45 / 82%	96	66	19	11
2013	(147) 114 / 78%	(58) 51 / 88%	209	100	62	47
2014	(144) 110 / 76%	(57) 49 / 86%	217	95	77	45
2015	(154) 117 / 76%	(59) 50 / 85%	225	107	73	45
2016	(152) 117 / 77%	(59) 53 / 90%	240	110	81	49

7.3 THE CILECT PRIZE 2015 WINNERS/ NOMINEES

In the 10th edition of the CILECT PRIZE competition out of 154 Full Member schools 105 (68%) voted for all the entries.

FICTION (Total Points Possible: 515)

1	Leidi	(LFS/UK)	83 points
2	Slap	(NFTS/UK)	63 points
3	All We Share	(Göteborg U/ Sweden)	59 points
4	Mother Earth	(PWSFTviT/ Poland)	56 points
5	Lookout	(JSFS/ Israel)	46 points

DOCUMENTARY (Total Points Possible: 279)

1	Honey on Wounds	(NFTS/UK)	31 points
2	Yaar	(INSAS/Belgium)	28 points
3	North East Hard West	(NFA/ Netherlands)	27 points

ANIMATION (Total Points Possible: 249)

1	The Bigger Picture	(NFTS/UK)	105 points
2	Whole	(DDF/Denmark)	38 points
3	(Tie) Luma	(BAAD/Israel)	24 points
4	(Tie) Grandma	(KASK/Belgium)	24 points

7.4 THE CAPA BEST FILM AWARD 2015

The Executive Director continued to organise the 2014 CILECT PRIZE spin-off *The CAPA Best Film Award*. In comparison to the previous year when only 9 schools voted, in 2015 there were already 15 out of 27 CAPA members voting (56%) – a result that showed the project started to gain speed.

FICTION (Total Points Possible: 45)

Requiem	(BFA, China)	21 points
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DOCUMENTARY (Total Points Possible: 39)

Gokanosho: Lost in Time	(GFS, Australia)	9 points
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ANIMATION (Total Points Possible: 39)

Eagles and Chicken (BFA, China) 21 points

7.5 THE CIBA BEST FILM AWARD 2015

In 2015 the CIBA regional association also decided to open up a spin-off project: *The CIBA Best Film Award*. In the first edition 10 out of the 13 CIBA members voted (77%) – a really encouraging result. There were no animation films in the competition that year.

FICTION (Total Points Possible: 30)

Never Come Back (CCC, Mexico) 13 points

DOCUMENTARY (Total Points Possible: 27)

Beautiful Moon (UBA, Argentina) 15 points

7.6 THE CILECT PRIZE 2016 WINNERS/ NOMINEES

The 2016 edition of the CILECT PRIZE competition project broke two records:

- a. Participation rose up to 90% of all CILECT member countries;
- b. 107 schools out of 152 Full Members voted (70%).

FICTION (Total Points Possible: 520)

1 Everything Will Be OK (UMDK/Austria) 141 points

2 Patriot (NFTS/UK) 78 points

3 Beautiful Figure (SzFE/Hungary) 61 points

4 Peacock (FAMU/Czech Rep) 57 points

5 Boat People (HFFM/Germany) 52 points

DOCUMENTARY (Total Points Possible: 276)

1 The Archipelago (NFTS/UK) 52 points

2 My Silicone Love (NFA/Netherlands) 42 points

3 Flower of a Thousand Colors (KASK/Belgium) 32 points

ANIMATION (Total Points Possible: 261)

1 Edmond (NFTS/UK) 95 points

2 Happy End (FAMU/Czech Rep) 51 points

3 Some Thing (FABW/Germany) 40 points

7.7 THE CAPA BEST FILM AWARD 2016

In 2016 already 19 out of 27 schools (70%) took part in the voting process of the CAPA competition, thus really proving the importance of the decision to develop the spin-off.

FICTION (Total Points Possible: 95)

The Stepmother (BFA/China) 50 points

DOCUMENTARY (Total Points Possible: 45)

Unscheduled Arrivals (FTII/India) 13 points

ANIMATION (Total Points Possible: 48)

The Sea (BFA/China) 26 points

7.8 THE CIBA BEST FILM AWARD 2016

Finally, the CIBA competition also established itself by including the animation category in the overall selection.

FICTION (Total Points Possible: 45)

Polski (EICTV/Cuba) 30 points

DOCUMENTARY (Total Points Possible: 27)

Iceberg (EICTV/Cuba) 14 points

ANIMATION (Total Points Possible: 24)

Fire (UBA/Argentina) 12 points

8 THE CILECT TEACHING AWARD

In 2015 and 2016 the CILECT Teaching Award Project drew up a lot of attention from all regions. The nominations in both years were strong and well supported by evidence of pedagogical and creative achievements. The requirements laid out in 2014 were still in force for both editions:

- Up to three awards could be granted annually by the Executive Council.
- Candidates could be nominated only by Full Member schools in good standing;
- Candidates could be re-nominated up to three times total;
- The nominees should complete a dossier indicating their educational background, teaching positions, publications and related service commitments;
- In order to receive the award, the nominees should give a 20-minute academic speech at the annual CILECT Conference/ Congress.

In 2016 the Executive Council accepted the proposal of CNA Chair Bruce Sheridan and CARA Chair Garth Holmes to introduce the following **evaluation rubrics** in the final judgement:

- Portfolio – 35%
- Teaching Philosophy – 10%
- Teaching Innovation – 15%
- Student Achievements – 20 %
- Student/Peer Reviews – 10%
- Acknowledgements – 10%

In 2016 the Executive Council also accepted the proposal of the Executive Director that from 2017 onwards the award should be bestowed in **three categories** (one award for each):

- Lifetime Educational Achievement
- Leading International Pedagogue
- Promising Young Teacher

8.1 NOMINATIONS 2015

Six nominations were received for the 2015 edition (in alphabetical order):

1. Andrzej Mellin (PWSFTViT, Poland) – proposed by HFF/M, Germany - GEECT
2. Chris Palmer - proposed by American University, USA - CNA

3. Jerónimo Labrada Hernández - proposed by EICTV, Cuba - CIBA
4. Miguel Pérez - proposed by UBA, UCINE and ENERC, Argentina - CIBA
5. Roberto Perpignani (CSC, Italy) – proposed by CSC, Italy - GEECT
6. Xie Fei - proposed by BFA, China - CAPA

8.2 WINNERS 2015

The unanimous winners of the 2015 CILECT TEACHING AWARD and their **academic speeches** at the CILECT Conference 2015 (in alphabetical order):

- Miguel Pérez Universidad de Buenos Aires (UBA), ARGENTINA

Universidad del Cine (UCINE), ARGENTINA

Escuela Nacional de Experimentación y Realización Cinematográfica (ENERC), ARGENTINA

The Lost Republic II Lessons
- Roberto Perpignani Centro Sperimentale di Cinematografia (CSC), ITALY

Editing (and Teaching) Out of the Box
- Xie Fei Beijing Film Academy (BFA), CHINA

Half-Century as a Teacher of Film Directing

8.3 NOMINATIONS 2016

Eleven nominations were received for the 2016 edition (in alphabetical order):

1. Adrian Lim – proposed by NAP, Singapore - CAPA
2. Andrzej Mellin (PWSFTViT, Poland) – proposed by HFF/M, Germany & PWSFTViT, Poland - GEECT
3. Arne Bro – proposed by DDF, Denmark – GEECT (*no confirmation received until the deadline*)
4. Dale Pollock – proposed by UNCSA, USA - CNA
5. Dan Geva – proposed by Beit Berl, Israel - GEECT
6. Elena Yaremenko – proposed by VGIK, Russia - GEECT

7. Eyal Sivan – proposed by NFA, Netherlands - GEECT
8. Jorge Ayala Blanco – proposed by CUEC, Mexico - CIBA
9. Jyoti Mistry – proposed by WSOA, South Africa - CARA
10. Leonardo Garcia Tsao – proposed by CCC, Mexico - CIBA
11. Tadao Sato – proposed by JIMI, Japan - CAPA

8.4 WINNERS 2016

The unanimous winners of the 2016 CILECT TEACHING AWARD and their **academic speeches** at the CILECT Congress 2016 (in alphabetical order):

- | | |
|------------------|---|
| — Andrzej Mellin | Hochschule für Fernsehen und Film München (HFF), GERMANY |
| | Państwowa Wyższa Szkoła Filmowa, Telewizyjna i Teatralna (PWSFTViT), POLAND |
| | Images Are Meanings |
| — Jyoti Mistry | Wits School of Arts (WSOA), SOUTH AFRICA |
| | The Ethics of Aesthetics as a Politics for Artistic Research |
| — Tadao Sato | Japan Institute of the Moving Image (JIMI), JAPAN |
| | Rebuilding Empathy through University Curriculum |

8.5 THE CILECT TEACHING AWARD TROPHY AND THE 5TH ANNIVERSARY BOOK

The Executive Director managed to find a Bulgarian designer (Vesselin Dochev) whose proposal for a trophy was accepted by the Executive Council. Based on it all nine trophies for the winners (2014, 2015 and 2016) were produced in time to be inaugurated to the present winners and all represented schools at the Congress 2016. The Executive Director has also started preparation for the publication of a 5th Teaching Award Anniversary book with all the statistics and the academic speeches of the winners. Its estimated premiere will be at the Congress 2018.

9 THE CILECT WEBSITE

9.1 THE KNOWLEDGE SECTION

President Prof. Dr. Maria Dora Mourão and the Executive Director continued to put efforts in building the CILECT website into the envisioned working tool for sharing best practices. The process turned to be a difficult one mainly because the membership still sees the site as predominantly being a **storage of information** instead of a **dynamic system** constantly upgraded by the membership itself. The Executive Council accepted the proposal of the President for the **Rules of Conduct** of the Publishing/Special Committees.

The Publishing Committee:

- Refers and identifies general/special pedagogical materials for the KNOWLEDGE section.
- Evaluates all articles/essays that are submitted by different contributors within CILECT.

The Special Committees:

- Refer and identify pedagogical materials for the areas of their respective expertise (fiction, documentary, animation, experimental, television, new media, etc.).
- Evaluate materials submitted by different contributors within CILECT in the areas of their respective expertise such as: reference books, texts, films, lectures, best practices, links to materials already existing in the web and any other kind of resources that may be important for teaching.

The evaluation steps are as follows:

1. All the proposals come directly to the General Coordinator.
2. Proposals are distributed for evaluation to the Special Committees in accordance with their area of expertise.
3. Proposals with a positive assessment are uploaded.

The current Publishing Committee consists of 8 experts headed by President Maria Dora Mourão (in alphabetical order):

- Cecilia Mello – USP, Brazil (CIBA)
- Colin Young – Honorary Member, UK (GEECT)
- Michael Renov – USC, USA (CNA)
- Ian Lang – Corresponding Member, Australia (CAPA)

- Keyan Tomaselli – AFDA, South Africa (CARA)
- Manuela Cernat – UNATC, Romania (GEECT)
- Mieke Bernink – NFA, Netherlands (GEECT)

It started work with the evaluation and amendment of three *Bibliographies* suggested by Maria Dora Mourão – on Documentary, on Editing, and on Sound.

9.2 THE SCHOOLS' PROFILES SECTION

The task of updating the schools' profiles also turned to be a difficult one. Only 12 schools have completed their profiles; 86 have partly entered information; 45 have completed only the basic facts; and 3 have not even registered yet – Pontificia Universidade Catolica do Rio de Janeiro (PUC), BRASIL; Tokyo University of the Arts (TUA), JAPAN; and Göteborg University, SWEDEN.

This creates a **serious and substantial inequality** of the profiles as well as shows to the potential users that CILECT has no urge for providing in-depth information. A kind of solution devised by the Executive Director was to ask the Executive Assistant Alexandra Genova to start gathering the missing profile information from the schools' websites/brochures and sending it for verification to the schools. But even this is an uneven battle as many schools do not answer for months.

9.3 INFORMATION HANDLING

In view of the hundreds of requirements from members or non-members for distributing information on their activities through the website, the Executive Council decided that any such information (on approval by the Executive Director) could find place in the NEWS section but only CILECT supported events should be posted in the CAKE section. The Executive Council also agreed that CILECT should be more visible on the different social media platforms such as Facebook, Twitter, etc. once the work on the website is put into routine use. CILECT's profile in databases such as Wikipedia, IMDb, etc. should be considered a priority. GEECT Chair Bert Beyens suggested that it might be a good idea to translate and publish the information also on the different language Wikipedias. Finally, the Executive Director and the Executive Assistant constantly work to improve the tags of all publications so that they become more informational.

10 THE CILECT ARCHIVE

The Executive Director managed to find in different collections of BIFI in the French Cinémathèque several missing volumes from the CILECT Congresses in the 50-ties and 60-ties which he digitized and added to the main CILECT archive. The search for other missing materials continues. Honorary member Colin Young announced that he has catalogued his personal archive and assembled the materials to be sent through the NFTS.

All the existing **Minutes of the Executive Council Meetings** have been uploaded on the website. In addition, all the CILECT/Regional Conferences materials from the biennium were uploaded. Work continues on the older materials to be put in standardized system (or translated) before being uploaded. The digitization of the **GEECT Archives** (received in 2014 by Rolf Orthel) was finalised and in 2016 they were sent to GEECT Chair Bert Beyens.

11 THE 21ST CENTURY FILM, TV & MEDIA SCHOOL BOOK PROJECT

It will not be exaggerated to state that (especially in 2016) the project which concentrated a lot of the time and efforts of both CILECT President Maria Dora Mourão and Executive Director Stanislav Semerdjiev was the publication of the book "**The 21st Century Film, TV & Media School: Challenges, Clashes, Changes**".

The project started as an idea by Prof. Dr. Alan Taylor, TUT, Pretoria, South Africa, which was warmly embraced by the Executive Council. After two *Calls for Proposals* in 2013, the Reviewing Committee accepted 8 (out of 25) proposals for chapters. The initial structure though needed at least another eight; therefore, the Executive Council began a search for authors through direct contacts with schools. Meanwhile, Alan Taylor successfully completed his contract with TUT (2014), and as he was no longer affiliated to any CILECT school, Maria Dora Mourão suggested inviting as co-editor of the project Cecilia Mello, USP, Brazil (member of the Publishing Committee). Finally, by March 2015, all additional authors were identified and initial talks with them proved the choices were right. The list of published authors includes (alphabetically):

Alan Taylor	Free University Berlin (<i>NON-CILECT Member</i>)	Germany
Alex McDowell	University of Southern California (USC)	USA
Ben Gibson	Deutsche Film-und Fernsehakademie Berlin (dfffb)	Germany
Ben Zijlstra	Nederlandse Film Academie (NFA)	Netherlands
Bruce Sheridan with Don Smith & Jean Desormeaux	Columbia College Chicago (CCC) Sheridan College	USA Canada
Esther Hamburger	Universidade de São Paulo (USP)	Brazil
Helen Doherty	Institute of Art, Design and Technology (IADT)	Ireland
John Helliker	Sheridan College	Canada
Keyan Tomaselli & Damien Tomaselli	South African School of Motion Picture Medium and Live Performance (AFDA)	South Africa
Maggie Burnette Stogner & Patricia Aufderheide, Larry Engel, Bill Gentile, Lindsay Grace, Larry Kirkman, Brigid Maher, Chris Palmer, Russel Williams, II	American University	USA
Matteo Stocchetti	ARCADA University of Applied Sciences (ARCADA)	Finland
Natalia Utilova	Russian State University of Cinematography (VGIK)	Russia
Nicholas Oughton & Jean-Paul Jarry	Griffith Film School (GFS) Institut International de l'Image et du Son (IIS)	Australia
Nigel Orrilard & Andy W. Smith	Newport Film School / University of South Wales (NFS/USW)	United Kingdom
Roger Crittenden	National Film and Television School (NFTS)	United Kingdom
Sylke Rene Meyer	internationale filmschule köln (ifs)	Germany
Vinca Wiedemann	Den Danske Filmskole (DDF)	Denmark
Xie Fei	Beijing Film Academy (BFA)	China

While the work on gathering the texts (editing and re-editing them by the editors and the authors themselves) continued throughout the whole second half of 2015 and first half of 2016, an important decision had to be made on who would publish the book. Finally, the idea prevailing was to do it as a CILECT publication instead of using a reputable publishing house. The main reason for the decision was the belief that no publisher would know how to distribute it in a way, which would benefit best the members of CILECT (especially in countries where it has no reach). Another reason was the desire to use the publication as the first one in a CILECT labelled series, which would continue in the next years. The book was edited by the dedicated efforts of Maria Dora Mourão, Stanislav Semerdjiev, Cecilia Mello and Alan Taylor, and was delivered in time for the CILECT Congress 2016!

12 PARTNERSHIPS

12.1 AMPAS, IFTA, ASC

In October 2014 with the generous help of Steve Solot (LATC, Brazil) President Maria Dora Mourão, Executive Director Stanislav Semerdjiev and Past President Don Zirpola conducted meetings with three eventual partners: AMPAS, IFTA and ASC.

Several topics of interest were discussed with Shawn Guthrie, AMPAS *Grants Coordinator* and Kimberly Roush, Managing Director *Membership and Awards* (later correspondence copied to *Creative Projects Group* Chairman William Nix) but both parties considered the CILECT **Mentorship Program** to be the one of most mutual interest. The AMPAS representatives informed CILECT that a change in their grants' scheme was under discussion. Another point of interest was the CILECT PRIZE which AMPAS representatives referred to as a better organized project than the Student OSCARS. Ideas how to pursue options for partnership in regard to the enlargement of scope of the entries and genres of the OSCARS were exchanged.

IFTA's *Vice President Research and Strategic Analysis* William Anderson and *Senior Research Analyst* Joanna Syiek clearly stated that giving financial donations for them is not an option but they expressed interest in the CILECT **Mentorship Program** for which they could find individuals of merit to become mentors in the Producing, Distribution, Marketing and Exhibition fields. Another possibility for partnership could be the creation of traveling workshops/seminars on the above topics to be offered to schools that need such expertise.

ASC *President* Richard Crudo, *American Cinematographer* Circulation Director Saul Molina and *ASC Events Coordinator* Patricia Armacost also made it clear they had no financial resources to support other organizations or projects but were interested in eventual partnership in finding mentors and/or organizing seminars/workshops in the field of Cinematography/ Photography.

12.2 ELIA

In the beginning of 2015 the **NXT Accelerator: New European Creative Talent** project in which CILECT partners with ELIA and 18 other institutions was one of the 16 (out of 127) applications selected for financial support by the *Creative Europe* Program of the EU. The project started on 1 May 2015 and will end on 30 April 2018 and is a great opportunity for the further development of CILECT students. Its aim, in short, is to encourage, monitor and coordinate

the growth of initiatives generally named „**creative hubs**“ which has grown exponentially in recent years. There is a strong interest among the creative industries in collaborative environment. The project's focus addresses key issues related to **interdisciplinary** oriented work in the creative hubs as well as to the typology of hubs and their relation to educational institutions and the services provided. A major goal of the project is, therefore, to bring **cultural entrepreneurship subjects** into the school environment as schools now tend to provide only a protected/protective environment for the artists. In the course of the project's life the following initiatives will be open to all CILECT schools:

- 3 NEW/NOW festival editions in Amsterdam, in which the works are selected within five broad and permeable categories: Design/ Architecture, Film/Animation, Music/Sound, Theatre/Dance and Visual Arts. (*Previous editions under the name of NEU/NOW were held in Vilnius, Tallinn, Nantes, Porto, Amsterdam and Glasgow.*);
- 3 entrepreneurship training sessions linked to the 3 NEW/NOW editions plus a cycle of trainings for emerging artists, cultural entrepreneurs and incubator managers in Albania, Serbia, Latvia and Georgia;
- 3 international entrepreneurship conferences in Florence 2016, Amsterdam 2017 and Brussels 2018;
- A complex web platform which will be a networking tool for cultural entrepreneurs and incubator managers as well as a device for distribution.

At their Amsterdam meeting (3 March 2016) the CILECT Executive Director suggested that the four major network partners ELIA, CILECT, Association Européenne des Conservatoires (AEC) and the International Association of Universities and Colleges of Art, Design and Media Centre (CUMULUS) could try and find another beneficial project to launch together. At the following meeting in Sofia (29 June 2016) the 4 Executive Directors developed an idea for the new Creative Europe Call (September 2016):

Working title: **Connecting the Potential of Higher Arts Education (CON-ACT)**

Main objectives:

- Identification and advocacy of the impact of the Higher Arts Education sector on the cultural, social, economic and ecological developments in society and vice versa;

- Professionalizing, strengthening and empowering the Higher Arts Education sector through new practices and partnerships;
- **Tapping into the potential of Higher Arts Education to support** cultural diversity, inclusion and mobility between cultures;
- Fostering research and knowledge transfer in and beyond the Cultural and the Higher Arts Education sector;
- Collecting and sharing new forms of transnational and inter-sectoral cooperation.
- CILECT part of actions:
- Identify and analyse the impact of the 'market' on recruitment strategies of Film/TV/Media schools, in a comparative overview;
- Identify successful case studies of partnerships of Higher Arts Education Institutions within the Film/TV/Media Industry;
- Establish a working group on trends and new practices in transnational and interregional cooperation.

At the subsequent Amsterdam meeting (14 September 2016) ELIA, AEC, CUMULUS, CILECT and SAR decided to go for 2 joint applications, one focused on artistic research and the other on a follow up of NXT Accelerator.

Application 1: Artistic Research would be for the ERASMUS PLUS Strategic Partnership Call (deadline submission 30 March 2017). The call will fully support successful projects (only sub-contracting requires 25% co-founding). The maximum amount for small-scale projects for 2 years is € 300 000. The 10 partners proposed are ELIA (co-ordinator), CILECT, CUMULUS, SAR, AEC and 5 leading member institutions, one of each network. The project strives to develop research training skills in all different categories open for all artistic disciplines on EQF level 7 (research MA) and 8 (PhD/Doctorate). A major element is the development and implementation of staff training courses for PhD supervisors in the arts; PhD assessment and grading; and an annual exchange platform for research supervisors, researchers and research managers (leaders of research centres).

Application 2: Transdisciplinary Training would be for the Creative Europe call (deadline submission 15 October 2017). The call supports 60% of the successful projects. The maximum amount for small-scale projects for 2 years is € 400 000. The partners proposed are ELIA, CILECT, CUMULUS, SAR, AEC. The project aims to improve the capacity of arts' graduates to make a living from

their artistic production. The project will create transnational mobility, career training and learning opportunities for arts' graduates, and will celebrate cutting-edge artistic creation transcending disciplines, genres, media and audiences. It will, in fact, try to continue the results of the *NXT Accelerator*.

Additionally, in 2016 the Executive Director informed the Executive Council about a proposal from Bart Römer, NFA, Netherlands, which would be in complete lieu with the *NXT Accelerator* and could turn into a phase of it: **How to Build International Aspects in the Film/TV Education**. As a first step Bart Römer proposed the formation of a taskforce with at least one member from each region (could be the Chairs) led by the President or the Executive Director which should make an inquiry into their own region and come up with an overview what is done or not done in this matter. Based on the overviews, the taskforce should be able to produce, maybe in combination with some external expertise, a clear description of the main issue, best practices, needs and wants, do's and don'ts. The Executive Council agreed that the project sounds important and agreed to discuss it further with Bart Römer.

12.3 EXPO 2015

After CILECT became partners with the EXPO 2015 World Exhibition Project and agreed to create a competition for students' spots (30-60 seconds) on the general theme **Feeding Humanity (Sources of Nourishment for Humanity)** it became clear that the schools were not as interested as it was expected. After nine months, three extensions of the deadline and numerous reminders to the schools, the final participation appeared to be much lower than the estimated at least 150 spots. By 15 Feb 2015 there were a total of **94 spots** (out of which 8 were from partner members ELIA, CUMULUS and AEC). The submission call was closed and all entries were displayed on the huge digital wall of the entrance of EXPO 2015 which greeted visitors of the exhibition.

The CILECT Executive Council wishes to sincerely thank the distinguished jury of judges for their prompt and dedicated work in deciding the EXPO 2015 Awards (alphabetically): **Caterina d'Amico, Colin Young, Dick Ross, Don Zirpola, Henning Camre, Henry Verhasselt, Nenad Puhovski, Stanislav Semerdjiev, Victor Valbuena.**

The CILECT Executive Council also wishes to heartily congratulate the winners (**total points possible: 90**) as follows:

DAY 2, 21 NOVEMBER 2016

Title	Director	School	Country	Region	Points	Award
AN DIE FREUDE	Wangdi Zhaotong	BFA	China	CAPA	70	€ 1000
THE PLANET FEEDS US	Boya Harizanova	NATFA	Bulgaria	GEECT	34	€ 500
FILL A BOX	Biserka Suran	NFA	Netherlands	GEECT	29	€ 500
TAI CHI TEA CEREMONY	Ren Gang	BFA	China	CAPA	27	€ 500
LOOK OUT	Kristian Andreev	NATFA	Bulgaria	GEECT	23	€ 500
FOOD FOR THE PLANET	Pablo Marín	EICTV	Cuba	CIBA	21	€ 500
A WORLD OF COLOURS	Marco Serpenti	CSC	Italy	GEECT	21	€ 500

12.4 ADOBE

The 2015 collaboration agreement between CILECT and ADOBE resulted in receiving a donation of 20 000 USD from ADOBE in exchange for acquiring a presenter status at the 2015 CNA Training the Trainers *Post Production 4* event at CCC, Chicago, USA, and at the annual CILECT 2015 Conference at HFF, Munich, Germany. Although both presentations were considered successful, discussions for enlarging the partnership in 2016 were put on hold, though, by ADOBE.

12.5 ACROSS

CILECT participated in another application focused on entrepreneurship under the title **ACROSS** which was also submitted to the *ERASMUS PLUS Strategic Partnership Call*. It was a joint effort of Universidade Lusófona de Humanidades e Tecnologias (ULHT), Portugal, with a number of partners from Europe and South America: Baltic Film & Media School (BFMS), Estonia; Northern Film School (NFS/LBU), UK; Universidade de Sao Paulo (USP), Brazil; Universidade Catolica do Rio de Janeiro (PUC), Brazil; Escuela Nacional de Experimentacion y Realizacion

Cinematografica (ENERC), Argentina; Universidad del Cine (UCINE), Argentina. The goal of the project was to capacitate (film) trainers from Latin America in the areas of entrepreneurship, technology and creative production. Ideally the project would have enabled the establishment of a network linking industry and academy partners through three *Training the Trainers* workshops on Entrepreneurship (Portugal); Technology (Estonia) and Creative Production (UK) – followed by a general conference hosted by CILECT and a wrap-up conference hosted by one of the CIBA schools. Unfortunately the project was NOT successful in the call. The partners discuss the options to re-launch the project again for a next call.

12.6 THE EUROPEAN DOCUMENTARY NETWORK (EDN)

After the GEECT 2014 Conference in Cardiff, UK, on *Teaching Documentary*, in a Skype conference the EDN (The European Documentary Network) senior managers Paul Pawels and Mikael Opstrup presented their project GIZMO before Maria Dora Mourão and Stanislav Semerdjiev. The project aims at creating an extensive database that will help users to finance, to produce, to promote and to circulate their documentary projects within and beyond the borders of the European Union. It was agreed that CILECT would act as a partner in the project since it corresponds to the CILECT's Knowledge Project. CILECT members will be treated with the same priority as individual EDN members.

12.7 FUNDRAISING & PROMOTION ACTIVITIES

12.7.1 INTERCULTURA CONSULT

In his search for options to improve the financial state of CILECT as well as to find broader ways for collaboration between the members, the Executive Director sought out the consultation services of a company specialized in projects preparation. (A full report of findings and advices is available at request.)

12.7.2 PROMOTIONAL MATERIALS

Besides his work on the CILECT PRIZE and The CILECT Teaching Award trophies, the Executive Director re-worked the CILECT Logo in a bolder version, and updated and printed a new CILECT Brochure 2015 (with amended information about members, elected officers, etc.).

12.8 OTHER PROJECTS

It should be admitted that, regretfully, two of the tentative projects voted by the GA 2014 – *The Mentorship Program* and *Shakespeare 400* – could not start due to lack of finances through

partnership (which was the initial idea for being proposed, in the first place). A third project – **The PhD Examiners' Database** – was delayed but will be started in the upcoming biennium.

In 2014 the Executive Director was contacted by Arnold Schmidt (a former student of HFF, Munich, and an independent proprietor in Switzerland) who proposed a partnership in a patented project of his called **Fyuuuz**. Based on Anderson's *long tail theory* about distribution of goods through personalized and dedicated channels the Fyuuuz engine intended to create an option for the distribution of short films by linking the films to alternative channels in the fields of FMCGs (Fast Moving Consumer Goods: soft drinks, body care products, foods, etc.) and services. The Executive Council commented that if realized such a monetization opportunity could benefit all sides (the platform provider, schools/students, and CILECT) and that it would be of interest to pursue it. A trial period had to be established with the participation of schools who would have liked to test the option but the negotiations were put on hold because of Mr. Schmidt's personal reasons.

A similar project proposed by TAU, Israel, named **T-Port: An Interactive Platform for Sales of Students Films** was also discussed by the Executive Council but it was decided to not engage into any such projects at the time being until a special strategy for CILECT's benefits would be designed.

At the Initiative of GEECT Chair Bert Beyens, the Executive Council agreed that an event dedicated to **Teaching Radio** in CILECT schools would be quite appropriate in the near future as this has been a somewhat neglected field for many years. The Executive Council asked the Executive Director to prepare a list of all the members that have programs directed at or associated with Teaching Radio. The preliminary list appeared to contain at least 38 programs taught at CILECT schools (but there were also a number of separate courses that could not be completely followed and included). Bert Beyens volunteered to propose a project (conference, workshop, or else) which could be discussed by the Executive Council for the 2017-2018 biennium.

13 INTER-REGIONAL ACTIVITIES' SUPPORT

HOST SCHOOL – EVENT – TITLE	YEAR	EURO
1211. Inter-Regional Participation at Regional Events		11910,00
CUC - CAPA Conference 2015-10 - Transmedia	2015	600,00
JSFS - GEECT Conference 2015-07 - Creating the Alumni Community	2015	1800,00
ESAVM - CARA Conference 2015-11 - The Indigenous African Voices	2015	350,00
FEMIS - GEECT Workshop 2015-03 - Film Schools & Research	2015	2800,00
Aalto University - GEECT Conference 2016-05 - Virtual Reality	2016	2400,00
GFS - CAPA TTI 2016-11 - Incubating Long Film Form in Schools	2016	3960,00
1212. Inter-Regional Teaching Staff Exchange		0,00
1213. Training the Trainers' Initiatives		29630,00
CCC - CNA TTI 2015-10 - Post-Production 4 (financed through ADOBE donation)	2015	9265,00
SADA - GEECT Workshop 2015-09 – Games + Films (students participation allowed)	2015	4000,00
Sheridan College - CNA TTI 2015-03 - Previsualization	2015	3300,00
UFVA - CNA TTI 2015-08 - DocuDay	2015	1915,00
UFVA - CNA TTI 2016-07 - Digital Innovation Day	2016	2150,00
UQAM - CNA TTI 2016-03 - Serial Risk	2016	5000,00
GFS - CAPA TTI 2016-11 - Incubating Long Film Form in Schools	2016	4000,00

1220. Inter-Regional Students' Collaboration		18700,00
TAU - Student Film Bus 2015	2015	5000,00
TAU - Student Film Bus 2016	2016	5000,00
UCINE-FEMIS Student Exchange 2016	2016	4700,00
FEMIS-BFA Student Exchange 2016	2016	4000,00
1231. Joint Curricula Development		2500,00
CIBA Juvenile Imaginary Project	2016	2500,00
1232. Dissemination of Events' Results		0,00
1233. Translation of Teaching Materials		2000,00
NATFA - Book Translation - UK Cinema in the 1990-ties	2016	2000,00
TOTAL		64740,00

For the third time in a row of congresses (2012, 2014, 2016) it became obvious that the only events considered useful and/or viable for participation/ hosting by the membership are forums where the **teachers** can meet highly successful professionals/ peers from which they can learn or with which they can share their own achievements. No matter if we call them **Training the Trainers** or *Conferences* or *Symposia* or *Workshops*, etc.; no matter if their structure differs here and there (more hands-on, more discussions, more presentations); no matter if the participants are predominantly from the region or more vividly mixed up - the purpose of those events is the same.

There is only one other category of activities in which the Executive Council observed interest (far lower than usual, though): **Students' Collaboration**. All other categories have been either not used at all or have evoked the interest of only 2-3 projects at the most (some of them even not eligible for financing).

There is a clear reason behind the above observations – in recent years there have been a lot of new financing schemes all over the world for schools to either create **joint curricula** or to **exchange students/teachers**. I would highly recommend to those who are interested in the theme to read at least the ERASMUS PLUS Program Guide (https://ec.europa.eu/programmes/erasmus-plus/node_en). Since its inception in 2014 it was opened to collaboration between European schools and the whole other world. There are hundreds of teacher exchanges also between USA institutions and the rest of the world through programs like the **Fulbright Scholarship**. As to **dissemination** – it has become obsolete to finance such requests, as the technological development is so fast and large that we can literally have

immediate access to every event (if recorded) or to any publication (if uploaded).

Based on the above and other analyses, the Executive Council asked the Executive Director to prepare a revised **Strategy & Budget 2017-2018** in which the findings would be adequately included. The final proposal will be distributed to the delegates at the Congress 2016.

14 ORGANISATIONAL MATTERS

14.1 CILECT STATUTES & RULES

It has been an on-going discussion in the last several years that a number of changes in the CILECT Statutes and Rules should be considered by the General Assembly. In 2016 the Executive Director prepared a detailed proposal with a total of 108 changes. The proposal was carefully reviewed and debated by the Executive Council. As a result 98 of the changes were accepted as proposed, 10 of the changes were amended, and 2 new changes were added.

The updated draft of the proposal was generously reviewed **pro bono** by **Robert J Labate**, Partner, of Holland & Knight LLP, Chicago, USA. The latter would not have been possible without the help of **CNA Chair Prof. Bruce Sheridan**. The proposal was sent to all CILECT members four weeks before the day of the vote. Its major goals could be summarized as follows:

1. Fusing together THE STATUTES AND RULES to make a coherent document for easier usage
2. Redefinition of the AIMS of CILECT
3. Redefinition of the RELATIONS OF CILECT with NON-MEMBERS
4. Deletion of the SUSTAINING Membership Category

5. Redefinition of the PARTNER, HONORARY AND CORRESPONDING Membership categories
6. Introducing a definition of the CANDIDATE Membership category
7. Deletion of the ONE COUNTRY – ONE VOTE principle
8. Introducing a statute on REGIONAL ASSOCIATIONS including all the PROCEDURES relevant to their work
9. Re-definition of the EXECUTIVE DIRECTOR'S DUTIES
10. Introducing an obligation for TRANSLATION OF THE STATUTES in Spanish and French
11. Elaboration of the procedures for:
 - a. the ADMISSION AND EXPULSION of members
 - b. the election of CILECT PRESIDENT
 - c. the election of HONORARY MEMBERS
 - d. the readmission of REMOVED MEMBERS
 - e. the PRESENCE OF MEMBERS at the Executive Council meetings
 - f. the creating and keeping of DOCUMENTATION
 - g. the filling in of VACANT POSITIONS of elected members
 - h. the MODIFICATION OF THE STATUTES
 - i. the DISSOLUTION OF CILECT

The final proposal with all amendments form members incorporated will be distributed at the Congress 2016.

14.2 ELECTIONS

According to the provisions of the current CILECT Statutes & Rules, the Executive Council launched a *Call for Candidacies* for several vacant positions to be elected at the Congress 2016:

1. CILECT President

According to the Statutes & Rules President **Prof. Dr. Maria Dora Mourao** (USP, Brazil) can be re-elected for a term of two years.

2. CARA Regional Council: Vice-Chair & Two Members

In 2016 **Madeleine Mitlassou** (IFCA, Cameroon) has resigned from the position of Vice-Chair. The positions of two members have not been filled in at the GA 2014.

3. CNA Regional Council: One Member

According to the Statutes & Rules Member **Prof. Jean Desormeaux** (Sheridan College, Canada) can be re-elected for a term of two years.

4. GEECT Regional Council: Vice-Chair & Treasurer

According to the Statutes & Rules Member **Donald Taylor Black** (IADT, Ireland) cannot be re-elected.

According to the Statutes & Rules Member **Pavel Jech** (FAMU, Czech Republic) cannot be re-elected.

14.3 UFVA/EICTV

On 28 Jan 2015 the Executive Director was approached by Prof. Mark Freeman, Chair of the UFVA Freedom of Expression Committee, in regard to the case of contract termination of Boris Gonzales Arenas with EICTV, Cuba, supposedly because of his decision to participate in a "thwarted free speech event". Prof. Freeman requested that CILECT puts efforts in investigating the situation which, according to his view, was a clear showcase of breach of Mr. Arenas' rights to free expression and academic freedom. (At an earlier stage Prof. Freeman had tried to approach CILECT through Prof. Bob Bassett of Chapman University, USA, who duly informed the Executive Director and asked for his involvement.)

The Executive Council agreed that a committee consisting of President Mario Dora Mourão, CNA Chair Bruce Sheridan and Executive Director Stanislav Semerdjiev will try to get information about the situation through other accessible sources, verify and cross-reference it and report back.

On 16 Feb 2015 the committee informed the Executive Council on its findings. An official answer was prepared and sent back to Prof. Freeman by the Executive Director. It was followed by a phone conversation between Prof. Sheridan and Prof. Freeman in which the position of CILECT was further explained.

15 FINANCES

From the *Audit Reports* as well as from the *Balance Statements and Income & Expenditure Statements* it can be clearly seen that CILECT is in a solid financial situation.

- Appendix 1: Auditor's Report 01 January 2014 – 31 December 2014
- Appendix 2: CILECT Balance 31 December 2014
- Appendix 3: CILECT Income & Expenditure 01 January 2014 – 31 December 2014
- Appendix 4: Auditor's Report 01 January 2015 – 31 December 2015
- Appendix 5: CILECT Balance 31 December 2015
- Appendix 6: CILECT Income & Expenditure 01 January 2014 – 31 December 2015

Prof. Dr. Stanislav Semerdjiev
CILECT Executive Director

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Report respectfully submitted: 24 October 2016

APPENDIX 1: AUDITOR'S REPORT 01 JANUARY 2014 – 31 DECEMBER 2014

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**Centre International de Liaison des
Ecoles de Cinéma et de Télévision**

(CILECT)

**Auditor's Report
for the period**

1 January 2014 – 31 December 2014

*VIOLETA PANCHEVA, Registered auditor N 0373
Member of the Institute of Certified Public Accountants in Bulgaria*



INDEPENDENT AUDITOR'S REPORT

To: THE CILECT GENERAL ASSEMBLY

Report on the Financial Statements

We have audited the accompanying financial statements of CILECT for the period 1 January 2014 till 31 December 2014, prepared with the accounting principles applicable at CILECT, which show total assets of € 141 352 and a loss for the year of € 1 614.

Management's Responsibility for the Financial Statements

The executive council of CILECT is responsible for the preparation and fair presentation of the financial statements. This responsibility includes: designing, implementing and maintaining internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with the **International Standards on Auditing**. Those Standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

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Auditor's Opinion

In our opinion, the financial statements as of 1 January 2015 till 31 December 2015 of the association's assets, liabilities, financial position and results in accordance with the accounting principles applicable at CILECT.

Date: June 02, 2015

Signature: 

Violeta Pancheva – member of the
Institute of Certified Public Accountants in
Bulgaria

Stamp:



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APPENDIX 2: CILECT BALANCE 31 DECEMBER 2014



Balance Sheet
as of 31 December 2014

	<u>EURO</u>
ASSETS	
Current Assets	
Checking / Savings	
Central Funds	136945
Secretariat	<u>13078</u>
Total Checking/Savings	150023
Accounts Receivable	
Accounts Receivable	<u>-8671</u>
Total Accounts Receivable	-8671
Total Current Assets	141352
TOTAL ASSETS	<u>141352</u>
LIABILITIES & EQUITY	
Equity	
Opening Bal Equity	98727
Retained Earnings	44239
Net income	<u>-1614</u>
Total Equity	<u>141352</u>
TOTAL LIABILITIES & EQUITY	<u>141352</u>

APPENDIX 3: CILECT INCOME & EXPENDITURE 01 JANUARY 2014 – 31 DECEMBER 2014



Income & Expenditure
01 Jan 2014 – 31 Dec 2014

A. INCOME	
A1000 MEMBERSHIP FEES	224600
1100 Fees Full Members (incl. GEECT Fees)	209836
1200 Fees Partner Members	3655
1300 Fees Candidate Members	9826
1400 Fees Corresponding Members	1283
A3000 PARTNERSHIPS	5000
3001 EXPO 2015	5000
A4000 OTHER	1969
4100 Bank Interest	159
4200 WrongTransfers	1810
TOTAL INCOME	231569
B. EXPENDITURE	
B1000 NETWORKING & COLLABORATION	-117105
1100 Basic Activities	-74757
1110 CILECT Congress 2014	-41818
1120 CILECT PRIZE 2014	-14728
1140 CILECT Website	-9189
1150 CILECT Teaching Award	-16522
1160 CILECT Archives Digitization	-2500
1200 Inter-Regional Activities	-28170
1210 Schools' Networking	-5420
1211 Inter-Regional Participation at Regional Events	-5420
1220 Inter-Regional Students' Collaboration	-19750
1230 Scientific, Educational & Methodological Materials	-3000
1300 Fundraising	-2018
1310 Fundraising Activities	-2018
1400 Regional Activities	-12160
1410 Refund GEECT Fees	-12160
B2000 ADMINISTRATIVE SERVICES	-66895
2100 Management Services	-51896
2300 Executive Director Assignments' Travel	-5699
2400 Audits 2012 & 2013 & 2014 (until 30 June)	-4200
2500 Accounting Services	-4800
2600 Technical Support	-300
B3000 CILECT OFFICE	-15167
3100 Office Space Rental & Support	-6122
3200 Equipment & Software	-2690
3300 Bank Charges	-909



3400 Communication Expenses	-10557
3500 Office Consumables	-3797
3600 Postage & Freight	-594
B4000 EXECUTIVE COUNCIL	-32213
4100 Executive Council Travel	-21599
4200 Candidate Members' Reporting Visitations	-2054
4400 President Assignments' Travel	-2044
4300 Executive Council Meetings	-6516
B5000 OTHER	-1802
5100 Wrong Transfers	-1802
TOTAL EXPENDITURE	-233183
NET INCOME	-1614

APPENDIX 4: AUDITOR'S REPORT 01 JANUARY 2015 – 31 DECEMBER 2015

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**Centre International de Liaison des
Ecoles de Cinéma et de Télévision**

(CILECT)

**Auditor's Report
for the period**

1 January 2015 – 31 December 2015

*VIOLETA PANCHEVA, Registered auditor N 0373
Member of the Institute of Certified Public Accountants in Bulgaria*



INDEPENDENT AUDITOR'S REPORT

To: THE CILECT GENERAL ASSEMBLY

Report on the Financial Statements

We have audited the accompanying financial statements of CILECT for the period 1 January 2015 till 31 December 2015, prepared with the accounting principles applicable at CILECT, which show total assets of **€ 222 060** and a profit for the year of **€ 80 738**.

Management's Responsibility for the Financial Statements

The executive council of CILECT is responsible for the preparation and fair presentation of the financial statements. This responsibility includes: designing, implementing and maintaining internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with the **International Standards on Auditing**. Those Standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

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Auditor's Opinion

In our opinion, the financial statements as of 1 January 2015 till 31 December 2015 of the association's assets, liabilities, financial position and results in accordance with the accounting principles applicable at CILECT.

Date: June 03, 2016

Signature:

Violeta Pancheva – member of the
Institute of Certified Public Accountants in
Bulgaria

Stamp:



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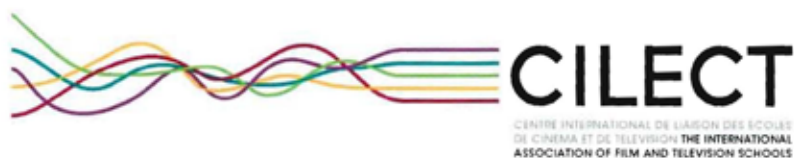
APPENDIX 5: CILECT BALANCE 31 DECEMBER 2015



**Balance Sheet
as of December 31, 2015**

	<u>EURO</u>
ASSETS	
Current Assets	
Checking/Savings	
Central Funds	215054
Secretariat	<u>18577</u>
Total Checking/Savings	233631
Accounts Receivable	
Accounts Receivable	<u>-11571</u>
Total Accounts Receivable	-11571
Total Current Assets	222060
TOTAL ASSETS	<u>222090</u>
LIABILITIES & EQUITY	
Equity	
Opening Bal Equity	98727
Retained Earnings	42595
Net Income	<u>80738</u>
Total Equity	<u>222060</u>
TOTAL LIABILITIES & EQUITY	<u>222060</u>

APPENDIX 6: CILECT INCOME & EXPENDITURE 01 JANUARY 2014 – 31 DECEMBER 2015



**Income & Expenditure
01 Jan 2015 – 31 Dec 2015**

A. INCOME		EURO
1000 MEMBERSHIP FEES		269273
1100 Fees Full Members (incl. GEECT Fees)		259758
1200 Fees Partner Members		3173
1300 Fees Candidate Members		5174
1400 Fees Corresponding Members		1167
3000 PARTNERSHIPS		28789
3001 EXPO 2015 Project (1/3 of amount)		5000
3002 ADOBE Donation		23589
4000 OTHER		187
4100 Bank Interest		187
	TOTAL INCOME	298249
B. EXPENDITURE		EURO
1000 NETWORKING AND COLLABORATION		-107534
1100 Basic Activities		-66587
1120 CILECT Prize 2015		-17945
1130 CILECT Conference 2015		-37845
1140 CILECT Website		-6500
1150 CILECT Teaching Award 2015		-2977
1160 CILECT Archives' Digitization		-1320
1200 Inter-Regional Activities		-30629
1210 Schools' Networking		-24029
1211 Inter-Regional Participation at Regional Events		-5815
1213 Training the Trainers' Initiatives		-18214
1220 Inter-Regional Students' Collaboration		-5000
1230 Scientific, Educational and Methodological Materials		-1600
1232 Dissemination of Events' Results		-1600
1300 Fundraising		-10318
1310 Fundraising Activities & Materials		-6458
1320 Fundraising Commissions		-3860
2000 ADMINISTRATIVE SERVICES		-82789
2100 Management Services		-66000
2300 Executive Director Assignments		-14139
2500 Accounting Services		-2400
2600 Technical Support		-250

3000 CILECT OFFICE	-8279
3100 Office Space Rental & Maintenance	-3025
3200 Equipment and Software	-335
3300 Bank Charges	-846
3400 Communication Expenses	-2150
3500 Office Consumables	-666
3600 Postage and Freight	-1256
4000 EXECUTIVE COUNCIL	-18910
4100 Executive Council Travel Allowance	-9033
4200 Candidate Members' Reporting Visitations	-1650
4300 Executive Council Meetings	-6432
4400 President Assignments	-1795
TOTAL EXPENDITURE	-217511
NET INCOME	80738

DAY 2, 21 NOVEMBER 2016

GENERAL ASSEMBLY 4

Moderator: **Stanislav Semerdjiev**

CILECT Statutes and Rules Changes



Stanislav Semerdjiev is CILECT Executive Director since 2011. He founded the first undergraduate, graduate and doctoral Screenwriting Programs at NATFA, Sofia, Bulgaria (1991). He created the first Bulgarian daily TV serial *Hotel Bulgaria* (2004) and his documentary film *The Hamlet Adventure* (2008) has been acclaimed in Bulgaria, Belgium, Israel, Norway, Uzbekistan, UK, Australia and USA. He is the script-editor or screenwriter of more than 50 European film/TV projects and has written over 150 texts and a book on the audiovisual media. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-2016), Treasurer of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (2003-2011, 2015-2019).

GENERAL ASSEMBLY 5

Moderator: Stanislav Semerdjiev

CILECT President Candidates Presentations



MARIA DORA MOURÃO **UNIVERSITY OF SÃO PAULO, BRAZIL**

Maria Dora Mourão is Full Professor at the University of São Paulo (USP), Brazil. She has a Ph.D. from USP and a Post Doctorate from the Ecole des Hautes Etudes en Science Sociales (EHESS), Paris, France. She teaches Editing Theory and was editor of several Brazilian films, especially documentaries among which *São Paulo Sinfonia e Cacofonia* (dir. Jean Claude Bernardet) and *São Paulo Cinemacidade* (dir. Aloysio Raulino). Her publications include: *O Cinema do real* (The Cinema of the Real), with Amir Labaki, São Paulo, Cosac Naify, 2005 (first edition), 2014 (second edition) and published in Argentina by Colihue, 2011; the book chapter *Images from the South: Contemporary Documentary in Argentina and Brazil*, with Ana Amado in The Documentary Film Book edited by Brian Winston, BFI, Palgrave Macmillan, UK 2013. She is member of the Brazilian Film Archive Council and is currently President of CILECT the International Film and Television School Association.

DAY 2, 21 NOVEMBER 2016

Dear colleagues,

I present to you a brief summary of the activities that demonstrate my ability to assume the position of CILECT President.

I am a **full professor** at the Film, Radio and Television Department – School of Communications and Arts – University of São Paulo, Brazil, where I have been teaching since 1972.

I have a **Bachelor's degree in Film**, a **Master's degree** and a **PhD degree** from the University of São Paulo, Brazil, and a **post Doctorate** from the Ecole des Hautes Etudes en Science Sociales (EHESS) - Centre de Recherches sur les Arts et le Langage, Paris, France, where I developed a project about *The influence of new technologies on the contemporary conception of film language*.

My professional specialty is editing. I have published a number of articles and participated in several books and research projects on it. Even dedicating myself to the academic life, I edited several highly-respected Brazilian films.

I was **Vice-Dean** of the School of Communications and Arts – University of São Paulo, Brazil. I was also **Head of the Film, Radio and Television Department** of the School of Communications and Arts – University of São Paulo from 1989 to 1993, from 2002 to 2006 and again from 2013 to 2016. It is important to underline that at my university, as in any Brazilian Public University, the administrative positions are subject to elections, with 4 year terms.

I was **President** of the Brazilian Film and Audiovisual Researches Association (SOCINE), which has 1200 teachers and researches gathered from all over Brazil and overseas. The main objectives of this association are organizing annual conferences and publishing books and a biannual journal – Revista Brasileira de Estudos de Cinema e Audiovisual (REBECA).

Between 2000 and 2007 I was **President** of the Brazilian Film Schools Association (FORCINE).

I am the current **President** of the Brazilian Film Archive Association, an association linked to the Brazilian Film Archive – Ministry of Culture, a FIAF member, that has the responsibility to manage the resources allocated to it.

HISTORY IN CILECT

My University has been a CILECT member since 1992 and from that time I have served as a Project Chair representing the Latin American Region and as the chair of the Latin American Region (CIBA – CILECT), and in that capacity I was a member of CILECT's Executive Council.

Many important projects and conferences were developed in the region during all these years, besides films co-produced between the schools. As an example I would highlight the debates that took place around the market place (distribution and exhibition) questions and that resulted in a proposed teaching program to be implemented in the schools.

In November 2008, at the CILECT Beijing Congress, I was elected Vice-President of Publication and Research, a function that ended in 2010 with the change made in the statutes at the Barcelona Congress. As Vice President I published the Beijing Congress Papers, and started to work on the improvement of the CILECT Website.

I do not think it's appropriate to list all the projects to which I contributed through all those years. It is enough to say that my involvement with CILECT is because I consider that film teaching is essential to the strengthening of cinema and CILECT is the right place to fight for it.

In January 2011 I was designated by the Executive Council as CILECT Acting President to replace Don Zirpola who retired for health reasons and in December 2011 I was elected as CILECT President. Since then I had the privilege and honour to be at that position.

Thank you very much for your attention.

Letter of Intent with Programme for the CILECT Presidency

Dear Colleagues from CILECT Schools,

It is my intention to run for CILECT Presidency again as the statutes allow me to work for CILECT's benefit two years more. For that I am presenting this letter of intent and a programme for the next biennium.

The experience with the new structure of the Executive Council – the President with global responsibility for all member schools independently of the regions and also leading the changes and the development of the strategic plan of the association; the five Regional Chairs representing their regions working together with the President in the improvement of the general policy; and the Executive Director responsible for the daily life of the association – demonstrated that the decisions we made six years ago were positive.

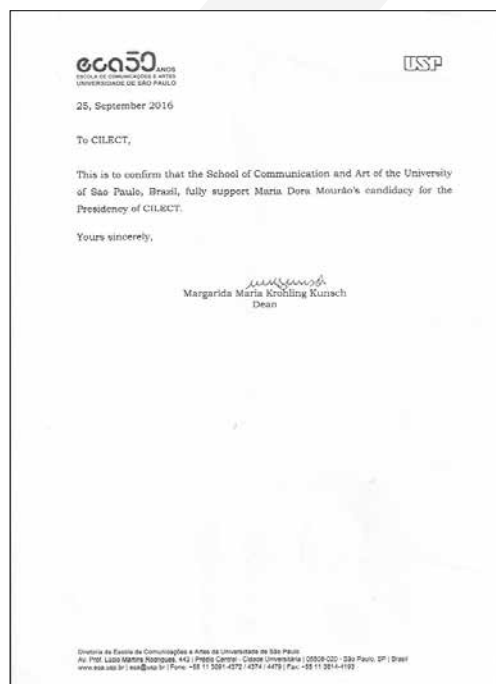
This efficient and agile composition allows us to implement the necessary steps that gradually transformed the association into a more professional structure and enabled us to think about new projects of interest to the members.

In this sense and in accordance with the statutory aims of the association I propose to:

1. Continue to develop the association's goals and to consolidate the changes of statutes that have been approved and those that may be proposed;
2. Implement the General Assembly and Executive Council decisions;
3. Be responsive to the needs of the regions;
4. Encourage interregional actions and development of project proposals for all CILECT schools taking as an example the annual conferences that demonstrate the importance of global activities;
5. Promote CILECT brand and image internationally;
6. Continue the development of the CILECT website in order to increase the relations among regions and schools, and to strengthen the community life and identity in the association building a concept of social networking and webcast relevant to the activities of the membership.

Sincerely,

Maria Dora Mourão
September 25th, 2016



CILECT Strategy 2017–2018

A BASIC ACTIVITIES

The Executive Director and the Executive Council consider that the established permanent BASIC ACTIVITIES of the CILECT Strategy (since 2012) were successfully held according to the estimated logistical and organisational structure. There is no need to revise their content and form except for some minor budgetary adjustments.

1. The CILECT Congress
2. The CILECT Conference
3. The CILECT Prize
4. The CILECT Teaching Award
5. The CILECT Website
6. The CILECT Archives
7. The CILECT 21ST Century Film/TV/Media School Book Series
8. The CILECT Mentorship Program¹

B NETWORKING & COLLABORATION ACTIVITIES

For the third time in a row of congresses (2012, 2014, 2016) it is obvious that the only events considered useful and/or viable for participation/hosting by the membership are **teachers'** forums where members can meet between themselves or meet highly successful professionals/peers from which they can learn or with which they can share their own achievements. No matter if we call them **Training the Trainers** or Conferences or Symposia or Workshops, etc.; no matter if their structure differs here and there (more hands-on, more discussions, more presentations); no matter if the participants are predominantly from the region or more vividly mixed up - the purpose of those events is the same: **Quality Enhancement**.

¹ The CILECT Mentorship Program could not start due to the lack of financing but the Executive Council still considers it to be a viable project if financing could be provided. Efforts should continue to make this happen.

There is only one other category of activities in which the Executive Council observed a continuation of interest: *Students' Collaboration*. All other categories have been either not requested at all or have evoked the interest of only a few projects (some of them not even eligible for financing).

There is a clear reasoning behind the above observations – in recent years there have been a lot of new financing schemes² all over the world for schools to either create **joint curricula** or to **exchange students/teachers**. As to **dissemination** of results – it has become obsolete to finance such requests, as the technological development is so fast and large that we can literally have immediate access to any event/publication (if recorded and/or uploaded on the web).

Therefore, the Executive Director and the Executive Council feel that all the current support should be intensely focused on **Quality Enhancement Modules** for teachers and students.

1 TEACHERS' QUALITY ENHANCEMENT MODULES (T-QEMS)

The T-QEMs are events that are initiated by and held at CILECT Full Member schools and provide new knowledge and/or practical experience of pedagogical/research methodologies and/or teaching tools for CILECT teachers. A school cannot use such a grant more than once in the biennial period. Up to two-thirds of the amount allocated to a T-QEM may cover **travel costs and/or accommodation of the invited guest lecturer(s)**. Up to one-third of the amount allocated to the same T-QEM may cover **inter-regional fee waivers** for teachers from other regions who wish to participate in the event.

² Since its inception in 2014 the ERASMUS PLUS Program was opened to collaboration between European schools and the whole other world. The guide could be found at https://ec.europa.eu/programmes/erasmus-plus/node_en There are also numerous teacher exchanges between USA institutions and the rest of the world through programs like The Fulbright Scholar Program <http://www.cies.org/>



QEMs will be supported on a **pro rata basis** including two components:

1. Regional Representation, i.e. **not** more than one QEM per region may be supported ANNUALLY.
2. Thematic Representation, i.e. **not** more than one QEM may be supported ANNUALLY in any of the five fields:
 - Content Creation
 - Aesthetical Performance
 - Technological Innovation
 - Platform Development
 - Management & Communication

2 STUDENTS' QUALITY ENHANCEMENT MODULES (S-QEMS)

The S-QEMs are exchanges between Full Member schools in which students collaborate on any type of **innovative** creative activities that are **not supported** by other financing programs. A school cannot use such a grant more than once in the biennial period. The amount allocated may cover **travel costs of the students.**

C FUNDING CRITERIA (AS VOTED BY THE CILECT GENERAL ASSEMBLY 2004)

The Executive Director and the Executive Council firmly believe in the funding criteria developed in 2004 by the (then) Executive Secretary Prof. Henry Verhasselt, INSAS, Belgium (present Honorary Member), and the (then) Vice President Finances & Fundraising Prof. Don Zirpola, Loyola Marymount University, USA (past CILECT President and present Honorary Member).

1. **The Greatest Good for the Greatest Number.** Since the funds CILECT operates within are limited, an important criterion for support is the extent to which the activity will have an impact on the maximum number of members.

2. **The Multiplier Effect.** Long-term effect activities are preferable to those that have short-term or transient effect.
3. **Economic Efficiency.** To ensure that CILECT contributions are efficiently and properly spent a complete budget should always accompany funding requests, and spending of the respective funds should thoroughly be accounted for.
4. **Leverage Funding.** Even a modest contribution sometimes can attract additional support, so leverage funding is also an efficient way of expanding the impact of CILECT's limited resources.
5. **Dissemination of Results.** In a number of cases and due to different reasons, members with an interest in a particular activity may not be able to participate. Therefore, all CILECT supported activities should provide substantive audiovisual and textual reports, so that the entire membership could be able to profit in some or another way.

Prof. Dr. Maria Dora Mourão, CILECT President
Prof. Herman Van Eyken, Chair CAPA
Garth Holmes, Chair CARA
Prof. Silvio Fischbein, Chair CIBA
Prof. Bruce Sheridan, Chair CNA
Bert Beyens, Chair GEECT
Prof. Dr. Stanislav Semerdjiev, CILECT Executive Director

30 October 2016

CILECT Budget 2017–2018

2017 - 2018

A INCOME	AMOUNT	%
1000 FEES	591,700	81.95
1100 Fees Full Members (incl. GEECT Fees)	572,000	79.22
1200 Fees Partner Members	6,400	0.89
1300 Fees Candidate Members	11,700	1.62
1400 Fees Corresponding Members	1,600	0.22
2000 DONATIONS	30,000	4.16
3000 PARTNERSHIPS	70,000	9.70
4000 OTHER	300	0.04
4100 Bank Interest	300	0.04
5000 TRANSITIONAL ASSETS	60,000	8.31
TOTAL INCOME	722,000	100.00

B EXPENDITURE	AMOUNT	%
1000 NETWORKING AND COLLABORATION	442,000	61.22
1100 BASIC ACTIVITIES	178,000	24.65
1110 CILECT Congress	40,000	5.54
1120 CILECT Prize	40,000	5.54
1130 CILECT Conference	30,000	4.16
1140 CILECT Website	24,000	3.32
1150 CILECT Teaching Award	20,000	2.77
1160 CILECT Archives	12,000	1.66
1170 CILECT Mentorship Program	0	-
1180 CILECT 21st Century Film/TVMedia School Book Series	12,000	1.66
1200 QUALITY ENHANCEMENT MODULES	180,000	
1210 Teachers' QEMS	120,000	16.62
<i>(up to € 12 000 per QEM out of which up to 4 000 is reserved for inter-regional participants' fees)</i>		
1220 Students' QEMS	60,000	8.31
<i>(up to € 5 000 per QEM)</i>		

2017 - 2018

1300 CILECT BRAND PROMOTION	40,000	5.54
1310 Fundraising, Advertising & PR Materials	25,000	3.46
1320 Fundraising, Advertising & PR Activities	15,000	2.08
1400 REFUND GEECT FEES	44,000	6.09
2000 ADMINISTRATIVE SERVICES	175,000	24.24
2100 Management Services	132,000	18.28
2200 Legal Services	10,000	1.39
2300 Executive Director Assignments' Travel	16,000	2.22
2400 Financial Audits	8,000	1.11
2500 Accounting Services	5,000	0.69
2600 Technical Support	4,000	0.55
3000 CILECT OFFICE	36,000	4.99
3100 Office Space Rental & Maintenance	12,000	1.66
3200 Equipment and Software	8,000	1.11
3300 Bank Charges	2,000	0.28
3400 Communication Expenses	4,000	0.55
3500 Office Consumables	5,000	0.69
3600 Postage and Courier Services	5,000	0.69
4000 EXECUTIVE COUNCIL	69,000	9.56
4100 Executive Council Travel	36,000	4.99
4200 Candidate Members' Reporting Visitations	15,000	2.08
4300 Executive Council Meetings	12,000	1.66
4400 President Assignments' Travel	6,000	0.83
TOTAL EXPENDITURE	722,000	100.00

DAY 2, 21 NOVEMBER 2016

CILECT Conference 2017

Zurich University of the Arts STEP ACROSS THE BORDER



Chantal Haunreiter is Deputy Head of Film at Zurich University of the Arts (ZHdK), Switzerland, and responsible for the forthcoming CILECT Conference, to be held in Zurich in autumn 2017. She holds a Master of Arts in Education from the universities of Zurich and Sydney. She has served as a higher education coordinator responsible for repositioning Swiss arts universities within the new Bachelor and Master system. She previously spent many years in the creative industries, devising and implementing photography, design, architecture, and scenography projects for various agencies.

TRANSMEDIA STRATEGIES AND INTERDISCIPLINARY APPROACHES

In the context of media convergence, the CILECT Conference 2017 in Zurich will focus on the growing necessity of cooperating across and beyond conventional fields of filmmaking. The three primary topics will be THE TRANSMEDIA TURN, TRANSMEDIA IN EDUCATION and INTERDISCIPLINARY RESEARCH. Keynotes on each topic will sharpen the focus for specific workshops on story worlds, interactivity and gamification. Case studies of recent transmedia and interactive film projects will ensure that the group discussions are as practice-based as possible. CILECT members will be invited to take part in a call for papers as of January 2017.

ELEMENTS OF THE 2017 CONFERENCE:

Keynotes

The head of Disney Research Zurich, Markus Gross, will be an opening keynote speaker. From the perspective of one of the major players in the film industry, the Walt Disney Company, Markus Gross will show how conventional filmmaking is changing rapidly and will change even more dramatically in the near future. The Academy Award winning computer scientist and professor for computer graphics at the Swiss Institute of Technology will give an in depth survey of the growing challenges, not only in the field of technology but also in the field of storytelling, and he will point out that cooperation beyond traditional fields seems a necessary consequence.

Barbara Flueckiger is an award winning researcher and professor at the Institute for film studies of the University of Zurich. In her keynote she will elaborate on the increasing importance of trans- or crossmedia strategies and demonstrate it on the example of international projects.

Andres Veiel, a well-known German director of documentary and fiction films as well of theatre plays will talk about his transmedia experiences at film schools, where he repeatedly developed cross-disciplinary projects with students from different fields (film, theatre, game design, animation etc.).

Workshops

Story worlds, interactivity, gamification and projects beyond the filmic context will be discussed in parallel workshops. Inputs by expert speakers will be followed by group discussions. All workshops are designed to offer as much participation of the attendees as possible.

Case Studies

Specific case studies that go beyond conventional filmmaking will be presented by the project makers and will allow in depth insight into the practical side of transmedia project. Possible case studies could be Polder (Switzerland/Germany 2015), which includes a feature length film, a game application and theatre, or Late Shift (Switzerland/UK 2016) which offers an interactive cinema experience.



Griffith Film School

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MEMORIAL SCHOLARSHIP**

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TOWARDS ENROLMENT FEES IN THE
MASTER OF SCREEN PRODUCTION,
SPECIALISATION IN CINEMATOGRAPHY

NOW OPEN TO INTERNATIONAL STUDENTS

APPLICATIONS OPENING 25TH NOVEMBER

WWW.GRIFFITH.EDU.AU/FILMSCHOOL

CILECT TEACHING AWARD 2016

Introduced by Stanislav Semerdjiev

Inaugurated by Maria Dora Mourão

The CILECT Teaching Award was founded in 2014 as a means to recognize and reward excellence in film, TV and/or media pedagogy within the organization. Up to **three** awards are granted each year. Candidates may be nominated only by Full Members in good standing. They prepare a portfolio containing written and audio-visual evidence of their achievements at national and international level. The formal ceremony of presenting the awards is held at the annual conferences of CILECT where all the winners have the privilege to address the delegates in an academic speech on the conference theme.

Winners 2014

Roger Crittenden	National Film and Television School (NFTS), United Kingdom
Zuzana Gindl-Tatárová	Vysoká Škola Muzických Umení (VŠMU), Slovakia
Marco Julio Linãres	Centro de Capacitación Cinematográfica (CCC), Mexico

Winners 2015

Miguel Pérez	Universidad de Buenos Aires (UBA), Argentina Universidad del Cine (UCINE), Argentina Escuela Nacional de Experimentación y Realización Cinematográfica (ENERC), Argentina
Roberto Perpignani	Centro Sperimentale di Cinematografia (CSC), Italy
Xie Fei	Beijing Film Academy (BFA), China

Winners 2016

Andrzej Mellin	Hochschule für Fernsehen und Film München (HFF), Germany Państwowa Wyższa Szkoła Filmowa, Telewizyjna i Teatralna (PWSFTViT), Poland
Jyoti Mistry	Wits School of Arts (WSOA), South Africa
Tadao Sato	Japan Institute of the Moving Image (JIMI), Japan

Winner 2016



Andrzej Mellin

HOCHSCHULE FÜR FERNSEHEN UND FILM MÜNCHEN (HFF), GERMANY

Andrzej Mellin, born 1950, graduated from the University of Warsaw and the Direction Department at the Polish Film School (PWSFTViT) in Lodz. He works as a film director and teaches basics of the feature film direction at PWSFTViT. He specialises in mis-en-scene, visual narrative, basic storytelling, dramaturgy. He was Head of Direction Department in 1993-1995 and in 2002-2009. In 2009 he created the Screenwriting Studies Department. Currently he is teaching first year directors and running the Screenwriting Studies. For many years he has been also running 2-3 weeks directing workshops in NFTS, UK (1985-1992), HFF Munchen, Germany (since 1992 / and DNF Lillehammer, Norway (since 1999).

Images Are Meanings

Where to put the camera? First we choose a space, we find some actors and we start building the drama. Next, we bring the camera and decide "what" we want to show on the screen and "how" we are going to achieve it – the camera angle, the frame, the point of view, the composition, the lens, the lighting, the camera movement. We want to *direct* our audience's feelings and emotions, which they will in turn transform into thoughts. Imagine an evil man caught by the police, waiting for an interrogation. Do we want the

audience to be curious or scared? Should they hate him, feel pity, or maybe compassion? Are we going to look straight into his face trying to find the truth? Will we show pain, or fear in his eyes? Perhaps we will choose to have the camera behind his back in order to make him look lonely? The images we create build *meanings*. They are the meeting point of Aesthetics and Ethics, first on the film set and later on in the darkness of the cinema.

Presented by Bert Beyens



Bert Beyens is a Belgian filmmaker, known for *Jan Cox: A Painter's Odyssey* and *A la Rencontre de Marcel Hanoun*. He teaches writing and directing at the Royal Institute for Theatre, Cinema & Sound (RITCS), Brussels, since 1994 (Head of RITCS, 2001-2013). Bert Beyens conducted master classes in Amsterdam (NFA), Helsinki (Aalto University), Bratislava (VSMU), Tbilisi (TAFU), Moscow (VGIK Summer School) and other CILECT schools. He is a member of the European Film Academy. He was Vice President for Finance and Fundraising of CILECT (2008-2010) and is Chair of CILECT European Regional Association (GEECT) since 2014.

Winner 2016



Jyoti Mistry

WITS SCHOOL OF ARTS (WSOA), SOUTH AFRICA

Jyoti Mistry is a filmmaker and Associate Professor at the Wits School of Arts, University of the Witwatersrand, Johannesburg, South Africa. She has taught at New York University, University of Vienna, Arcada University, Helsinki, and University of Addis Ababa. She has been an artist in residence in the USA, Brazil, and South Africa and a visiting scholar at the Film University Babelsberg (Germany). She has made critically acclaimed narrative, documentary and experimental films. Her feature film *Impunity* (2014) had been shown at the Toronto, Stockholm and Durban international film festivals. Her installation work draws from cinematic traditions but is often re-contextualized for galleries and museums that are outside of the linear cinematic experience. Works from her solo exhibition *Narrative, Memory, Site* (2013) at the Barengasse Museum in Zurich (Switzerland) were later shown in Cape Town, Paris, Incheon, Vienna and elsewhere. She has published widely on the topics of multiculturalism, identity politics, race and memory.

The Ethics of Aesthetics as a Politics for Artistic Research

Artistic research is increasingly moving to the forefront as a mode of interrogating various forms of visual culture: its production and, its capacity for the production of knowledge. Film aesthetics can be expressed as content - "textual analysis" - through national cinemas and world cinemas - the canon of cinema studies is a way to citing textual and content differences; differences that are often made analogous to cultural contexts and their histories. The thrust of this presentation poses questions on how to use the medium of film itself as the analytical tool rather than

as an instrument for documenting and representing narrative and cultural specificity. It will consider the significance of artistic research in film programs. It will draw on the ideas of artistic research (with reference to contemporary debates in Arts Schools) to consider its implications for film pedagogy. Finally, the political implications of what artistic research implies presents invaluable opportunities to reconsider how film might provide space for radical rethinking of history, subjectivities and the expression for future knowledge paradigms in cinema.

Presented by Garth Holmes



Garth Holmes has a Higher Education Diploma from The University of the Witwatersrand and the JHB College of Education. He has co-written a number of successfully produced theatre productions and has worked as a writer and production designer on a number of music videos, corporate and short films. He is the co-founder and Executive Chairman of AFDA, the South African School of Motion Picture Medium and Live Performance where he primarily lectures in Aesthetics and Marketing. Chair of CILECT African Regional Association (CARA) since 2010.

Winner 2016



Tadao Sato

JAPAN INSTITUTE OF THE MOVING IMAGE (JIMI), JAPAN

Tadao Sato, President of Japan Institute of the Moving Image (JIMI) is a film critic and historian. Born in 1930 in snowy country on the northwest coast of Japan, he was training to be a pilot in the Air Corps when the war ended. His passion for movies harks back to that moment when he strongly felt that he should learn more about the world outside. Tadao Sato has published more than a hundred books since then, many of them addressed to young people, encouraging independent thinking and promoting films as a tool for self-learning. He joined the film school (founded by the late director Shohei Imamura) in 1973, and has tremendously contributed to film education over many decades.

Rebuilding Empathy through University Curriculum

I will talk briefly about a long-standing class we teach at Japan Institute of the Moving Image, which we call “Human Research.” I believe it showcases our efforts to engrave on the minds of students how empathy works in storytelling and in their eventual filmmaking. Late film director Shohei Imamura was a charismatic educator, who sent his students to remote farming communities to stay with families and work with them, in order to observe and experience their way of life. With Japan’s rapid economic advancement, the changes in agricultural communities brought this program to a close in the mid-1980s. The core spirit of it has, however,

been carried on through “Human Research,” a ten-week compulsory subject for all first-year students at the start of their university life. The culmination of the program is a lively discussion of group research projects involving all teachers and students in the main hall. Through their projects, students are made to deal with moral issues face to face. In addition to teachers’ guidance, I believe it also owes its success to the very nature of filmmaking itself, which is a process of working together with other people. Unless you understand the pain of another person, you cannot appreciate the beauty of that person existing in this world.

Presented by Herman Van Eyken



Herman Van Eyken has a background in script writing, producing and directing. He directed more than 190 films in all sorts of genres. His research interests lay in the area of film policies and film training needs for professionals. He originally crafted his film teaching career in Brussels, at RITCS. In 2005, he founded Singapore’s first film degree and headed the Puttnam School of Film at LASALLE College of the Arts. For CILECT he was Project Chair and Executive Producer of the 10 DVD Box *Lessons in Film*, currently distributed to all members. He now heads the Griffith Film School, Brisbane, Australia. Chair of CILECT Asia-Pacific Regional Association (CAPA) since 2014.

DAY 3, 22 NOVEMBER 2016

PART 1: CONTENT SESSION ONE

Keynote Speakers

Introduced by Maria Dora Mourão



Maria Dora Mourão is Full Professor at the University of São Paulo (USP), Brazil. She has a Ph.D. from USP and a Post Doctorate from the Ecole des Hautes Etudes en Science Sociales (EHESS), Paris, France. She teaches Editing Theory and was editor of several Brazilian films, especially documentaries among which *São Paulo Sinfonia e Cacofonia* (dir. Jean Claude Bernardet) and *São Paulo Cinemacidade* (dir. Aloysio Raulino). Her publications include: *O Cinema do real* (The Cinema of the Real), with Amir Labaki, São Paulo, Cosac Naify, 2005 (first edition), 2014 (second edition) and published in Argentina by Colihue, 2011; the book chapter *Images from the South: Contemporary Documentary in Argentina and Brazil*, with Ana Amado in The Documentary Film Book edited by Brian Winston, BFI, Palgrave Macmillan, UK 2013. She is member of the Brazilian Film Archive Council and is currently President of CILECT the International Film and Television School Association.

Keynote Speaker 1



Joshua Oppenheimer

Born in 1974, USA, two-time Oscar® nominee **Joshua Oppenheimer**'s debut feature film, *The Act of Killing* (2014 Academy Award Nominee for Best Documentary), was named Film of the Year in the 2013 by the Guardian and the Sight and Sound Film Poll, and won 72 international awards, including a European Film Award, a BAFTA, an Asia Pacific Screen Award, a Berlinale Audience Award, and the Guardian Film Award for Best Film. His second film, *The Look of Silence* (2016 Academy Award Nominee for Best Documentary), premiered at the 71st Venice Film Festival, where it won five awards, including the Grand Jury Prize, the international critics award (FIPRESCI Prize) and the European film critics award (FEDEORA Prize). Since then, *The Look of Silence* has received 73 international awards, including an Independent Spirit Award for Best Documentary, an International Documentary Association Award for Best Documentary, a Gotham Award for Best Documentary, and three Cinema Eye Honors. In 2015, Joshua Oppenheimer received a MacArthur Fellowship (popularly known as 'the genius grant').

The Need to Make the Invisible Visible

Filmmaker Joshua Oppenheimer talks about the making of his beautiful and hair-raising Oscar-nominated documentaries. Filmmaking, for Oppenheimer, is a way of continuing this exploration of how we experience the world, an attempt at creating a "life practice" that examines how we perceive and feel ourselves in the universe: a new approach to non-fiction filmmaking in which everything is simultaneously real and fictional. He will talk in detail of the particular combination of a journey that brought him to filmmaking. He will extrapolate his methodology: 'looking for symptoms and look for what there is in the story that fascinates me and follow that fascination. Not how I put this fascinating thing into a story, but what might this symptom be trying to tell us. How can I massage reality so that it gives birth to those metaphors that are imminent within it... I am collaborating with people to create new

realities that otherwise would or could not exist. I do this because I feel that the result will be a kind of metaphor for the problem that I am trying to explore: the metaphor for that same problem that I spotted in the beginning of the investigation. A tremendous moral lie became a pole star for me and guided me on that journey ... my films have metaphors in them that embody the whole... I had to find a language that was visually precise... Cinema should always maybe be about making the invisible visible, not just about telling a story, or presenting an information in case of a documentary. And the aesthetic should always be about making visible that what normally is invisible. Of course, we have tremendous ethical obligations as filmmakers and that is also why non-fiction is this sacred thing.'

Keynote Speaker 2



Gillian Armstrong

Gillian Armstrong's documentary exploring the lives of young Australian teenage girls *Smokes and Lollies* (1976) led her to revisit them at ages 18, 26, 33 and 48, resulting in four more films in the style of the popular "Up Series". These are *Fourteen's Good, Eighteen's Better* (1980), *Bingo, Bridesmaids and Braces* (1988), *Not Fourteen Again* (1996), and her most recent film *Love, Lust & Lies* (2009). *My Brilliant Career* (1979), was the first Australian feature-length film to be directed by a woman for 46 years. It received six Australian Film Awards including Best Director and was nominated for an Academy Award (Best Costume Design). She was the first foreign woman to direct a big-budget MGM feature, *Mrs. Soffel* (1984) starring Mel Gibson and Diane Keaton. She later earned great recognition for *High Tide* (1987) and *The Last Days of Chez Nous* (1992). In 1994, Armstrong achieved her greatest Hollywood success with the adaptation of *Little Women*, starring Winona Ryder, Susan Sarandon, Gabriel Byrne, Christian Bale, Claire Danes and Kirsten Dunst. She followed this success three years later with the film *Oscar and Lucinda* (1997) starring Ralph Fiennes and Cate Blanchett. In the 2000s, Armstrong went on to direct the *Charlotte Gray* (2001), starring Cate Blanchett, and *Death Defying Acts* (2008) starring Catherine Zeta-Jones and Guy Pearce. Armstrong's lesser-known documentary *Unfolding Florence: The Many Lives of Florence Broadhurst* (2006) earned her critical recognition and a nomination for the Grand Jury Prize at the Sundance Film Festival.

Where Do All the Brilliant Girls Go?

Equally talented young women filmmakers are graduating from film schools around the world in the same numbers as men. They win short film awards.

Then disappear.

Only 15 percent of women are directing drama in Australia, even less in the US and the UK.

Year after year there are no women's films selected for competition in Cannes or nominated for an Oscar.

So where do those female filmmakers go and why?

And aren't they our responsibility?

DAY 3, 22 NOVEMBER 2016

SESSION TWO

Guests Panel

Moderator: Bruce Sheridan



Bruce Sheridan has been Chair of Cinema Art and Science at Columbia College Chicago since 2001, and serves as Chair of CILECT North America and Industry Relations Vice President of the University Film and Video Foundation. His producing credits include *Lawless*, a tele-feature for which he won the New Zealand Best Drama Award, and *Head Games*, a groundbreaking feature documentary on sports concussion. His latest project, *Citizen Eyes*, will empower the participation of young people in the U.S. presidential election through digital technology and social media. Professor Sheridan researches imagination and its role in the development of creativity in the arts and sciences, and in 2015 was a Creative Thinking Fellow at the University of Auckland, New Zealand, where he participates in the University Creativity Initiative as Senior Research Fellow.

Panelist 1:



Annie Goldson

Annie Goldson is a filmmaker and an academic, who has been producing and directing feature and broadcast documentaries for 20 years. She is a Professor at the University of Auckland and teaches across the theory production/divide. Her documentaries have won over 50 international and domestic awards at film festivals, have opened theatrically in the US, Australia and New Zealand and sold to broadcasters such as PBS, CBC, Channel 4, ARD, Canal Plus and HBO amongst others. Major films include *Punitive Damage*, *Georgie Girl*, *An Island Calling* and *Brother Number One*. She is currently completing a documentary feature and associated web project, *Kim Dotcom: Caught in the Web*. Annie publishes widely in books and journals primarily in the area of documentary studies. She holds a New Zealand Order of Merit for services to film. She received her PhD from the University of Auckland and formerly taught at Brown University in the US.

Ethic / Ethnic / Aesthetic

Ethics and documentary are and always have been intertwined. Given its power to impact on lives, the genre bears responsibility to its subjects in the real world and to its audiences who, somewhat resistant to the lessons of post-modernism, appear to still be drawn to epistemic 'truths'. In my own practice, I continuously grapple with issues around ethics and try to transmit the lessons I have learned to my production and theory students.

The ethnic diversity of today's student body, at least in Aotearoa New Zealand, makes exchanges around the ethics of representation particularly stimulating and complex

Panelist 2:



Rolf de Heer

Rolf de Heer, born in 1951, a Dutch Australian film director graduate of the Australian Film, Television and Radio School (AFTRS) in Sydney. De Heer primarily makes alternative or arthouse films and holds the honor of co-producing and directing the only motion picture, *Dingo*, in which the jazz legend Miles Davis appears as an actor. He is the subject of the book *Dutch Tilt, Aussie Auteur: The Films of Rolf de Heer* (2013) by Dr D. Bruno Starrs. He is known for *Bad Boy Bubby* (1993), *Alexandra's Project* (2003) and *Ten Canoes* (2006). His 2013 film *Charlie's Country* was selected to compete in the Un Certain Regard section at the 2014 Cannes Film Festival.

Picking a Style

Rolf de Heer will talk about the unpredictability of his work, how it has come to be the way it is. More in particular Rolf de Heer has found the freedom to be himself as a film maker. To illustrate that, he will disclose some of the production history, the problems involved setting up the production, how his personal views interact with wider culturally specific communities, such as Aboriginals and how to treat them with respect in his films. Over a wide range of genres, but never committing to a recognisable one, as, above all, it has to fit his purpose.

Finally, he will reveal how this leads to a certain aesthetic. And what is then the ethical dimension in relation to this aesthetic. The centre piece of his comments will be around: 'you don't impose your style on a project: what you do is work out how a project ought to be made...picking a style rather than choosing to have a style for oneself ...'.

Panelist 3:



Jose Bogalheiro

José Bogalheiro (1950) is vice president and director of the Film Department of Lisbon Theatre and Film School (ESTC) where he teaches “Aesthetics”, “Interpersonal Communication”, “Psychology and Cinema” and “Independent Production and Markets”. He studied journalism at the Université Libre de Bruxelles (ULB) and graduated in Psychology by Instituto Superior de Psicologia Aplicada (ISPA). He holds a PhD in Psychoanalysis at Instituto Universitário de Ciências Psicológicas Sociais e da Vida (ISPA-IU), with the thesis *Empathy and Otherness: the Film Figuration as Playing* (2014). As a recipient of an Italian government scholarship, he developed at Centro Sperimentale di Cinematografia in Rome (1979-81) a research into “point of view in cinema and Italian cinematic neorealism”. He was production director and founding partner of *Tropico Filmes* (1985-95), a company which produced, among others, *A Girl in the Summer of Vítor Gonçalves*, *The Blood* of Pedro Costa and *Cloud* of Ana Luísa Guimarães.

Filming the Nude

I propose as the beginning of my talk that we take that moment evoked by Umberto Eco in which he says: “it is the other, it is his look that defines us and forms us” to ask ourselves how we should face our nakedness which also, for the first time, is shown to us in a disturbing way in this primordial scene.

It is my intention, having chosen for this purpose short narrative pieces (Italo Calvino) and excerpts from films (Dovzhenko, Pasolini, Almodovar), to address the issue, in terms of content, how we can or should teach students to film the nude.

In doing so through examples, corresponding to elementary aesthetic gestures, I intend to speak of “opening the eyes”, “awareness of the dignity of images” and “empathetic playing”, I will also talk about the Ethics that are related to behavior that is worthy of imitation and therefore defines a model witness.

DAY 3, 22 NOVEMBER 2016

SESSION THREE

School Case Presentations

Moderator: Bert Beyens



Bert Beyens is a Belgian filmmaker, known for *Jan Cox: A Painter's Odyssey* and *A la Rencontre de Marcel Hanoun*. He teaches writing and directing at the Royal Institute for Theatre, Cinema & Sound (RITCS), Brussels, since 1994 (Head of RITCS, 2001-2013). Bert Beyens conducted master classes in Amsterdam (NFA), Helsinki (Aalto University), Bratislava (VSMU), Tbilisi (TAFU), Moscow (VGIK Summer School) and other CILECT schools. He is a member of the European Film Academy. He was Vice President for Finance and Fundraising of CILECT (2008-2010) and is Chair of CILECT European Regional Association (GEECT) since 2014.

Panelist 1:



Dan Geva

BEIT BERL COLLEGE, ISRAEL

Dan Geva teaches documentary ethics, philosophy, history, and practice at Beit-Berl College, Haifa University and the Sam Spiegel film school. His debut film *Jerusalem: Rhythms of a Distant City* won The Volgin award and numerous international prizes. He has made over 20 full-length documentary films, winning world acclaim in festivals and broadcasts alike. Among the most notable are *What I Saw in Hebron* (1999), *Routine* (2000), *The Key* (2001), *Fall* (2003), *Think Popcorn* (2014) and *Noise* (2012). His 2006 film *Description of a Memory*, homage to Chris Marker's classic *Description of a Struggle* (1960), has been celebrated as one of the *Ten Best Documentaries* of the 2000s and was screened at Centre Pompidou. Geva was a visiting scholar at Johns Hopkins University and the Maryland Institute of Art (2010). He is the laureate of the 2011 *Dan David Prize* for Promising Researcher in Cinema and Society. He is the founder and organizer of the annual conference on documentary ethics at Haifa University.

Eudemonia: A Tenable Filmmaking Ethics

This presentation is concerned with a pedagogical, intellectual, and existential experiment I and my students have undertaken in my *Documentary Ethics* course. To me ethics is not a set of rules to be followed, imposed, or implemented (i.e., morality), but an existential prism through which the primordial creative vision of the student comes to life insofar as it is a vibrant form of living oneself to the fullest. The method rejects Jean-Luc Godard's mischievous realization that every cut is a lie, which ignores Dziga Vertov's notion that every cut is a higher mathematics of truth. Instead, we appeal first and foremost to the subject-filmmaker as the epicenter of

the ethical experience. We investigate the three major classical ethical theories in the history of western thought: Aristotle's thought on the role of virtue, Kant's notion of duty, and Mill's idea of utility and social responsibility. Students are urged to ponder their experience in light of these meta-positions. The outcome is surprisingly joyful: students who began the course bewildered and, at times, despairing, now slowly begin to navigate more self-assuredly through the enormous task of living and experiencing an examined (i.e., ethical) life, cut to the measure of an artist-in-training.

Panelist 2:



Wikus du Toit
AFDA, SOUTH AFRICA

Wikus Du Toit, Senior Lecturer in *Film Music* at AFDA, Johannesburg, South Africa, is a multi-disciplinary performer, published author, academic and husband (in no particular order of importance). He holds a Master's Degree in Drama, a Post Grad Diploma in Adult Education and is currently enrolled for his 2nd Master's Degree in Adult Education wherein he specifically focuses on the fostering of critical thinking and the facilitating of creativity in film students. He has already presented papers at the CARA conference in Cape Town in 2012 and AFDA's conference in Johannesburg in 2013 on *Critical Thinking*, *Instructional Techniques for Web 2.0* and *Learning Domains*.

Head On: Transforming Students by Critically Confronting Controversial Content

The aim of this presentation is to highlight the importance of *Transformative Learning* in film schools and how lecturers can use controversial content (unethical aesthetics) to elicit positive transformation in students by helping them to confront the controversial critically. Generally, transformative learning occurs when a person, group, or larger social unit encounters a perspective that is at odds with the prevailing perspective. This may be anything from a personal traumatic event to a social movement or media that is deemed controversial or even unethical. We will try to expose the framed lie and the controversies when looking at some controversial

case studies; the use of Photoshop in Ralph Lauren and Dove campaigns and its impact on body image, the 'Mohammed' cartoons published by the Danish newspaper, *Jyllands-Posten* in 2005, images from films like *The Last Temptation of Christ* (1988), *Salò*, or the *120 Days of Sodom* (1975) and *Antichrist* (2009) and finally looking at the provocative Bulgarian pop-folk performer, Azis, who although commercially successful, has been banned, censored and his work described as 'savage' because of its display of homosexuality and homoeroticism.

Panelist 3:



Susanne Foidl

**FILMUNIVERSITÄT BABELSBERG KONRAD WOLF (FBKW),
GERMANY**

Susanne Foidl teaches editing since 2006 at the Film University Babelsberg KONRAD WOLF. Since 2013 she is also the equal opportunity commissioner of the school, supporting student and teacher projects who are engaged in gender/queer/diversity matters. Before, during and after her studies at the same university she worked as a free-lance editor. Her focus is the artistic montage. At the moment she is working on film as „world-view-machinery“ and film as „gender technology“, always focusing on montage.

Editing Gender – Researching Gender Politics Through Film Editing

Whether fiction or non-fiction, the editing process is a research of the existing material, discovering of appropriate content and its suitable form. The construction of meaning and narration through film editing includes the construction of gender. Gender matters in nearly every story we tell - by showing a take or by not showing it. Or when we show it and for how long. In our study course *Montage* at the Filmuniversität Babelsberg Konrad Wolf, we practice an intense discourse in the context of ethics and aesthetics in editing.

My special interest is the impact of filmediting on constructing or re-creating gender and in which possibilities we have to influence the gender issue - as they always call editing „the invisible art“. The editing-computer is a tool of endless possibilities - the question is, what kind of “reality” seems right and through which form of *Montage* it can be redeemed?

Panelist 4:



Andi Spark

GRIFFITH FILM SCHOOL (GFS), AUSTRALIA

Andi Spark leads the Animation program at the Griffith Film School, after a twenty year career in the industry (including Walt Disney Television Animation and Disneytoon, Viskatoons, Mediaworld, and the Australian Children's Television Foundation) as an animation artist, director and producer. She has been supervising producer for over 200 student films, which have won awards in major festivals including Cannes and Annecy. Recent projects include animated series for the 'Widening Participation Project' to engage low SES students into university study (2012), animated production sets for Opera Queensland's "*La Boheme*" season (2014) and a solo international exhibition focused on using humor to foster understanding of women's health issues and investigating contemporary approaches to sequential narrative delivered via mobile platform devices (USA, 2014).



Peter Moyes

GRIFFITH FILM SCHOOL (GFS), AUSTRALIA

Peter Moyes is Director of the Animation Program, Griffith Film School. He specializes in Animation and Film history and contextual studies. Peter's Doctorate of Visual Art in Animation addresses interactive picture books and pedagogy. Current research interests include digital media for ethics education in schools, and live music with animation correlations. In 2014, Peter produced the pilot *Wise Up, Man! –talkin' peace, love and straight thinkin'*, a comic book iPad application aimed at 10 -12 year old children addressing themes of self-worth, compassion, forgiveness and tolerance. Currently, Peter is supervising the production of animation assets for YFS Ltd's social awareness campaign #R4Respect developing values, knowledge and skills in young people towards respectful relationships.

Enabling Equity and Delivering Diversity in Animated Projects

How can we balance the impetus for frivolous content in cartoon style animation with the desire to exploit the medium's powerful communication potential, particularly to address serious issues such as social equality, bigotry, racism, and gender disparity? Incorporating visual tools of synecdoche, metaphor and allegory, caricature, exaggeration, and metamorphosis, our teaching methods foster opportunities for students to interrogate critical

social issues while developing practical animation-based skills for commercial production. Case studies of recent works, including *Pond Scum*, *Scraps*, and *Poles Apart* highlight these methodologies in action. Identifying exactly what is our process as facilitators that encourage deeper critical thinking in our students is trickier. This presentation examines some of our methods that appear to be effective.



CELEBRATING OUR INTERNATIONAL PARTNERSHIPS

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Contact Donna Hamilton

d.hamilton@griffith.edu.au

Executive Support Officer - Griffith Film School

DAY 3, 22 NOVEMBER 2016

SESSION FOUR

Group Discussions

Group 1 Moderator:
Herman Van Eyken

Group 2 Moderator:
Garth Holmes

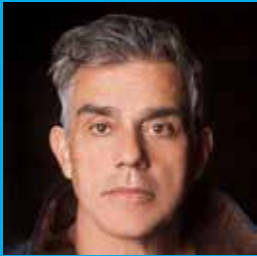
Group 3 Moderator:
Silvio Fischbein



Herman Van Eyken

GRIFFITH FILM SCHOOL (GFS), AUSTRALIA

Herman Van Eyken has a background in script writing, producing and directing. He directed more than 190 films in all sorts of genres. His research interests lay in the area of film policies and film training needs for professionals. He originally crafted his film teaching career in Brussels, at RITCS. In 2005, he founded Singapore's first film degree and headed the Puttnam School of Film at LASALLE College of the Arts. For CILECT he was Project Chair and Executive Producer of the 10 DVD Box *Lessons in Film*, currently distributed to all members. He now heads the Griffith Film School, Brisbane, Australia. Chair of CILECT Asia-Pacific Regional Association (CAPA) since 2014.



Garth Holmes

AFDA, SOUTH AFRICA

Garth Holmes has a Higher Education Diploma from The University of the Witwatersrand and the JHB College of Education. He has co-written a number of successfully produced theatre productions and has worked as a writer and production designer on a number of music videos, corporate and short films. He is the co-founder and Executive Chairman of AFDA, the South African School of Motion Picture Medium and Live Performance where he primarily lectures in Aesthetics and Marketing. Chair of CILECT African Regional Association (CARA) since 2010.



Silvio Fischbein

UNIVERSIDAD DE BUENOS AIRES (UBA), ARGENTINA

Silvio Fischbein is a visual artist and filmmaker who lives and works in Buenos Aires, Argentina. He holds degrees as Architect and Urban Planner (1974, 1980) from the University of Buenos Aires (UBA). He is Full Professor of Media Design at UBA and Professor of Directing at the Faculty of Arts, Center University of Buenos Aires State. As artist, he is exhibiting his work since 1965. As a filmmaker he made 30 short films, 5 feature films and 2 art videos. Chair of CILECT Ibero-American Regional Association (CIBA) since 2012.

CILECT PRIZE 2016

Presented by Stanislav Semerdjiev

Inaugurated by Maria Dora Mourão



Stanislav Semerdjiev is CILECT Executive Director since 2011. He founded the first undergraduate, graduate and doctoral Screenwriting Programs at NATFA, Sofia, Bulgaria (1991). He created the first Bulgarian daily TV serial *Hotel Bulgaria* (2004) and his documentary film *The Hamlet Adventure* (2008) has been acclaimed in Bulgaria, Belgium, Israel, Norway, Uzbekistan, UK, Australia and USA. He is the script-editor or screenwriter of more than 50 European film/TV projects and has written over 150 texts and a book on the audiovisual media. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-2016), Treasurer of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (2003-2011, 2015-2019).



Maria Dora Mourão is Full Professor at the University of São Paulo (USP), Brazil. She has a Ph.D. from USP and a Post Doctorate from the Ecole des Hautes Etudes en Science Sociales (EHESS), Paris, France. She teaches Editing Theory and was editor of several Brazilian films, especially documentaries among which *São Paulo Sinfonia e Cacofonia* (dir. Jean Claude Bernardet) and *São Paulo Cinemacidade* (dir. Aloysio Raulino). Her publications include: *O Cinema do real* (The Cinema of the Real), with Amir Labaki, São Paulo, Cosac Naify, 2005 (first edition), 2014 (second edition) and published in Argentina by Colihue, 2011; the book chapter *Images from the South: Contemporary Documentary in Argentina and Brazil*, with Ana Amado in The Documentary Film Book edited by Brian Winston, BFI, Palgrave Macmillan, UK 2013. She is member of the Brazilian Film Archive Council and is currently President of CILECT the International Film and Television School Association.

Winner 2016 Documentary: **The Archipelago**

National Film & TV School (NFTS), UK



THE ARCHIPELAGO

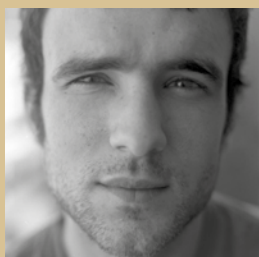
National Film and Television School (NFTS), UK, 2015, 30'

Director/Producer/Cinematographer: Benjamin Huguet

Editor: Neil Lenthall

Sound: Robert Malone

A modern community on the cusp of change; a people intrinsically linked to nature and tradition, though their whale hunting practice is about to be challenged by the outside world.



Benjamin Huguet was born in France where he studied at the EHESS Department of Visual Anthropology founded by Jean Rouch, Paris, focusing on documentaries. Since 2013 he works in London as a filmmaker and documentary DOP. During this time he has collaborated with a range of broadcasters including Channel 4, Al Jazeera US & France Télévision. As a filmmaker, he likes to investigate stories about natural resource management and cultural identity. His films have been showcased in major documentary film events around the world (Sheffield Doc/Fest, International Documentary Association Awards, Grierson Awards, a.o.) as well as being bought for international release.

Winner 2016 Animation:

EDMOND

National Film & TV School (NFTS), UK



EDMOND

National Film and Television School (NFTS), UK, 2015, 10'

Director/Screenwriter: Nina Gantz

Producer: Emilie Jouffroy

Cinematographer: Ian Forbes

Editor: Nina Rac

Sound: Rob Turner

Edmond's impulse to love and be close to others is strong... Maybe too strong. As he stands alone by a lake, contemplating his options, he goes on a journey backwards through his life, and revisits all his defining moments in search for the origin of his desires.



Nina Gantz is a London-based Animation Director. Whilst attending St Joost Art school in Breda, Gantz discovered her passion for animation and produced a hand drawn film, *Zaliger* (2010). In 2013 Gantz began a Masters in directing animation at the National Film and Television School where she completed her first stop-motion film *EDMOND* awarded extensively around the world. Since graduating, Gantz has been working freelance on a variety of projects. Having recently signed to London production company *BlinkInk*, with creative partner Simon Cartwright, she is currently developing a number of scripts for television shows, shorts and feature length films whilst exploring new ways of combining live action and animation techniques.

Winner 2016 Fiction: Everything Will Be Okay

Universität für Musik und Darstellende
Kunst (UMDK), Austria



EVERYTHING WILL BE OKAY

Universität für Musik und Darstellende Kunst (UMDK), Austria, 2015, 29'

Director/Screenwriter: Patrick Vollrath

Producer: Patrick Vollrath

Cinematographer: Sebastian Thale

Editor: Patrick Vollrath

Sound: Konrad Glas, Sergey Martynyuk, Nora Czamler

Cast: Julia Pointner, Simon Schwarz

A divorced father picks up his eight-year-old daughter Lea. It seems pretty much like every second weekend, but after a while Lea can't help feeling that something isn't right. So begins a fateful journey.



Patrick Vollrath grew up in a small town in Germany. 2008, he began his Bachelor Film Studies in Directing at the Film Academy in Vienna and graduated with honours. Patrick studied in the class of Academy Award and two times Palme D'Or Winner Michael Haneke. He went on to win several national and international prizes for his work. In 2016 Patrick Vollrath was nominated for an Oscar for his film "Everything will be okay" in the Live Action Short Category.

CILECT PRIZE Retrospective Homage 2005-2016

Presented by **Stanislav Semerdjiev**



Stanislav Semerdjiev is CILECT Executive Director since 2011. He founded the first undergraduate, graduate and doctoral Screenwriting Programs at NATFA, Sofia, Bulgaria (1991). He created the first Bulgarian daily TV serial *Hotel Bulgaria* (2004) and his documentary film *The Hamlet Adventure* (2008) has been acclaimed in Bulgaria, Belgium, Israel, Norway, Uzbekistan, UK, Australia and USA. He is the script-editor or screenwriter of more than 50 European film/TV projects and has written over 150 texts and a book on the audiovisual media. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-2016), Treasurer of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (2003-2011, 2015-2019).

THE CILECT PRIZE was founded in 2005 at the proposal of CILECT Vice President Prof. Dr. Stanislav Semerdjiev. The competition strives to facilitate the CILECT Full Member schools with a representative annual showcase of the best student short films which then become quality teaching examples in the schools' curricula. It is also the first ever international award bestowed to student films not by jury members but by the whole community of CILECT as schools often include in the voting panels students, professors and staff accounting to thousands. The formal ceremony of presenting the awards in each category (fiction, documentary and animation) is held at the annual conferences of CILECT where all the winners are screened.

Winner 2007 Fiction Dark Night



DARK NIGHT
Fiction
Tel Aviv University (TAU), Israel, 2007, 30'

Director/ Screenwriter	Leon (Leonid) Prudovsky
Producer	Rafael Katz
Director of Photography Freedman	Sergey (Israel)
Cast	Pini Tavger, Eran Amichai, Johni Arbid, Elena Yaralova, Hanan Savyon

Two Israeli soldiers escape from Palestinian fighters. They take an Arabic couple hostage and hide in their house. The fighters are still searching for them and the hostage situation seems like a dead-end until suddenly the capturers and the captives find something in common. Will it bring to a solution?

Winner 2010 Documentary Famous 4A



FAMOUS 4A
Documentary
Stanford University, USA, 2010, 20'

Director/Producer/ Screenwriter/ Cinematographer/ Editor	Mike Attie
Sound	Sarah Charlesworth

For patients living in "Famous 4A", the hospice unit at a Palo Alto Veteran's hospital, life goes on. Famous 4A challenges stereotypes of aging and dying. It's about how we hold on to routines and still seek out humor, truth and purpose in the last moments of life.

Winner 2011 Fiction Bekas



BEKAS
Fiction
Stockholms Dramatiska Högskola (SADA),
Sweden, 2011, 29'

Director	Karzan Kader
Screenwriter	Piotr Marciniak, Karzan Kader
Producer	Glenn Lund
Cinematographer	Johan Holmqvist
Editor	Sebastian Ringler
Sound	Johan Johnson, Samuel Aberg, Josef Tuulse
Cast	Zamand Taha, Sarwar Fazil, Shirwan Mohamad, Abdulrahman Mohamad

Two homeless Kurdish kids see Superman in the town's first movie theatre and decide they are going to live with him, in the US. It's a story about making your dreams come true on a long, dangerous road in the lands of ruthless human smugglers.

Winner 2011 Animation Graffitiger



GRAFFITIGER
Animation
Filmová a Televizní Fakulta (FAMU),
Czech Republic, 2011, 10'

Director/ Screenwriter	Libor Pixa
Producer	Pavla Kubečková
Cinematographer	Jan Šuster
Editor	Otakar Šenovský
Sound	Marek Musil

This witty and slightly melancholic short animated movie tells a story of a lonesome, painted graffiti-tiger that lives on walls and facades of Prague's houses. The city full of filthy streets and corners covered with graffiti is a savage jungle where the tiger seeks his way back to the love he lost. Both thrilling and funny the story is processed with attractive combined technology-2D hand-lettered animation and camera shots with real actors.

Winner 2012 Documentary The Time We Have



THE TIME WE HAVE Documentary Den Danske Filmskole (DDF), Denmark, 2011, 25'

Director: Mira Jargil
Photographer: Adam Wallensten
Editor: Rasmus Gitz-Johansen
Sound: Thomas Huus
Producer: Elisabeth Victoria Poulsen
Composer: Jonas Colstrup

Ruth and Arne have known each other since they were young and fell in love. They married and have since experienced 67 close and eventful years together. Now Ruth is dying, and Arne must say goodbye to the love of his life. Bravely he helps her through her final hours.

Winner 2012 Animation Abuelas



ABUELAS Animation National Film and Television School (NFTS), UK, 2011, 10'

Director: Afarin Eghbal
Producer: Kasia Malipan
Written by: Afarin Eghbal and Francesca Gardiner
Cinematographer: Claire Buxton
Production Designer: Ines Afonso
Editor: Katherine Lee
Sound Designer: Nikola Zivojinovic
Composer: Lennert Busch
Animation: Afarin Eghbal, Matthew Barton, Claire Ranso, Patxi Gil Crenier
Visual FX, Online Editor & Colour Grader: Belgin Kaplan
Special FX: Nicholas Thompson
Motion-Control Consultant: Ernesto Herrmann
Production Manager: Harry Dodd-Noble

In a small apartment in Buenos Aires, an old woman eagerly awaits the birth of her grandchild and all the joys of becoming a grandmother. However, horrific circumstances mean she is forced to wait over 30 years. *Abuelas* explores the traumatic ramifications of General Videla's military dictatorship in Argentina from 1976-83, whereby an estimated 30,000 men, women and children, 'disappeared'. Using real-life testimonials from members of the 'Grandmothers of May Square', this animated-documentary raises issues of memory and loss. The film is a testament to the extraordinary tenacity of these women, who continue fighting for the truth about their missing relatives.

Winner 2013 Fiction The Mass of Men



THE MASS OF MEN
Fiction
National Film and Television School (NFTS), UK,
2012, 17'

Director	Gabriel Gauchet
Producer	Emily Morgan
Screenwriter	Gabriel Gauchet & Rungano Nyoni
Cinematographer	Nick Cooke
Editor	Alice Petit
Sound Designer	Ania Przygoda
Production Designer	Will Houghton-Connell
Composer	Matt Kelly
Cast	Peter Faulkner, Jane McDowell

Richard, an unemployed 55-year-old, arrives 3 minutes late for his appointment at a job center. An advisor, stifled by the limits of the system she works in, has no choice but to penalize him for his tardiness. To avoid plunging further into destitution, Richard takes desperate measures.

Inspired by the events surrounding the London Riots in 2011 and the subsequent infamous speech made by Prime Minister David Cameron, *The Mass of Men* gives a harsh insight into the dangers of repression, disillusionment and apathy.

Winner 2013 Documentary After



AFTER
Documentary
National Film and Television School (NFTS), UK,
2012, 7'

Director/Producer	Lukasz Konopa
Cinematographer	Pawel Chorzepa
Editor	Carmela Iandoli
Sound Mixer	Filipe Paszkiewicz
Online editor and colour grader	Louis Largo

After is a film about contemporary life in Auschwitz. In an observation from dusk till dawn, it portrays the theatre of everyday life around the grim confines and captures the energies and activities of a world fascinated by this former concentration camp.

Winner 2015 Fiction

Leidi



LEIDI

Fiction

London Film School (LFS), UK, 2014, 16'

Director/Screenwriter: Simón Mesa Soto
Producer: Diana Patino Martinez
Cinematographer: Juan Sarmiento G.
Editor: Ricardo Saraiva
Sound: Andres Montaña
Duret, Ania Przygoda
Cast: Alejandra Montoya Villa,
Héctor Alfredo Orrego

Leidi lives with her mom and her baby. Her boyfriend, Alexis, hasn't shown up in days. That sunny morning, after she bathed her baby, Leidi was sent to buy plantains. Outside, a guy tells her he has seen Alexis with another girl. Leidi won't return home until she finds the father of her child.



DAY 4, 23 NOVEMBER 2016

PART 2: CONTEXT

SESSION FIVE

Keynote Speakers

Introduced by Herman Van Eyken



Herman Van Eyken has a background in script writing, producing and directing. He directed more than 190 films in all sorts of genres. His research interests lay in the area of film policies and film training needs for professionals. He originally crafted his film teaching career in Brussels, at RITCS. In 2005, he founded Singapore's first film degree and headed the Putnam School of Film at LASALLE College of the Arts. For CILECT he was Project Chair and Executive Producer of the 10 DVD Box *Lessons in Film*, currently distributed to all members. He now heads the Griffith Film School, Brisbane, Australia. Chair of CILECT Asia-Pacific Regional Association (CAPA) since 2014.

Keynote Speaker 1



Peggy Chiao Hsiung-Ping

A tireless advocate of 'new cinemas' in Taiwan, Hong Kong and mainland China, **PEGGY CHIAO HSIUNG-PING** first reached prominence in international circles for her critical work on ground-breaking Taiwanese directors such as Hou Hsiao-Hsien, before turning to film production. Chiao studied film at UT Austin (1977–81), then at UCLA (1983–5). A film critic for some of the major Taiwanese newspaper, she has also been teaching at the Taipei National University of Arts since 1985. She wrote a number of books, including: *New Taiwan Cinema* (1987) *Hong Kong New Wave* (1987) and *Aspects of New Asian Films* (1991). Internationally she was known to help Chinese-language film directors to be recognized. She also served on many international film festival juries.

In 1990, she established the China Times Express Awards for young cinema. She was the CEO of National Taiwan Film Year consigned by the government in 1993. She founded the Taiwan Film Centre in 1994, to help develop an international network for local filmmakers, and, in 1997, opened Arc Light, a production company with pan-Chinese ambitions. Among the films thus produced are: in Hong Kong, Ann Hui's *As Time Goes By* and Stanley Kwan's *Still Love You After All These...*; in Taiwan, Ts'ai Ming-liang's *The Hole* (1998), Lin Chen-sheng's *Betelnut Beauty* (2001), Christine Yao's *Empire of Silver* (2009) and Cheng Fen Fen's *Hear Me* (2009); and in China, Wang Xiaoshuai's *Beijing Bicycle* (2001) and *Drifters* (2002), Liu Fen Dou's *Green Hat* (2004), Li Yu's *Lost in Beijing* (2007) and *Buddha Mountain* (2011) and Sherwood Hu's *Lord of Shanghai* (2016). She was the chair of the prestigious Golden Horse Film Festival.

A Glimpse of China - New Scenes: Wonderland for Filmmakers

As a provocation we could call Peggy Chiao's keynote "Peggy in Wonderland". Indeed Chiao will share with us the real consequences of the rapidly changing landscape in the Pan-China film industry. According to Chiao there is a changing of the guard in terms of the new generation and their new filmmaker heroes, new players for a new generation of audiences. Moreover, the interaction with the international film world

is planning to make this into an Asia Hollywood, which draws talent from nearby Asian countries. Most importantly she will elaborate on how this has impacted on content development in terms of geopolitical dynamics for a new aesthetic for this new generation of celebrated filmmakers in China. In this whirlwind atmosphere, Chiao has kept faith with her credo: to make and help make films she can be proud of.

Keynote Speaker 2



Bruce Beresford

Bruce Beresford (born 16 August 1940) is an Australian film director who has made more than 30 feature films over a 50-year career. He made several short films in his teens. He graduated from the University of Sydney, and then moved to England in search of film work. He worked for the British Film Institute as a producer of short films by first-time directors.

Beresford returned to Australia in 1970 to make his first feature film, *The Adventures of Barry McKenzie*, and spent the next 10 years working in Australia's developing film industry.

He established his reputation as one of Australia's best directors with a series of notable films in the 1970s, including *Don's Party*, *The Getting of Wisdom*, *The Club* and *Breaker Morant*. Following the critical success of *Breaker Morant* (widely regarded as a classic of Australian cinema) Beresford moved then to Hollywood. His first film made in the US, *Tender Mercies*, earned him his only Academy Award nomination for Best Director in 1984. He also directed *Driving Miss Daisy*, which won the Academy Award for Best Picture in 1989, and *Black Robe*, considered one of the best of his later films. In 1995, his film *Silent Fall* was nominated for the Golden Bear at the 45th Berlin International Film Festival. His 2009 film, *Mao's Last Dancer* broke records at the Australian box office and won numerous film-festival honors.

In addition to films, Bruce Beresford has also directed several operas and theatre productions.

From Instinct rather than Intellect

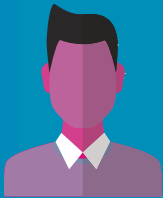
This is true of most directors. Like painters or writers they make films because they are drawn to the medium - they have a passion to communicate ideas & have an instinct about how to express the ideas through film.

It is essential that the director has total control. He/she should, of course, listen to advice and suggestions but the final decision should be that of the director, not a producer or a committee. Therefore,

an effective producer-director team must have similar taste in films and **a similar kind of aesthetic**. This is crucial. If they don't have similar tastes the resulting film will probably be a mess.

It's so difficult to find finance. Often when it does come through it's just a whim of the investor(s). Yet without spending time doing research and preparation the director can be fairly sure the finance won't eventuate.

We support emerging talent and storytellers on screen.



➤ Future Producer



➤ Future Director



➤ Future Cinematographer



➤ Future Writer



➤ Future Production
Designer



➤ Future Animatronics

DAY 4, 23 NOVEMBER 2016

SESSION SIX

Special Guests Panel

Moderator: Garth Holmes



Garth Holmes has a Higher Education Diploma from The University of the Witwatersrand and the JHB College of Education. He has co-written a number of successfully produced theatre productions and has worked as a writer and production designer on a number of music videos, corporate and short films. He is the co-founder and Executive Chairman of AFDA, the South African School of Motion Picture Medium and Live Performance where he primarily lectures in Aesthetics and Marketing. Chair of CILECT African Regional Association (CARA) since 2010.

Panelist 1:



Michael Renov

Michael Renov is The Haskell Wexler Endowed Chair in Documentary and Vice Dean for Academic Affairs at the USC School of Cinematic Arts. He is the author or editor of several books on documentary including *Theorizing Documentary*, *The Subject of Documentary*, *Collecting Visible Evidence* and *Cinema's Alchemist: The Films of Peter Forgacs*. Renov co-founded Visible Evidence, a documentary studies conference that has been held on five continents, and is an editor of the Visible Evidence book series with 28 volumes published since 1997. Renov has served as a jury member at documentary festivals including Sundance, Silverdocs, the Buenos Aires International Independent Film Festival, It's All True, the International Environmental Festival of Film and Video and DocLisboa. He has taught graduate seminars at the University of Stockholm, Tel Aviv University and Central European University in Budapest, Hungary and has led documentary workshops in Jordan for the Royal Film Commission and in Cyprus.

Ethics and the Documentary Difference

Ethical concerns have occupied the attention of documentary filmmakers and scholars for decades. Of chief interest has been the matter of the duties and obligations owed by the filmmaker both to the film's subjects and its audience. Why, this paper asks, does the discussion of ethics emerge more forcefully in the realm of documentary than in the world of the commercial cinema in which the scale of production and the breadth of impact are arguably greater?

I want to argue that the special character of the documentary film – its engagement with human subjects (rather than professional actors) whose experiences and life stories become the expository source material for the work – demands such a focus on ethics. Lives become representations; words and gestures become memorialized, reproducible.

The potential impact of a documentary film on its subjects is incalculable. What are the obligations owed the documentary subject? How do these ethical obligations relate to the legal safeguards provided by written or filmed releases? Do these obligations impinge on the exercise of the rights of free speech or the public's right to know? Can the domain of ethical philosophy fairly be imposed on the exigencies of cultural practice?

Through these questions, I will begin to offer a framework for thinking about the specificity of documentary ethics.

Panelist 2:



Brent Quinn

Brent Quinn is Head of Film School at AFDA Johannesburg, South Africa. He has over 30 years' experience working across the mediums of film, television and animation. His creative work has won international recognition, including two prestigious Peabody awards (*The Three Amigos* – starring 3 stand-up condoms and *Intersexions*, a dramatization of the sexual network). He has worked across genres from political satire to documentary to early childhood series. Brent's roots are in comedy and advocacy. Combining the two informs his approach to bringing socially relevant issues to screen. He works closely with Chocolate Moose Media, creating international PSA campaigns for the likes of UNICEF and the UN on themes including Domestic Violence, Ebola and Xenophobia. The complexity of South Africa's transition has afforded Brent key experience in understanding the politics of story. Brent believes in 'fixing the world - one story at time' with, of course, hilarious consequences.

Intersexions: A South African Thriller Staring the Virus

Brent Quinn, Series Head writer, and now Head of Film School for AFDA, Johannesburg will provide a case study of *Intersexions*, a South African HIV Awareness drama series. HIV remains an ongoing struggle in South Africa where a massive 7 million people, or nearly 20% of the adult population are positive.

The brief holds a mirror to sexual networks, depicting how our search for love connects us, via sexual chains, to complete strangers. It is a significant departure from the trap of much Educational Entertainment (EE) programming. The show is sexy and scary; avoiding the prescriptive/didactic approach African audiences are historically force-fed.

In discussing why the show was a local hit Brent will present audiences with a challenging story journey. Here the same brief will be tackled through three lenses: the problematic colonial lens, then a euphoric, 1994, Rainbow-tinted lens and finally, the way the show was put together, two decades post-liberation.

The Cilect audience will experience how *Intersexions* employs a non-linear flashback approach, dramatising the Six-Degrees of separation principle meets the sexual network. The series links the sexual chains of non-returning characters, over 26 episodes, all searching for love while being stalked by an invisible antagonist. What makes this Peabody winner particularly racy is the fact that the virus drives the voice over.

Brent Quinn has worked across Africa. His work has won numerous awards. His particular area of interest is using humour as an advocacy weapon, with of course hilarious consequences...

Panelist 3:



Pauline Clague

Pauline Clague is a Yaegl woman and long-standing member of Woolitji and Nungera Co-ops in the North Coast of New South Wales with 22 years experience in the film industry producing documentaries, dramas, educational and corporate films, and film festivals for a wide variety of organisations including ABC, SBS, NITV, and the Australian Government.

She co-ran her company Core Films for twenty years, helping to develop and mentor other filmmakers and their voices, before becoming the Indigenous training officer at the Australian Film, Television and Radio School - AFTRS from 2009 to 2013. During her time there she developed more than 35 courses around Australia and training 650 Indigenous people in film, television and radio, as well as becoming a board member for Arts Law Centre of Australia.

Since being at NITV Clague has created a major landmark initiative, *Our Stories, Our Way, Everyday* which works with 60 Indigenous companies around Australia to produce 120 documentaries from Remote, Regional and Emerging Filmmakers each year.

Pauline Clague was awarded the 2015 Stanley Hawes Award, presented annually to a person or organisation that has made an outstanding contribution to the documentary sector in Australia over a recognized period of time.

Currently, she is the artistic director and founder of the Indigenous Winda Film Festival in Sydney, a festival that showcases Indigenous films from Australia and around the world.

The Five Beats of Indigenous Storytelling

During my time as Indigenous Training Officer at AFTRS, I have spent time talking with writers, both in Australia and overseas, trying to understand how story beats work and asking how do we, as Indigenous filmmakers, train audiences to see our stories through a different eye with regards to the beats of the story.

Storytelling in many communities in Australia is more than just one layer. There is the oral story, the dance, the song and the paintings that all feed

the layers of a story and strengthen the recall of details and patterns. When we as Indigenous filmmakers put these stories onto paper and then on screen we layer them up with different patterns; what I like to call *The Five Beats of Indigenous Storytelling*.

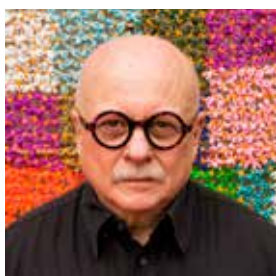
Moreover, Pauline Clague will also talk about protocols in shooting and teaching in Indigenous communities.

DAY 4, 23 NOVEMBER 2016

SESSION SEVEN

School Case Presentations

Moderator: Silvio Fischbein



Silvio Fischbein is a visual artist and filmmaker who lives and works in Buenos Aires, Argentina. He holds degrees as Architect and Urban Planner (1974, 1980) from the University of Buenos Aires (UBA). He is Full Professor of Media Design at UBA and Professor of Directing at the Faculty of Arts, Center University of Buenos Aires State. As artist, he is exhibiting his work since 1965. As a filmmaker he made 30 short films, 5 feature films and 2 art videos. Chair of CILECT Ibero-American Regional Association (CIBA) since 2012.

Panelist 1:



John Burgan

NEWPORT FILM SCHOOL (NFS/USW), UK

John Burgan is Visiting Fellow at the Faculty for Creative Industries at the University of South Wales, UK, and has extensive experience teaching at film schools across Europe over the past two decades. In November 2014 he was the Co-Initiator of the GECT “Teaching Documentary” Symposium in Cardiff (with Heidi Gronauer of ZeLIG). His own work as a documentary filmmaker has been screened widely at film festivals, most notably “Memory of Berlin” (1998) which featured in the Chris Marker retrospective in Paris in December 2013. Since 2015 he is based in Berlin (where he worked also in the period 1992-2006).

First Person Cinema – The Camera Eye / “I”

Russian filmmaker Victor Kossakovsky noted in his *Ten Rules for Filmmakers*: “Documentary is the only art where every aesthetic element almost always has ethical aspects, and every ethical aspect can be used aesthetically.” This presentation will explore how we can use **context** (more specifically the triangle of student filmmaker – student peers – teacher-filmmaker) to create a laboratory where ways of approaching (visual) storytelling from the first person perspective are examined, with

particular focus on how ethics influence aesthetics, and vice versa. Although documentary practice provides the initial launchpad for “The Camera Eye / “I”, the experience of employing the first person leads to a gradual appreciation that the documentary-fiction border, as well as the supposed divide between commercial and experimental cinema is much more porous than many young filmmakers might have imagined before film school.

Panelist 2:



Barbara Evans
YORK UNIVERSITY, CANADA

Barbara Evans is an Associate Professor in the Department of Cinema and Media Arts at York University in Toronto. She is an award-winning filmmaker whose interests include documentary film both current and historical, women's cinema history and activist filmmaking. She has written and presented papers internationally on a wide variety of aspects of women and film. She is currently completing a documentary on Canadian women artists and a book on early women documentary filmmakers.



Karla Berry
UNIVERSITY FILM & VIDEO ASSOCIATION, USA

Karla Berry, Director of the Center for Teaching Excellence at Southern Illinois University Carbondale, is an experienced professor, administrator, and media artist committed to realizing best practices for digital learning environments in the flat world of the 21st century. Berry's documentary, educational, and interactive media projects have been created for small personal screens such as smart phones, for conventional screens such as broadcast or cinema, and for large public screens in the US and abroad.

Giving Voice to Diversity

Between 1970 and 2012 in the USA, more than 60% of college graduates completing degrees in communications and the arts were female. Yet only 19% of all jobs in Hollywood were filled by women. In Canada in the 2013-14 fiscal year, women represented only 17 % of directors, 22 % of writers and 12 % of cinematographers of feature films funded by Telefilm Canada. In Britain only 20 % of films are made by women.

What are we as educators doing to challenge this disparity? Is it possible to change the system through our

teaching and learning practices? Is it possible that greater inclusion might lead to new ethical understandings and aesthetic approaches? This presentation will include findings from recent studies and surveys investigating gender inequities in industry and education, and offer best practices to improve diversity and inclusivity in our programs. It will advocate strategies to encourage more diversity above and below the line, and that nurture new stories told from diverse perspectives, stories that all too often have not been given voice.

Panelist 3:



Bart Römer

NETHERLANDS FILMACADEMY, AMSTERDAM

Bart Römer is currently director of the Netherlands Filmacademy in Amsterdam. He is also a writer. He has written novels, stage- and radio plays, and is a trained Mentor Creative Techniques. Römer started out his career as an actor for over fifteen years, before becoming immersed in television, leading creative teams and developing tv-concepts. He's one of the four original creators of the Big Brother reality format. The job he left to become director of the Film Academy was that of channel manager at the public broadcast organization NPO, where he was in charge of the channel focusing on opinion and arts, including drama and documentary.

The School, the Talent, the Liberty

Ethics and Aesthetics. Two principal elements in every form of art and maybe even more so in film, as cinematic storytelling is always a highly tensed combination of story and image. But how to deal with this as a school? As tutors? What is or can be allowed and what not? What is accepted social decency and what is not? In the Netherlands the possibilities to give way to personal aspirations and ambitions of talent are almost unlimited, but that's maybe not the case elsewhere in the world. And even in a liberal society like the Netherlands, the question arises as to whether, as a school,

we should honor every wish of our students? And should we allow our decisions to be influenced – positively or negatively – by the degree of talent we see in the particular student and thus create a kind of inequality in the way we treat our students?

Based on the development and the works of one of our students, I will talk about how the Netherlands Film Academy dealt with, and still deals with these dilemmas. Or are they just topics?

DAY 4, 23 NOVEMBER 2016

SESSION EIGHT

Group Discussions

Group 4 Moderator:
Maria Dora Mourão

Group 5 Moderator:
Bruce Sheridan

Group 6 Moderator:
Bert Beyens



Maria Dora Mourão

CILECT PRESIDENT

Maria Dora Mourão is Full Professor at the University of São Paulo (USP), Brazil. She has a Ph.D. from USP and a Post Doctorate from the Ecole des Hautes Etudes en Science Sociales (EHESS), Paris, France. She teaches Editing Theory and was editor of several Brazilian films, especially documentaries among which *São Paulo Sinfonia e Cacofonia* (dir. Jean Claude Bernardet) and *São Paulo Cinemacidade* (dir. Aloysio Raulino). Her publications include: *O Cinema do real* (The Cinema of the Real), with Amir Labaki, São Paulo, Cosac Naify, 2005 (first edition), 2014 (second edition) and published in Argentina by Colihue, 2011; the book chapter *Images from the South: Contemporary Documentary in Argentina and Brazil*, with Ana Amado in The Documentary Film Book edited by Brian Winston, BFI, Palgrave Macmillan, UK 2013. She is member of the Brazilian Film Archive Council and is currently President of CILECT the International Film and Television School Association.



Bruce Sheridan

COLUMBIA COLLEGE CHICAGO (CCC), USA

Bruce Sheridan has been Chair of Cinema Art and Science at Columbia College Chicago since 2001, and serves as Chair of CILECT North America and Industry Relations Vice President of the University Film and Video Foundation. His producing credits include *Lawless*, a tele-feature for which he won the New Zealand Best Drama Award, and *Head Games*, a groundbreaking feature documentary on sports concussion. His latest project, *Citizen Eyes*, will empower the participation of young people in the U.S. presidential election through digital technology and social media. Professor Sheridan researches imagination and its role in the development of creativity in the arts and sciences, and in 2015 was a Creative Thinking Fellow at the University of Auckland, New Zealand, where he participates in the University Creativity Initiative as Senior Research Fellow.



Bert Beyens

ROYAL INSTITUTE OF THEATRE, CINEMA AND SOUND (RITCS), BELGIUM

Bert Beyens is a Belgian filmmaker, known for *Jan Cox: A Painter's Odyssey* and *A la Rencontre de Marcel Hanoun*. He teaches writing and directing at the Royal Institute for Theatre, Cinema & Sound (RITCS), Brussels, since 1994 (Head of RITCS, 2001-2013). Bert Beyens conducted master classes in Amsterdam (NFA), Helsinki (Aalto University), Bratislava (VSMU), Tbilisi (TAFU), Moscow (VGIK Summer School) and other CILECT schools. He is a member of the European Film Academy. He was Vice President for Finance and Fundraising of CILECT (2008-2010) and is Chair of CILECT European Regional Association (GEECT) since 2014.

Brisbane Asia Pacific Film Festival

Invitation to Opening Night



“Parched’ is vibrantly alive, full of color and light and movement and music. There is sex in this movie, and there is dancing, and there are vibrant fabrics and foods and fire. It’s a dry place, but one ringed with beauty”
– RogerEbert.com

The script is written, the set is Brisbane, the cameras are about to roll on more than 80 films from Russia to Australia, Turkey to Japan!!!!

It is with great pleasure that we invite you to attend the 2016 Brisbane Asia Pacific Film Festival (BAPFF) Opening Night, the Queensland Premiere of multi-award winning: *Parched*

Our special guest, Writer/Director/Producer and Asia Pacific Screen Awards Academy member Leena Yadav will be in attendance.

Countries of Production: India, United Kingdom, United States of America

Language: Hindi with English subtitles

116 MINS | Unclassified 15+

Parched is set in the heart of the rural landscape of Rajasthan, India. It traces the bittersweet tale of four ordinary women - Rani, Lajjo, Bijli and Janaki. We see them unapologetically talk about men, sex and life as they struggle with their individual boundaries to face their demons and stage their own personal wars.

From its world premiere in Toronto 2015, where it received its first standing ovation, *Parched* has gone on to extended domestic releases following popular demand in both France and Spain, has won 18 international awards, toured 24 film festivals and now she comes home where it was just a glint in writer/director/producer Leena Yadav’s eye. With Academy Award-winning Titanic cinematographer Russell Carpenter, whose sumptuous lensing is imbued with incredible ochres, and Academy Award-nominated editor Kevin Tent (*Nebraska*) assembling an energetic and dynamically paced scenario by Yadav that has been invited in to the Academy Awards library, *Parched* draws attention to sexual politics that resonates globally.

WHEN

5.30pm for 6.00pm
Wednesday 23 November 2016

Includes drinks on arrival and entry to the after party

WHERE

Palace Barracks Cinemas
61 Petrie Terrace, Brisbane





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DAY 5, 24 NOVEMBER 2016

GRIFFITH FILM SCHOOL SEMINAR

Introduced by Herman Van Eyken

Welcome Address by Ian O'Connor



Herman Van Eyken has a background in script writing, producing and directing. He directed more than 190 films in all sorts of genres. His research interests lay in the area of film policies and film training needs for professionals. He originally crafted his film teaching career in Brussels, at RITCS. In 2005, he founded Singapore's first film degree and headed the Puttnam School of Film at LASALLE College of the Arts. For CILECT he was Project Chair and Executive Producer of the 10 DVD Box *Lessons in Film*, currently distributed to all members. He now heads the Griffith Film School, Brisbane, Australia. Chair of CILECT Asia-Pacific Regional Association (CAPA) since 2014.



Professor Ian O'Connor, PhD, BSocWk, became the Vice Chancellor and President of Griffith University in January 2005. He has led the major growth of the University's five campuses over that period. Professor O'Connor is a board member of the Australia and New Zealand School of Government, Open Universities Australia, Trade and Investment Queensland, and the Foundation for Australian Studies in China. He is a member of the Legacy Advisory Committee for the Gold Coast 2018 Commonwealth Games.



Lord David Puttnam

David Puttnam is the chair of Atticus Education, an online education company based in Ireland. He spent thirty years as an independent producer of award-winning films including *The Mission*, *The Killing Fields*, *Local Hero*, *Chariots of Fire*, *Midnight Express*, *Bugsy Malone* and *Memphis Belle*. His films have won ten OSCARS, 25 BAFTAS and the Palme D'Or at Cannes. From 1994 to 2004 he was Vice President and Chair of Trustees at the British Academy of Film & Television Arts (BAFTA). In 1998 he founded the National Teaching Awards, which he chaired until 2008. From 2002 to 2009 he was president of UNICEF UK, engaging with issues as diverse as water security and child trafficking. He is the Republic of Ireland's Digital Champion; Chair of the TSL Advisory Board; Chair of the Academic Board, Pearson College; and Adjunct Professor of Film Studies and Digital Humanities at University College Cork. He was Deputy Chairman of Channel 4 Television (2006-2012) and The Sage Gateshead (2007-2012), founding Chair of the National Endowment for Science, Technology and the Arts (NESTA) and Chair of both the National Museum of Photography, Film and Television and the National Film and Television School (NFTS) for ten years. He has been UK's Film Distributors' Association president since 2008 and an acclaimed TED presenter, adding to his roster of parliamentary, educational and media duties. Indeed, David was awarded a CBE in 1982, a knighthood in 1995 and was appointed to the House of Lords in 1997. His work in public policy retains a strong and active interest in national and global policy for film and the wider creative and communications industries. He is currently UK's Prime Minister's Trade Envoy to Vietnam, Cambodia, Laos and Myanmar.

Lord David Puttnam is making a return to filmmaking after an almost twenty years hiatus to produce the environmental activist drama *Arctic 30*.

For the Love of Cinema

A vast majority of the audience LOVES, rather than LIKE or ADMIRE cinema. I see my job as being to remind my students (and as many cinema professionals as possible) that if they ever lose that sense of LOVE and WONDER they will become co-conspirators at the death of the medium.

During almost seventy years as an avid filmgoer I've embraced all manner of genres - as often as not driven by my admiration for this or that national culture, or individual filmmaker. But my loyalty and affection for one type of movie has remained utterly consistent - the 'musical' - in all of its many forms.

Whether they are biopics, showcases for talent, or simply a succession of unforgettable melodies, I've always been a sucker for the magic of the musical. For a couple of hours in the dark I'll attempt to share the history, and explain the appeal, of this eternally popular film genre.

The purpose of my seminar is to serve, as a reminder of the sheer joy cinema is capable of evoking in its audience.

SESSION NINE

Moderator: Stanislav Semerdjiev

Group Reports

Group 1 Report: Herman Van Eyken

Group 2 Report: Garth Holmes

Group 3 Report: Silvio Fischbein

Group 4 Report: Maria Dora Mourão

Group 5 Report: Bruce Sheridan

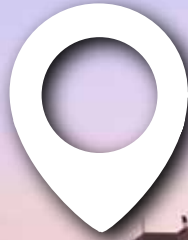
Group 6 Report: Bert Beyens

Conference Closing



Stanislav Semerdjiev is CILECT Executive Director since 2011. He founded the first undergraduate, graduate and doctoral Screenwriting Programs at NATFA, Sofia, Bulgaria (1991). He created the first Bulgarian daily TV serial *Hotel Bulgaria* (2004) and his documentary film *The Hamlet Adventure* (2008) has been acclaimed in Bulgaria, Belgium, Israel, Norway, Uzbekistan, UK, Australia and USA. He is the script-editor or screenwriter of more than 50 European film/TV projects and has written over 150 texts and a book on the audiovisual media. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-2016), Treasurer of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (2003-2011, 2015-2019).

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- Prime Minister Malcolm Turnbull
(hub4101 Launch Video, October 2014)

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- Writing, publishing and print media
- Architecture, design and visual arts

✉ hello@hub4101.com

www.hub4101.com



To view the full Malcolm Turnbull video, visit the [hub4101](http://hub4101.com) website

CILECT PARTNERS

Parallel Presentations

Presentation 1



Vinca Wiedemann

NATIONAL FILM SCHOOL OF DENMARK

Vinca Wiedemann is the Rector of the National Film School of Denmark. As script consultant and story supervisor, she worked closely with Thomas Vinterberg, Susanne Bier and Lars von Trier. Wiedemann trained as a film editor at the National Film School of Denmark and has worked as a teacher at the school from 1990 to 1995. In 2003 she established the New Danish Screen talent programme at the Danish Film Institute. Since 2007, Wiedemann has worked as an independent script consultant, producer and writer, and in 2010 she became part of the Zentropa staff as creative producer, signing films such as Susanne Bier's Oscar winner "In a Better World" and Pernille Fischer Christensen's "A Family" and "Someone You Love". As story supervisor, Wiedemann is behind titles such as Thomas Vinterberg's "The Hunt" and Susanne Bier's "Love Is All You Need". She has collaborated closely with Lars von Trier on his scripts for "Melancholia" and "Nymphomaniac".

In March 2014, Danish Minister for Culture Marianne Jelved appointed Vinca Wiedemann as the Rector of the National Film School of Denmark. The school is supported by the Danish Ministry of Cultural Affairs and offers programs in film, TV, scriptwriting and animation directing. The school was founded in 1966 by Theodor Christensen and is situated on the small island of Frederiksholm in the harbour of Copenhagen.

On being an 'Intelligent Claqueur': writing and 'ghosting' for Lars von Trier

Vinca Wiedemann has worked closely with Lars von Trier, assisting him in writing the scripts for "Melancholia" and "Nymphomaniac". In the case of "Nymphomaniac", Wiedemann and von Trier sat together on a daily basis for almost one year, in an intense and extraordinary journey into the creative genius of von Trier's writing process. Wiedemann will

share her recollections of the work on these two scripts and the close collaboration with one of the world's most outstanding filmmakers. The CILECT Congress theme of Ethics and Aesthetics presents a wonderful backdrop for this talk and an opportunity to put memories and anecdotes into a larger perspective of creative collaborations.



Presentation 2



Jennifer Loy
GRIFFITH UNIVERSITY, AUSTRALIA

Professor Jennifer Loy is Professor of Industrial Design at Griffith University and has a background in design for manufacture in the UK and Australia. Her research focuses on digital fabrication, in particular 3D printing, and its impact on design and practice. Jennifer is Program Leader of Industrial Design and 3D Design Digital Media at Griffith University on the Gold Coast, Australia, and teaches 3D printing into both programs. She is also the Deputy Director of the Griffith Centre for Creative Arts Research. Jennifer has been an invited speaker around the world on designing for 3D printing. Her research collaborations and supervision work across disciplines, applying design and 3D printing as a transformative technology in diverse situations, from digital fashion design to humanitarian logistics and medical modelling.

3D Printing for Film

There are major disruptions to the Special Effects industry around the world as 3D printing impacts on traditional practices. From props, to costume, to stop-motion animation, to set construction, 3D printing is not just supplementing the capabilities of conventional practice but causing studios to radically rethink their operations and output. How does a studio re-invent itself for the latest developments in this digital technology?

This presentation and hands-on workshop looks at cutting edge practices and professional development for the film industry in 3D printing and associated digital technologies and identifies their challenges and opportunities.

Presentation 3



Anne Démy-Geroe

GRIFFITH FILM SCHOOL (GFS), AUSTRALIA

Dr Anne Démy-Geroe teaches Asia Pacific Cinema at Griffith Film School and is a scholar and programmer of Asian cinema, specializing in Iranian Cinema. She is co-Director of the Iranian Film Festival Australia, an inaugural member of the Nominations Council for the Asia Pacific Screen Awards and current Vice President of NETPAC, the Network for the Promotion of Asia Pacific Cinema.

Anne was the inaugural Artistic Director and then Executive Director of the Brisbane International Film Festival, 1991 to 2010. She is a past Council Member of the National Film and Sound Archive and has served on international juries from Hawaii to Karlovy Vary and Tehran. In 2003 Anne was awarded an Australian Centenary Medal for services to the film industry. Her PhD was in the field of contemporary Iranian cinema.

Asia Pacific Film Online

Asia Pacific Film Online is a course developed in-house at Griffith Film School for filmmaking students covering contemporary cinema across the region. No ordinary online course, it features numerous clips of films as well as full key reference films, and interviews with Asia Pacific filmmakers, key creatives, actors and academics such as Asghar Farhadi, Mark Lee Ping Bin, and Zeynep Atakan. Dr Anne Démy-Geroe brings her wealth of knowledge in the area;

course content has been reviewed by Philip Cheah, former director of the Singapore International Film Festival and founding Vice president of NETPAC as well as other regional experts. With very high production values and digitised readings, the course focuses on the Asia Pacific voice. The course is available for accreditation for eligible international students, and this is an opportunity to examine it in detail.



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**Queensland
Government**
Australia

DAY 5, 24 NOVEMBER 2016

Closing Gala

Asia Pacific Screen Awards

Brisbane Convention and
Exhibition Centre (BCEC)

The Asia Pacific Screen Awards, based in Brisbane, supported by Brisbane City Council and managed by economic development board Brisbane Marketing. APSA has the privilege of a unique collaboration with Paris-based UNESCO and FIAPF-International Federation of Film Producers Associations, and recognises and promotes cinematic excellence and cultural diversity of the world's fastest growing film region: comprising 70 countries and areas, 4.5 billion people, and is responsible for half of the world's film output.

The International Jury for the 10th Asia Pacific Screen Awards (APSA) will consist of five eminent former APSA Jury Presidents from three continents and be headed by acclaimed filmmaker, Academy-Award® winner Lord David Puttnam (United Kingdom, APSA 2010 Jury President), producer of Chariots of Fire and the Killing Fields, joined by APSA Patron and co-founder and current Chairman of the Busan International Film Festival Kim Dong-Ho, prolific and multi-award winning producer from Hong Kong (PRC) Nansun Shi (The Taking of Tiger Mountain; APSA 2011), Palme d'Or and Oscar®-winning Australian producer Jan Chapman (The Piano; APSA 2012), and celebrated Indian master filmmaker Shyam Benegal (APSA 2013).

6PM – 7PM

RED CARPET ARRIVAL AND WELCOME DRINKS

7.30PM

**FORMAL SIT DOWN DINNER
AND AWARD CEREMONY**

**The Great Hall, Brisbane Convention and
Entertainment Centre, Cnr Merivale & Glenelg Sts,
South Brisbane**

Formal black tie or national dress

CELEBRATING

10 YEARS

OF CINEMATIC EXCELLENCE AND FOSTERING CULTURAL DIVERSITY

We are delighted to host the delegates of the 2016 Congress to the 10th Asia Pacific Screen Awards
on Thursday 24th November

Operated by:

brisbane
australia's new world city



Foundation Partners:



Under the
Patronage
of UNESCO



Presenting Partner:

TREASURY
BRISBANE

Creative Partner:



With thanks: Breath - Iranian Independents; Exile - Films Distribution; The Bonfire - Sardana Savvina; Parched - Seville International;
In the Last Days of the City - Still Moving.

GENERAL INFORMATION

Venues

The CILECT Congress sessions will be held at the Qld Conservatorium of Music, Griffith Film School and the Sofitel. Please refer to the congress program for more information.

Congress Secretariat

The Congress is being managed by LOUD events. Please see LOUD events staff at registration desk with any questions. For urgent matters please phone +61 7 3200 8299.

Registration Desk

The registration desk's opening times and location are as follows:

Saturday

5.00pm – 8.00pm

Located in the foyer area at Griffith Film School

Sunday

8.00am – 1.00pm

Located in the foyer area at Qld Conservatorium of Music

2.00pm – 6.00pm

Located in the foyer area at Griffith Film School

Monday

8.00am – 6.00pm

Located in the ballroom foyer area at the Sofitel

Tuesday

8.00am – 6.00pm

Located in the ballroom foyer area at the Sofitel

Wednesday

8.00am – 6.00pm

Located in the ballroom foyer area at the Sofitel

Thursday

8.00am – 1.00pm

Located in the foyer area at Qld Conservatorium of Music

Presenters

You should have sent your presentation to LOUD events prior to your arrival at the Congress. If you have not yet done this please present yourself to the registration desk at least 2 hours prior to your presentation.

You should also have filled in a Consent and Release Form to enable CILECT to record your presentation and upload to the website. Please see registration desk staff if you have not yet signed this form.

Catering

Included in the full delegate registration:

- Morning tea, lunch and afternoon tea on Sunday – Wednesday
- Morning tea and lunch on Thursday
- Congress welcome reception on Saturday evening
- Congress welcome dinner on Sunday evening
- Brisbane Asia Pacific Film Festival welcome reception at the Barracks Cinemas
- Asia Pacific Screen Awards at the Brisbane Convention and Exhibition Centre

Special Dietary Requirements

Special dietary requirements will be made available for those pre-booked with registration. Please ask any of the venue staff on hand. If you have not already done so, and have a special dietary requirement, please advise the registration desk staff as soon as possible.

Name Badges

Please wear name badges to all sessions, the welcome reception and cocktail party. Name badges are your ticket of admittance.

Wireless Internet

Wireless internet connection is free in the foyer areas of the Sofitel.

1. Select 'Sofitel Conference Wireless'
2. Select 'Visitors'
3. Enter password 'CILECT16'

Wireless Internet connection at all Griffith locations is free. Login details will be communicated upon arrival.

Taxi Information

Yellow Cab Co. 131 924

Black & White Taxis 133 222

Conference Session Recording

Conference presentations remain the property of the presenter. The recording of conference presentations is strictly prohibited. We do not prohibit mobile phones, laptops and tablets from the meeting rooms and poster sessions, however these must not be used for recording.

Conference session will be recorded officially and put on the CILECT website after the Congress, along with presenters' powerpoints.

Mobile Phones

Mobile phones and tablets should at all times be switched off or operated in "silent" mode out of consideration for speakers and other conference attendees.

Emergency First Aid & Medical

Emergency Telephone Numbers

Ambulance – 000

Dental – 3830 4157

The nearest Public Hospital Casualty Department is at the Royal Brisbane and Women's Hospital cnr Butterfield St & Bowen Bridge Rd

Telephone (07) 3646 8111.

Emergency Evacuation

Conference and venue staff are trained to respond to emergency situations. If the conference has to be evacuated, public address system announcements will be made and audible alarms will sound. Staff will assist patrons during an emergency evacuation.

Luggage Storage

Luggage storage is available on Thursday 24 November at the Sofitel. Should you wish to store your luggage for this day, please see concierge staff.

International Delegates

A warm welcome to Australia to our international delegates. The official language of CILECT is English. For more information on the location of your embassy, please visit:

www.embassy-finder.com

Leisure Time

Brisbane City

Brisbane City offers a discovery in every direction. Home to over 1000 stores, including the largest range of flagship boutiques in Queensland, it is the state's premier shopping destination. The Brisbane CBD is also a food and drink lover's paradise, with everything from burger joints and riverside bistros, to laneway bars and hidden cafes, as well as the most Good Food Guide-awarded venues in Queensland! Besides shopping and eating there's The City Sounds free music program, countless events, a cinema, a casino, parks, galleries, performance spaces and even a bowling alley.

South Bank

South Bank is Brisbane's premier lifestyle and cultural destination. Located on the southern banks of the Brisbane River, it is open 365 days a year and attracts an estimated 10 million visitors annually.

South Bank stretches from Queensland Art Gallery and Gallery of Modern Art in the north to Griffith Film School in the south and is famous for its diverse mix of entertainment, recreation and leisure activities that are all within walking distance of each other. Just some of the precinct's highlights include 17 hectares of inner-city parklands; more than 90 restaurants, cafes, bars and boutiques; world-class museums and galleries; a performing arts centre; a cinema; five-star hotels and the Wheel of Brisbane.

For more options please see:

Brisbane Visitor Information and Booking Centre
The Regent, 167 Queen Street Mall, Queen St,
Brisbane
P: 07 3006 6290
E: visit@brisbanemarketing.com.au

Organisation

Griffith Film School, Griffith University

Cnr Dock and Vulture Streets
South Brisbane Qld 4101

W: www.griffith.edu.au/filmschool

E: d.hamilton@griffith.edu.au

P: +61 7 3735 0107

CILECT

The International Association of Film and Television Schools

www.cilect.org

Prof. Dr. Stanislav Semerdjiev
CILECT Executive Director
executive.director@cilect.org

Information on Welcome Reception Saturday 19 November

The CILECT Congress welcome reception is a great opportunity to connect with colleagues and new friends in a relaxed atmosphere. The welcome reception will be held at the Griffith Film School from 6:30pm – 8:00pm. Canapés and beverages will be provided. Attendance at the welcome reception is included in your registration. Dress code is smart casual - neat, conventional, relatively informal. Jeans are acceptable.

Information on CityCat and Welcome Dinner

Join fellow delegates for an evening ride on one of Brisbane's CityCats. Brisbane City Council operates a fleet of 21 CityCats along a network of 25 terminals stretching from The University of Queensland at St Lucia to Northshore Hamilton. CityCats operate seven days a week with regular services every 15 minutes for most of the day, and express routes and more frequent services during peak times.

The CILECT Congress Welcome Dinner will be held on the Rooftop at the Brisbane Powerhouse. Brisbane Powerhouse is Queensland's home for contemporary culture, a magnificent power station of the 1920s reborn as an arts centre on the Brisbane River. They produce some of Queensland and Australia's largest events, including Brisbane Comedy Festival, Australian Performing Arts Market, World Theatre Festival, Queensland Cabaret Festival, MELT Queer Cultural Festival, Wonderland and Brisbane Queer Film Festival.

Enjoy unrivalled views of the Brisbane River, substantial finger food, premium beverages and networking with colleagues.

Attendance at the welcome dinner is included in your registration. Dress code is smart casual - neat, conventional, relatively informal. Jeans are acceptable.

CILECT Regional Associations Parallel Meetings

Sunday 20 November 14.00–16.00

The CILECT 5 regions are as follows:

CAPA – CILECT Asia-Pacific Association
Queensland College of Art, Griffith University
Building S07 Room 2.17

CARA – CILECT African Regional Association
Queensland College of Art, Griffith University
Building S02 Room 6.38

CIBA – CILECT Ibero-American Association
Queensland College of Art, Griffith University
Building S07 Room 3.01

CNA – CILECT North American Association
Queensland College of Art, Griffith University
Building S02 Room 6.37

**GEECT – Groupement Europeen des Ecoles de
Cinema et de Television**
Queensland College of Art, Griffith University
Building S05 Room 2.04

Monday 21 November 09.00–10.30

The CILECT 5 regions are as follows:

CAPA – CILECT Asia-Pacific Association
Sofitel Hotel
Bastille Room

CARA – CILECT African Regional Association
Sofitel Hotel
Bastille Room

CIBA – CILECT Ibero-American Association
Sofitel Hotel
St Germain Room

CNA – CILECT North American Association
Sofitel Hotel
Concorde Room

**GEECT – Groupement Europeen des Ecoles de
Cinema et de Television**
Sofitel Hotel
Odeon Room (lower level)

Information on CILECT Teaching Award 2016

The CILECT Executive Council is proud to announce that in its third year of existence The Teaching Award Project has gathered more well prepared and well supported nominations than ever before. They are a continuous showcase of the diversity and the high standards of CILECT's film, TV and media pedagogy. We sincerely thank all the schools and nominees that took part in the process!

The CILECT Executive Council heartily congratulates the WINNERS of the CILECT Teaching Award 2016 and wishes them many more prosperous years of leading students to the top of the world audiovisual scene!

Information on Brisbane Asia Pacific Film Festival (BAPFF)

With cinema from Russia to New Zealand, Turkey to Japan, #BAPFF2016 will screen more than 80 of Asia Pacific's best films alongside Q&As with some of the world's top filmmakers.

CILECT Congress delegates are invited as special guests to the official opening and welcome reception for BAPFF on Wednesday 23 November. The function will take place at the Palace Barracks Cinemas in Spring Hill. Coach transfers will be provided for CILECT delegates between the Sofitel and the cinema. Dress code is business casual.

Information on the Asia Pacific Screen Awards

From the glamorous and multicultural red carpet, to the sophisticated ceremony every year, APSA holds a night of celebration to acclaim Asia Pacific filmmaking – honouring films that best reflect their cultural origins and the people behind this excellence.

The 2016 Asia Pacific Screen Awards will be held in the Great Hall at the Brisbane Convention & Exhibition Centre. Coach transfers will be provided for CILECT delegates between the Sofitel and the APSA's. Dress code is black tie. Please see registration desk staff if you do not have appropriate attire for this event.

Your intention to attend the APSA Ceremony should have been pre-booked in the registration process. If you are unsure please advise the registration desk staff as soon as possible. It is extremely important that you advise registration desk staff as soon as possible if you have advised that you will attend and now no longer can, as the tickets are very limited.



cilect.org
griffith.edu.au/filmschool