



DIRECTING THE FUTURE

NOVEMBER 11-17, 2018
MUMBAI, INDIA

CILECT

CENTRE INTERNATIONAL DE LIAISON DES ECOLES
DE CINEMA ET DE TELEVISION THE INTERNATIONAL
ASSOCIATION OF FILM AND TELEVISION SCHOOLS



“
MUMBAI IS
NOT A CITY,
IT'S A WAY
OF **LIFE**
”





RICKSHAWALA



FLORA FOUNTAIN



DABBAWALA



STATUE OF SHIVAJI MAHARAJ



HAJI ALI DARGAH



ELEPHANTA CAVES



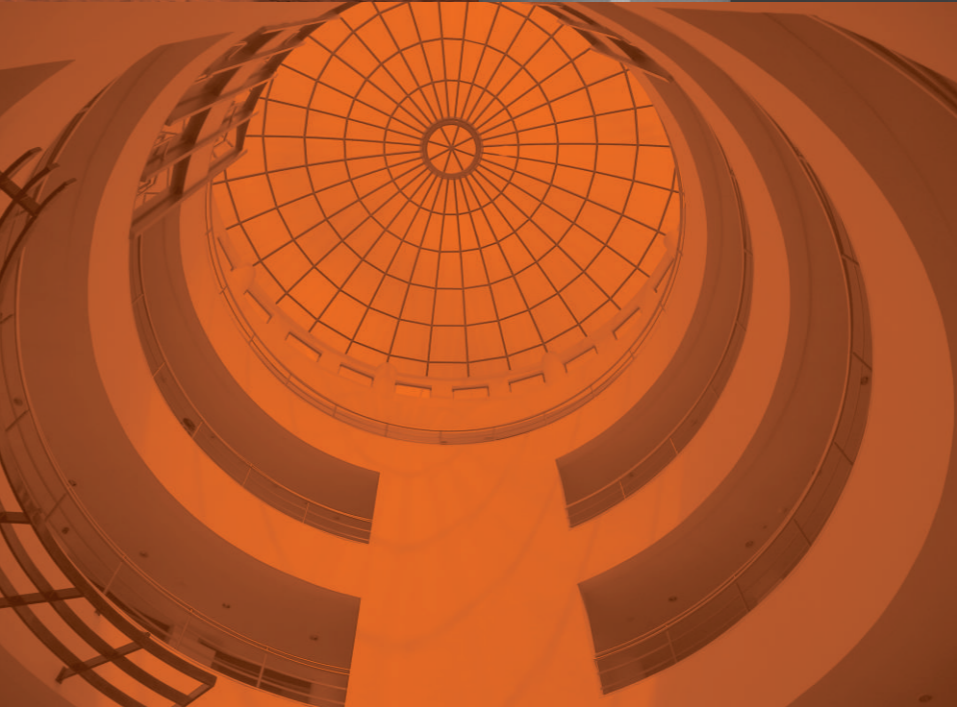
BANDRA-WORLI SEA LINK



BOOT HOUSE



MUMBAI RAILWAY



MOUNT MARY CHURCH

CILECT CONGRESS 2018

WHISTLING WOODS INTERNATIONAL

	MONDAY 12 Nov 2018	TUESDAY 13 Nov 2018	WEDNESDAY 14 Nov 2018	THURSDAY 15 Nov 2018	FRIDAY 16 Nov 2018	SATURDAY 17 Nov 2018
07.30 - 09.00	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST	BREAKFAST	
	Bus Transfer to WWI 09.00 – 10.00					
09.00 - 11.00	INAUGURAL EVENT Maria Dora Mourão, Stanislav Semerdjiev, Rahul Puri, Ravi Gupta, Subhash Ghai, Meghna Ghai Puri, Chaitanya Chinchlikar, Somnath Sen, Shabana Azmi	Conference Session 2: KEYNOTE SPEAKERS Nosipho Dumisa Kalle Boman <i>Introduced by</i> Maria Dora Mourão	ETHICS LAB Project Presentation <i>Introduced by</i> Maria Dora Mourão Dan Geva - Beit - Berl College, Israel CULTURE SHIFT PANEL <i>Moderators:</i> Barbara Evans - York University, Canada Karla Berry - UFVA, USA	Conference Session 6: KEYNOTE SPEAKERS Anjum Rajabali <i>Introduced by</i> Rahul Puri Hariharan Krishnan <i>Introduced by</i> Ravi Gupta		
11.00 - 11.30	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK		
11.30 - 13.30	GA 1 <i>Moderator:</i> Stanislav Semerdjiev Walk Through Program GA 2017 Minutes Candidate Members Presidential Candidates	Conference Session 3: SCHOOL PRESENTATIONS <i>Moderator:</i> Bruce Sheridan Jyoti Mistry, Klara Björk, Linda Sternö (Göteborg Univ., Sweden) Aner Preminger (SAPIR, Israel) Tzara Tristana (DDF, Denmark) Yu Ran (CUC, China)	GA 2 <i>Moderator:</i> Stanislav Semerdjiev EXECUTIVE COUNCIL REPORTS 2016-2018 CILECT President CILECT Regional Chairs CILECT Executive Director PRESIDENTIAL ELECTION	Conference Session 7: SCHOOL PRESENTATIONS <i>Moderator:</i> Garth Holmes Paul Schneider (Boston U, USA) Shreepali Patel (NAHEMI, UK) Tereza Barta (York U, Canada) Gitanjali Kapila (CCC, USA)		
13.30 - 14.30	LUNCH	LUNCH	LUNCH	LUNCH		
14.30 - 16.30	Conference Session 1: KEYNOTE SPEAKERS Lord David Puttnam <i>Introduced by</i> Maria Dora Mourão Ravindra Velhal <i>Introduced by</i> Chaitanya Chinchlikar	Conference Session 4: SCHOOL PRESENTATIONS <i>Moderator:</i> Bert Beyens Herman Van Eyken (GFS, Australia) Norbert Kottmann (ZHdK, Switzerland) Andy Joule (SoFT, UK) Sebastian Grobler (NTU, Singapore)	CILECT AND REGIONAL ELECTIONS 5 Parallel Meetings	Conference Session 8: SCHOOL PRESENTATIONS (14.30 – 15.30) <i>Moderator:</i> Silvio Fischbein Robert Sabal, Theodore Life, Tom Kingdon, Julia Halperin, Cristina Kotz Cornejo (Emerson College, USA)		
16.30 - 17.00	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK	COFFEE BREAK		
17.00 - 18.00	CILECT PRIZE 2018 SCREENINGS	Conference Session 5: GROUP DISCUSSIONS 4 Parallel Groups <i>Moderator Group 1 -</i> Garth Holmes <i>Moderator Group 2 -</i> Bruce Sheridan <i>Moderator Group 3 -</i> Silvio Fischbein <i>Moderator Group 4 -</i> Bert Beyens	REGIONAL COUNCILS - COMPOSITION AND TERMS OF OFFICE 5 Parallel Meetings	Conference Session 9: GROUP DISCUSSIONS (15.30 – 16.30) 4 Parallel Groups <i>Moderator Group 1 -</i> Garth Holmes <i>Moderator Group 2 -</i> Bruce Sheridan <i>Moderator Group 3 -</i> Silvio Fischbein <i>Moderator Group 4 -</i> Bert Beyens		
18.00 - 20.00	WWI TOUR & Performance by Sivamani	CILECT PRIZE 2018 Award Inauguration CILECT TEACHING AWARD (2014-2018) E-Book Presentation <i>Presented by</i> Stanislav Semerdjiev & Herman Van Eyken ARRI Presentation Christian Richter <i>Moderator:</i> Stanislav Semerdjiev	GA 3 <i>Moderator:</i> Stanislav Semerdjiev Regional Meetings Reports Strategy & Budget 2019-2020 CILECT Congresses 2019 & 2020	Conference Session 10: CLOSING PLENARY DISCUSSION <i>Moderators:</i> Stanislav Semerdjiev & CILECT President		
20.00 - 20.30	WELCOME DINNER	CONGRESS DINNER	CONGRESS DINNER	FAREWELL DINNER		
20.30 - 22.30	WELCOME DINNER	CONGRESS DINNER	CONGRESS DINNER	FAREWELL DINNER		

SUNDAY 11 Nov 2018

ARRIVAL & REGISTRATIONS

Welcome Reception

FREE TIME

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WELCOME TO THE CILECT CONGRESS 2018!

Dear friends,

Once again I am pleased to welcome all of you to another CILECT Congress. We are many and we come from the most varied parts of the world, and we are gathered here thanks to the opportunity that our association offers us to be together to share ideas and debate about what interests us most, the teaching of film, television and related media. Increasingly I am convinced that these occasions are fundamental to our development as teachers, audiovisual professionals and managers. These Congresses would not be possible without the disposition of the schools that offer to organize them. As President of CILECT, I want to thank our hosts Rahul Puri, Meghna Puri, Ravi Gupta, Chaitanya Chinchlikar and the entire Whistling Woods International team for hosting and organizing this event.



India is a country of ancient and diverse cultural tradition where arts have a special place. In this context to be here, in the heart of Bollywood is quite symbolic. Therefore, nothing more appropriate than the central theme chosen for the Conference, Directing the Future refers us to one of the central axes of film production and, at the same time, points to what is yet to come because of the advance of digital technology. From the administrative agenda, it is important to highlight a very important topic for the future of CILECT, the elections for the office of President and for all Regional Councils.

My term as President ends at this Congress after 8 years of intense dedication. In the report, which is part of this booklet, I make a quick overview of those years highlighting some activities and evaluating the progress of CILECT and its importance for the Schools. I invite you to read it. Now, at the same time when I welcome you, I also say goodbye with great emotion. Twenty-six years ago, I "signed down" a commitment to work for CILECT that finally led me to the presidency, and I would like to thank all of you for everything I learned and for the support that I received.

Prof. Dr. Maria Dora Mourão (USP, Brazil)
CILECT President (2011-2018)

WELCOME TO WHISTLING WOODS INTERNATIONAL

It is my great pleasure to welcome you to the 2018 CILECT Congress at Whistling Woods International! It is a wonderful opportunity for our young school to showcase its unique character and place in the world and build on our association with CILECT and strengthen activities with all of its members.

The current world climate requires education institutes to come together and collaborate aggressively to help build discussion and solutions as well as channel a cultural diffusion from one culture to another. Films and filmmakers have a great role to play in this as ours is a medium that has a powerful impact across the world. The Congress is an opportunity to reshape this discourse.

The topic for the Congress, Directing the Future, is something that is extremely timely. It refers to the past and the future. By re-looking at one of the pillars of the filmmaking process, can we move ahead with how films and film education will be shaped in years to come. The advancement of technology and the old methods of filmmaking are often seen at loggerheads, but what if they were to come together and I truly hope we can have something extremely meaningful emerge at the end of this week.

Once again, welcome to India and to Mumbai and I truly hope that you have an exciting and inspiring time at the Congress.

Rahul Puri
Head of Academics
Whistling Woods International



Rahul Puri is the Managing Director of India's leading entertainment company Mukta Arts Ltd. & Head of Academics of India's finest creative education Institute, Whistling Woods International. A Business graduate of Kings College London, Rahul started his career as an investment banker at UBS Warburg. Rahul moved to Mumbai in 2002, and worked in the sector of Corporate Finance & Strategy before he joined Mukta Arts to produce and distribute Indian films. Rahul is now involved in all aspects of the company including financing, distribution, production, exhibition and marketing. He was keenly involved in the set up of Whistling Woods International and now is setting up and building out a chain of Cinemas under the brand name of Mukta A2 Cinemas.

Welcome to the CILECT Congress, to Mumbai and India. SWAGATAM!

I am delighted that you have travelled from far away cities to be here to share, participate and learn at the CILECT Congress. We are happy to have been granted the opportunity by CILECT to host the Congress in Mumbai the Entertainment Capital of India, and on behalf of Whistling Woods International, I welcome all of you to what we hope will be a fruitful and enjoyable event.

Each one of you brings with you experiences that are unique and can contribute in 'Directing the Future'. During our days together in Mumbai, as we share, analyse and discuss these experiences each one of them has the potential of setting off a new thought, a fresh idea or an unpredictable adventure. We hope that the formal, non formal and over-the-drinks interactions will lead to new springs in pedagogy, cement fresh bonds, build academic bridges. We hope that the days you spend here with us are days that will remain etched in your memories for having lit up something in your heart, your mind and your thoughts.

Our team is there to assist you in every which way to make your stay comfortable, meaningful and enjoyable. Please treat this welcome as a way of saying that if we can do anything to add more value to your stay and experience, just let us know and we will do whatever we can to fulfil your wishes.

Ravi Gupta
Dean and Executive Director
Whistling Woods International

As Managing Director, National Film Development Corporation, India, Ravi Gupta has nurtured new talent but also worked with masters such as Satyajit Ray, Mrinal Sen, Shyam Benegal, Mira Nair, Aparna Sen, Ketan Mehta among many others. He represented India on the Governing Board of FIAPF and was on the Board of iEmmy. He was editor of 'Cinema in India' and continues to be on the Organizing Committee of the Pune International Film Festival. He was the Founder & CEO of B4U Television Network and has served on the Boards of companies in the UK, USA, Middle East & Africa. He was CEO of Mukta Arts and is now Dean of Whistling Woods International. His book 'When God went to Hell' was published recently.



WHISTLING WOODS INTERNATIONAL TEAM

Subhash Ghai

Founder and Chairman

Subhash Ghai is a globally renowned filmmaker having directed 18 films over a three decade career, with 14 of them being blockbusters. Recipient of many national and international awards; he has also been honoured by the United States Senate. He was the former Chairman of the Entertainment Committee of the trade body, CII and a member of FICCI, NASSCOM and TIE Global & its alliances. He has been invited to address various forums and seminars on corporate governance and the growth of the Media & Entertainment industry, globally and in India.



Meghna Ghai Puri

President

Meghna Ghai Puri is the President of Whistling Woods International and has been involved in setting it up since its inception in 2001. A Business Management graduate from Kings College London, University of London, Meghna also spearheaded Marketing & International Distribution activities for India's leading Production & Entertainment companies, Mukta Arts Ltd. At WWI, she has spearheaded the launch of 7 schools in Film, Communication & the Creative Arts. These schools run degree & diploma courses in Film & TV, Acting, Animation, Fashion, Media & Communication, VFX, Game Design, Visual Communication Design & Music Composition. In 2015, Meghna was awarded with the prestigious Honorary Fellowship by UK's Bradford College for her contribution to Media Education.

Chaitanya Chinchlikar

Vice-President

Chaitanya Chinchlikar has had a multi-faceted career in Film & Media education, Event Management, Chartered Accountancy & amateur journalism. For the past 12 years, he has been a key member of Whistling Woods International in areas like Business Development, Technology Evangelism, Digital Media & Virtual Reality. He currently serves as the Vice President – Business Development & Chief Technology Officer of Whistling Woods International and is also the head of The Whistling Woods Jio VR Lab. He is an active speaker at seminars & conferences, on multiple topics related to Education and the Film, Media & Entertainment industries.



Somnath Sen

Director Outreach & Affiliations

In his career of more than two decades in the visual medium, Somnath has worked as Director, Director of Photography, Editor, Scriptwriter and in production oriented activities in over one hundred productions including feature films, documentaries, music videos, television series and commercials in India and in the United States of America. After his training in the Masters programme in Film Directing from the prestigious University of Southern California's School of Cinema-Television in Los Angeles, Somnath assisted in feature films in Hollywood before he moved to Mumbai, India and worked in many Hindi blockbusters. In 2002, Somnath wrote and directed the critically acclaimed, award winning film, "Leela", which was his debut feature.

INDIGENOUS WELCOME



Shabana Azmi

Actress - Film, Television and Theatre

Shabana Azmi, a legendary actor has appeared in over 120 Hindi and Bengali films in both mainstream and independent cinema, and has acted in several foreign projects too. Regarded as one of the finest actresses in India, she performed in a variety of genres and have earned various awards, which include a record of five wins of the National Film Award for Best Actress and several international honours. She also received five Filmfare Awards, and was honored among "women in cinema" at the 30th International Film Festival of India. In 1988, the Government of India also awarded her with Padma Shri, the fourth highest civilian honour of the country.





MONDAY, 12 NOVEMBER, 2018 - DAY 1

07.30 - 09.00	
	Bus Transfer to WWI 09.00 – 10.00
09.00 - 11.00	<p>INAUGURAL EVENT Maria Dora Mourão, Stanislav Semerdjiev, Rahul Puri, Ravi Gupta, Subhash Ghai, Meghna Ghai Puri, Chaitanya Chinchlikar, Somnath Sen, Shabana Azmi</p>
11.00 - 11.30	COFFEE BREAK
11.30 - 13.30	<p>GA 1 <i>Moderator: Stanislav Semerdjiev</i> Walk Through Program GA 2017 Minutes Candidate Members Presidential Candidates</p>
13.30 - 14.30	LUNCH
14.30 - 16.30	<p>Conference Session 1: KEYNOTE SPEAKERS Lord David Puttnam <i>Introduced by Maria Dora Mourão</i> Ravindra Velhal <i>Introduced by Chaitanya Chinchlikar</i></p>
16.30 - 17.00	COFFEE BREAK
17.00 - 18.00	CILECT PRIZE 2018 SCREENINGS
18.00 - 20.00 20.00 - 20.30	WWI TOUR & Performance by Sivamani
20.30 - 22.30	WELCOME DINNER



DIRECTING THE FUTURE

GENERAL ASSEMBLY 1

Candidate Members

Moderated by
Stanislav Semerdjiev

Stanislav Semerdjiev is CILECT Executive Director since 2011 (Vice President 2002-2010). He founded the first undergraduate, graduate and doctoral Screenwriting Programs at the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (1991). He created the first Bulgarian long-running TV serial Hotel Bulgaria (2004). His hybrid film The Hamlet Adventure (2008) as well as his feature Time Is Ours (2018) have been widely acclaimed and awarded. He has been script-editor, screenwriter and/or producer for a number of European projects. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-present), Board Member of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of NATFA (2003-2011, 2015-present).



Bala Raj

Bala Raj has an MFA in Screenwriting from the University of California, Riverside, USA, an MA in Theater & Drama from the University of Wisconsin-Madison, USA, with a thesis on Cinema, and an MA in Theater Arts from the Central University of Hyderabad, India. He is the Dean of Academics and a professor of Acting, Screenwriting and Directing at AISFM. He has taught in various film & theater departments in California, Ohio & Wisconsin states in the USA, and runs 160-H Productions in Los Angeles, which undertakes international co-productions.



ANNAPURNA INTERNATIONAL SCHOOL OF FILM + MEDIA (AISFM), HYDERABAD, INDIA

ABOUT

Annapurna International School of Film + Media (AISFM), was founded in 2011 by veteran film actor and producer late Dr. Akkineni Nageswara Rao, and is chaired by producer/actor Mr. Nagarjuna and Mrs. Amala Akkineni. The school is located inside a 22-acre working film studio 'Annapurna Studios', and is India's first private, non-profit film and media school to offer formal bachelor's and master's degrees in film & media. AISFM's goal is to be the leading film and media school in India with a global reputation for excellence. AISFM gives an immense importance on providing students with a lively, vibrant and professional environment to learn and grow in. AISFM provides holistic education in an environment that stimulates inquiry, critical thinking, creativity, and a quest for excellence. AISFM mentors for aesthetic application of craft, and explores and experiments with entrepreneurial skills and business acumen. AISFM nurtures students to be global citizens who are socially responsible, empathetic, and adaptable encouraging diversity.

PROGRAMS OFFERED

AISFM offers 4-year Bachelor's programs and 2-year Masters programs, with dual specializations. Directing is offered to all students, and for their second area, students can opt for Cinematography, Editing or Sound Design. Non-cinema degrees are Advertising & Digital Marketing, Graphic & Multimedia, Photography & Digital Imaging, and Animation & Visual Effects. AISFM also offers Masters of Media Business Administration, which is a niche program (in MoU with Jawaharlal Nehru Architecture and Fine Arts University and with Jawaharlal Nehru

Technological University), that's been a reliable degree for career opportunities, as opposed to a conventional Business Degree. Instruction for all degree programs is English. Some short-term certificate programs are also taught in Hindi & Telugu.

BFA Film & Media

Admission process includes a nation-wide entrance exam and a personal interview. The total number of students studying at AISFM is around 350. For the academic year 2018/19, close to 240 applications were received and close to 60 students were given admission. The overall fee for the BFA Film & Media is: Resident: 18,683 Euro; Non-resident: 24,390 Euro.

Types of Practical Exercises

Students of Film & Media get to do individual shoots and group exercises where they learn how to collaborate with a crew. Practical exercises focus on various syllabus areas like camera exercises, directing actors, blocking, mis-en-scene & mis-en-shot, master shot & coverage, mobile shots, including aerial photography with drone. The school provides all the equipment. For post-production, students work in editing and sound suites, both individually and in teams. In sound there are sync sound techniques of location sound recording, sound design & mixing related exercises.

Student Graduation Obligations

8 semesters with 75% attendance, minimum 50% marks, a 6-week internship, a thesis & a graduate film.

MA Film & Media

Admission process includes a nation-wide entrance exam and a personal interview. The program has an overall strength of around 60 students. For the academic year 2018/19, close to 170 applications were received and close to 30 students were given admission. The overall fee for the program for MA Film & Media is: Resident: 12,745 Euro; Non-resident: 18,293 Euro.

Types of Practical Exercises

Advanced filmmaking techniques, with a higher level of complexity will be introduced in MA. Individual & group shoots with Red Cam, rigorous screenwriting exercises, post-production projects on Avid & Pro-tools are given at a professional standard. Masters students also will do internships & make a Graduate Film, funded by the school.

Student Graduation Obligations

4 semesters with 75% attendance, minimum 50% marks, 6-week internship, a thesis & a graduate film.

BFA Animation & VFX

Admission process includes a nation-wide entrance exam and a personal interview. Overall strength is 50 students. For the academic year 2018/19, close to 45 applications were received and close to 20 students were given admission. The overall fee for the program for MA Film & Media is: Resident: 14,390 Euro; Non-resident: 21,951 Euro.

Types Of Practical Exercises

Students start with hand drawing techniques like conceptual art, 1,2,3.4 & 5 point perspectives. Then, they move on to traditional/cell animation techniques, using light box. Exercises to explore 2D animation principles individually & in groups. They learn character design, turn-arounds, background design, storyboard & lay out in digital form. They work on clay modeling & creating basic sculptures. In the second half of the program, they start 3D modeling, lighting, texturing, in group projects first, and then move to independent projects. At the end of the study, they prepare a portfolio mixing live action & CGI.

Student Graduation Obligations

8 semesters with 75% attendance, minimum 50% marks, 3-month internship in an external company/project, a thesis and a professional quality portfolio.

Master of Media Business Administration (MMBA)

Admission process includes a nation-wide entrance exam and a personal interview. For the academic

year 2018/19, 40 applications were received and 4 students were given admission. The overall fee for the program for MA Film & Media is: Resident: 8,840 Euro; (Not open for foreign students)

Types of Practical Exercises

Apart from exercises related to core Business areas, research projects, MMBA students get immersion into process & techniques of film/media productions, including screenwriting, cinematography, direction, editing & sound design. They collaborate with Film & Media students on various projects, taking care of 'producer' related tasks. They produce a TV/News Production project, which involves developing a news story based on the current affairs around them; produce a news bulletin and a talk show with a 3 or 5 cam shoot on the lines of a professional television production.

Student Graduation Obligations

They line produce the graduate films directed by Film & Media students, 6-week internship, a thesis.

INTERNATIONAL COLLABORATION

Objectives for all the international collaborations on AISFM campus are cultural exchange, talent & expertise exchange, exchange of aesthetic, technical & storytelling perspectives between Indian students & students from overseas.

1) North Western University, USA: March 2013 & 2015. Students collaborated with visiting North Western Univ student group and faculty. They co-produced a music video and a short film. This has been a great intercultural experience with a mutual learning of aesthetic & technical perspectives.

2) Dodge College of Cinematic Arts, Chapman University, USA: Dec. 2013. Film students & faculty of Chapman University stayed in Hyderabad for a week and built a collaborative project, and had common classes team taught by faculty of both Universities.

3) Ryerson University, Canada: Nov. 2013 & April 2014 – GLOBAL CITY PROJECT; March 2015, Jan 2016, Sep/Oct 2017, April 2018: GLOBAL CAMPUS NETWORK PROJECT. In both these projects, AISFM students participated in Live Panels; produced short news/feature segments for broadcast.

4) Swinburne University, Australia: January 2014. Swinburne University students spent a week on campus, working on film projects in collaboration with AISFM students & faculty. Festival (GNG), 2018 - Semi-finalist

SUCCESSFUL GRADUATES

1. Kartik Parmar (2016) - The White Fields

- 6th Kolkata Shorts International Film Festival-2017 - Won Best Editing award
- Haryana International Film Festival, 2017 - Best Film, Best Director, Best Cinematographer
- Rajarshi Shahu Maharaj National short film festival 2018 - Best short film, Best Director
- Indian World Film Festival, Hyderabad, India 2018 - Honorary Jury Mention
- 8th Dadasaheb Phalake Film Festival 2018 – Official Selection

2. Sameer Kumar (2016) - Understanding Moksha

- Pickurflick Indie Film Festival, Gurgaon, Haryana, India (2018) - Best Documentary
- Aab International Film Festival, Punjab, India (2018) - Official Selection
- Rajarshi Shahu maharaj National short film festival, Pune, India, 2018 - Best Documentary
- Indian World Film Festival, Hyderabad, India, 2018 - Best Documentary
- 8th Dadasaheb Phalake Film Festival, 2018 - Best Documentary

3. Kshema (2017) - Apraapta

- Hyderabad Bengali Film Festival, 2018 - Best Short Film
- Bengaluru International Short Film Festival, 2018 – 1st Runner Up in Best Short Film Category
- Stoned Monkey International Short Film Festival, Bengaluru, 2018 – Best Director

4. Tejus Yakhob (2018) - Plucked

- Moscow Short Film Festival, 2018 - Officially Selected

5. Aalap Tanna (2017) - Musi: The Fading River

- Infocus National Film Festival, Hyderabad, India, 2017 - Best Documentary
- Ekotop Film Festival, Bratislava, Slovakia, 2018 - Official Selection
- The Gottlieb Native Garden Green Earth Film Festival (GNG), 2018 - Semi-finalist

LINK TO STUDENTS' FILMS (Total duration: 112 minutes)

https://www.youtube.com/playlist?list=PLUuRU2n1_UdCRip7NEIrQjPWVrBWzubB3



John Mugubi



John Mugubi is a seasoned Lecturer of Film and Theatre Arts. He holds B.A. and M.A. degrees from the University of Nairobi and a PhD from Kenyatta University, Nairobi, Kenya. Currently, he is the Dean, School of Creative Arts, Film and Media Studies at Kenyatta University. He has published internationally in Film and Dramatic Arts. He focuses on Film Theories, Research Methods in the Visual Arts, Screenwriting, Creative writing, and Film Genres. He is a frequent keynote speaker at various creative writing forums within Kenya and around the world.

THE SCHOOL OF CREATIVE ARTS, FILM AND MEDIA STUDIES, KENYATTA UNIVERSITY, NAIROBI, KENYA

ABOUT

In Kenya, before Kenyatta University started Film Studies in 2008, film as a discipline had only been offered at Certificate and Diploma levels in one middle level college with emphasis on Documentaries. Arising out of a deep felt need and cognizant of the role of culture in the sustenance of a society, and realizing the need for a dynamic self-sustaining film industry that will employ thousands of Kenyan creative and performing artists, there was a need to start the Department of Film that would, henceforth train actors, directors, choreographers, designers, photographers, script writers managers and producers at the Bachelor's Degree, Diploma and Certificate levels. The academic importance of Film Studies derives from the recognition that performing and visual arts are crucial components of how society is formed and informed. The emergence of sophisticated theoretical and historical studies of the subject has made high level analysis possible. The visual texts offer keen insights into human behavior, culture change and the relationship between past and present.

The vision of the School of Creative Arts, Film and Media Studies is to be the leader in the provision of excellent visual, verbal and written competencies in the area of Film and Television Journalism and Theatre Arts in the East African region and beyond. The mission of the Department of Film at Kenyatta University is to provide well-trained film directors, screenwriters, editors, designers, photographers, cinematographers, animators, performers, educators, producers and managers who can help promote film in the society and serve as catalysts for the pursuance of further studies and research in the field(s). In this regard, the language of instruction is English.

The objectives of the Film Programme are: to equip the trainees with various skills in the different aspects of film; to develop acting, directing, photography and management skills especially for practitioners; to enhance generation of knowledge and research in the field of Film; to enhance community service through film activities; to promote and appreciate African Culture in the context of African Theatre and film; to promote the role of artists in society; to develop a sense of discipline and professional conduct in the trained artists.

PROGRAMS OFFERED

There are three categories of students admissible to the department: students who are admitted through the Joint Admissions Board [JAB], Government sponsored and Self-sponsored. The direct entry students are required to have at least a Diploma in Film or Mass communication, or a Diploma in Education and proven Theatre Arts experience or to be Holders of Diploma in Theatre Arts.

The Certificate Programme takes two semesters or One Academic year while the diploma course takes Four Semesters / Two Academic years. The Bachelor's Programme extends over a period of eight semesters. Holders of Diplomas in Film studies/Mass communication or in Theatre Arts are exempted one year of study and therefore complete their B.A. degree within 3 years.

BFA Film & Media and MA Film & Media

Subsequent to the patterns enumerated above, the Undergraduate Programme in Film and Theatre Arts awards the following kinds of degrees: B.A. (Film and Theatre Arts); B.A. (Film); B.A. (Theatre Arts); B.Ed (Arts).

The ratio of Students Male to Female enrolled in the Film Programme is 3:2. Student numbers in the Department of Film and Theatre Arts have grown from the pioneer 12 in 2008 to 520 students studying at the following levels: Certificate – 44; Diploma – 58, B.A. – 69, Masters – 37, PhD – 12.

Student numbers in the Department of Communication and Media Studies which includes Television Journalism have grown from the pioneer 68 in 2015 when the department was launched to 358 students studying at the following levels: Diploma – 52; B.A.- 306 PhD – 3. We expect to launch an M.A programme from January 2019.

The number of teaching staff in the Departments of Film and Theatre Arts and communication and Media Studies is as follows: One Associate Professor, Two Senior Lecturers / Assistant Professors, Seven Lecturers, Three Assistant Lecturers / Tutorial Fellows. The department is also serviced by twenty-two Adjunct faculty.

The number of students admitted to Study Film and Communication in 2018 is as follows: Certificate in Film – 17; Diploma in Film – 15; Diploma in Digital Animation – 11; Diploma in Communication and Media Studies – 28; B.A. – Film and Theatre Arts – 74; B.A.- Communication and Media Studies – 70, M.A. – 12; PhD – 3.

Student Graduation Obligations

To graduate, a student is required to satisfy all University as well as School of Creative Arts, Film and Media Studies requirements. Units are assessed under the following categories: Units that do not include practical assessment are evaluated in the following manner: 30% CAT and 70% Final Examination; Units, which will combine theory and practical assessment, are 60% for practical continuous Assessment and 40% for written Examination; Units which are exclusively practical or

projects assessment are 100%. Students are required to go for a twelve (12) weeks Field Attachment at the end of the third year of study. 80% of the Courses are either semi-practical or fully practical.

INTERNATIONAL COLLABORATION

The school of Creative Arts, Film and Media Studies remains one of the few places in the region where students can find a comprehensive program in Journalism, Film and Media Arts, including dramatic writing and television production, design for interactive and digital media, acting on stage and on screen, sound design and studies, theatre design and directing, theatre history, music theatre, and dance. Across the School, members of staff are steadfast in the integration of theory/research and practice; the school's up-to date-curriculum connects with and builds upon its rich co-curricular offerings. These include: over a dozen film productions every semester organized by teaching staff as well as many more student-organized projects; media arts activities that allow students to create film, television, sound, video and digital media products; community education and outreach projects, especially involving film for development, and documentaries for community empowerment. Students travel to various parts of the country for this purpose. This endeavor has also been achieved through film items presented at the Kenya Schools and Colleges Drama and Film festival where in 2017 Kenyatta University won the award for: Best Item on National cohesion and integration.

International alliances were initiated and have been signed between the School of Creative Arts, Film and Media Studies and the following establishments:

- 1) University of Witwatersrand, Johannesburg, South Africa
- 2) University of Cincinnati, U.S.A
- 3) University of Jos, Jos, Nigeria
- 4) University of Tshwane, Pretoria, South Africa
- 5) Plateau State University, Nigeria
- 6) Multichoice Africa Ltd; Canon Europe



SUCCESSFUL GRADUATES

1. Catherine Wamuyu

- Head of Programmes
- Royal Media Services Ltd, Kenya
- Famous Producer and screenwriter in Kenya

2. Matrid Nyaga

- CEO Dada Trust and an Independent Producer
- Her Movie, Watu Wote was nominated for the Oscars, 2018

3. Dr. Rachael Diang'a

- Assistant Professor and Programme Coordinator, United States International University – Kenya

4. Dr. Solomon Obidah

- Head of State Fund – Plateau State University, Nigeria

5. Dr. Rosemary Nyaole

- Head of Department – Communications – Daystar University, Nairobi Kenya

6. Njué Kevin

- Film director, producer and screenwriter. The film 18 Hours which won the Best Overall Movie in Africa, AMVCA 2018.. This category had never seen a Kenyan film be nominated, and so marked history as the first Kenyan film to be nominated and win in the history of the awards

7. Martin Githinji

- Famous Actor, Screenwriter and Producer

8. Bill Jones Afwani

- Kenyan film director and producer whose first short film Sticking Ribbons was selected at the 2014 Zanzibar International Film Festival and won the Signis award for "Best East African Talent"

9. Dr. Zippora Okoth

- Actor, Director, Lecturer

10. Kevin Kimani

- Director, Kenya International Theatre Festival

LINK TO STUDENTS' FILMS (Total duration: 112 minutes)

<https://youtu.be/ARQIBiPOois>

https://www.youtube.com/watch?v=0OsyA_4ihlk

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

<https://www.youtube.com/watch?v=kdUseA9H3zs>

<https://www.youtube.com/watch?v=N9HWiuUVg8s>

<https://www.youtube.com/watch?v=a5OO2c3PSZI>

Jae-Won Yoo



Jae-Won Yoo is President of Korea University of Media Arts (KUMA) as well as its founder. He is Vice President of Korean Corporative Council for University College Education Organization in South Korea since 2015. He has almost 40 years of CEO experience in the E&C industry. In 1994, he founded the Insan Academic Institution to which KUMA belonged. As the president of KUMA, he has been selected as one of best leaders in education field every year since 2016 by The ChosunIlbo, The Dong-A Ilbo, Korea Joongang Daily, and TV Chosun. He has a PhD degree in Economics.

Jae-Mo Koo



Jae-Mo Koo is Professor and Dean of the Department of Cinematography in Korea University of Media Arts (KUMA) in South Korea since 2004. He is an accomplished cinematographer in 35 mm Film and Digital cinematography and he has trained thousands of DOPs, Camera Operators, ACs and university students in various Asian countries. Prof. Koo's international filmography includes feature films, music videos, commercials and documentaries. He has authored many academic articles and authoritative books on cinematography and digital production, including 'Digital High Definition Filmmaking', 'HDTV Production', and 'Cinematography; Theory and Practice'.

Mira Kim



Mira Kim has twenty three years of professional experience in digital content production such as VFX and animation as well as media production. Her digital content production credits include supervising, producing and making many Chinese and Korean feature films, animation films & TV series, music videos, and promotional and marketing programs. She has written, produced, directed and filmed a number of documentary films. She is in charge of Global Education Support at Korea University of Media Arts and takes care of international works at KUMA such as education, jobs, co-productions, etc. with schools and companies around the world.

KOREA UNIVERSITY OF MEDIA ARTS (KUMA), SEJONG, KOREA (SOUTH)

ABOUT

KUMA is truly one of the country's premier universities in South Korea that has excellent high-tech educational facilities and a beautiful campus that takes the lead in education for its students. KUMA was established in 1993 and was designated as 'Specialized College of South Korea' by the Ministry of Education in 2014. We became part of Sejong Metropolitan Autonomous City, the new

administrative capital in South Korea. This new shift in atmosphere strives to make an unyielding effort in order to educate students who will be competent leaders in industries of broadcasting and culture contents in the future. KUMA is a place of vision of the world and the future. Lately, KUMA sets up sisterhood relationships with not only many outstanding universities abroad, but also various business companies relating to students' studies. KUMA was

officially declared as one of the top 10 universities in South Korea in 2015.

Our mission is on the basis of the idea of “Hongik Ingan (devotion to the welfare of mankind)” and “Sushin Jega (moral culture and home management)”. We educate the students under a philosophy that pursues loyalty and filial piety along with indigenous educational goal of establishing national identity and pride to devote to the prosperity of South Korea. Besides we train our students as professionals who will play vital roles to enhance the development of South Korea through research and development of new and professional knowledge. To produce professionals equipped with excellent skills in their respective fields, a broad knowledge of culture, and well-rounded personalities. To provide vocational education needed in the field of business and industrial sectors and to reinforce language and computer education to train students to become competitive cosmopolitans in the global arena.

PROGRAMS OFFERED

Currently, KUMA has 2 specialized faculties: Media Arts; and Humanities & Social. In Media Arts faculty, there are 18 departments which are specialized in media production such as Directing & Producing, Cinematography, Music & Sound Technology, Film Production, Advertising, VFX & Digital Content Production, Manhwa & Webtoon Production, Game Animation, Acting, Event Staging and Producing, Broadcast Media Speech and Presentation, Media Arts & Production Design, Music Composition and Performance, Imagery Intelligence NCO, Technical Engineering, and Creative Writing for Media. In Humanities & Social faculty, there are 5 departments of Early Childhood Education, International Flight Attendant and Hospitality, Chinese Flight Attendant and Hospitality, Police Administration, and Social Welfare.

Degree levels are two kinds; Associate degrees and Bachelor degrees. KUMA has 9 Bachelor degree programs and 23 Associate degree programs. The 9 Bachelor degree programs are in the departments of Directing & Producing, Cinematography, Music & Sound Technology, Film Production, Advertising, Game Animation, Acting, Event Staging and producing, and Early Childhood Education. The 23 Associate degree programs are in the departments of Directing & Producing, Cinematography, Music & Sound Technology, Film Production, Advertising, VFX & Digital Content Production, Manhwa & Webtoon Production, Game Animation, Acting, Event Staging and Producing, Broadcast Media Speech and

Presentation, Media Arts & Production Design, Music Composition and Performance, Imagery Intelligence NCO, Technical Engineering, Creative Writing for Media, Early Childhood Education, International Flight Attendant and Hospitality, Chinese Flight Attendant and Hospitality, Police Administration, and Social Welfare.

The tuition fee is payable in advance every year. For Media Arts faculty the rate for residents is approx. €2,338 (₩3,046,000) and the rate for non-residents is approx. €2,677 (₩3,487,000).

KUMA offers both to International students and Korean students equal opportunities to scholarships considering their grades, school activities, and family background. In addition, KUMA creates cultural experiences to help International students understand Korean culture. International students have preferential opportunities for dormitories that have Free Internet, TV, and other home appliances and convenient facilities.

Number of applicants in 2018 is total 6,768 (4,127 in female/ 2,641 in male). Enrolled students in 2018 are total 3,543 (2,709 in female/ 1,464 in male). Students total in 2018 is 4,905 (2,312 in female/ 2,593 in male).

As a general guide, for all KUMA degree courses, Year 12 or equivalent is required. Additional requirements apply for most degree courses such as a portfolio and/or an interview. International students' qualifications are assessed as part of the admissions process. Minimum Korean language requirement is TOPIK level 3 or higher. KUMA offers Korean language courses for international students.

Student Graduation Obligations

To graduate associate degrees' program, student must take over 120 credits for 3 year majors and 80 credits for 2 year majors. To graduate bachelor degrees' program, student must take over 140 credits including credits from 3-year associate degree.

International Collaboration

KUMA has a co-production contract with Radio Korea Media Group in Los Angeles to make documentary films for the National Geographic Korean Channel in the United States. The first documentary film is about the history of Korean Immigration to the United States in the last 30 years. The project will be aired on National Geographic Korean Channel in U.S on January, 2019.

SUCCESSFUL GRADUATES

1) Ik-Joon Yang

- A famous actor as well as a film director
- His film Breathless won the best film at the 13th Fantastic International Film Festival, Canada in 2009
- A website reference: <http://movie.naver.com/movie/bi/mi/basic.nhn?code=68031>

2) Pyung-Soo Lee

- Graduated from department of directing & producing
- He's working on many Korean films and TV shows as a post-production supervisor at CJ E&M. CJ E&M is Asia's No. 1 general content company leading cultural trends by offering various media content and platform services. Working in CJ E&M, he is regarded as a successful professional in Korea.
- A website reference: www.cjenm.com

3) Ki-Sun Choi

- Graduated department of advertising
- He's working as a producer at Korea Educational Broadcasting System. He's making TV programs for children. Korea Educational Broadcasting System or EBS is a children's educational television and radio network covering South Korean territory, and the only major South Korean radio and television network without a separate regional service. Established as KBS 3TV, Seoul Animation Center and KBS Educational Radio in the 1980s, and became an independent corporation in 1990. EBS strives to supplement school education and promote lifelong education for everyone in Korea. The main counterparts of this network are PBS in the United States, as well as CBBC, BBC Two and BBC Four in the UK. Working in EBS, he is regarded as a successful professional in Korea.
- A website reference: <http://www.ebs.co.kr/main>

4) Jin-Woo Kim

- Graduated department of cinematography
- He's working as a cinematographer at CJ E&M. He's shooting many entertainment content. He

just enters the company after graduation in this year.

- A website reference: www.cjenm.com

5) Chang-Hoon Lee

- Graduated from the Department of Animation at Gongju Communication Arts College (former name of Korea University of Media Arts)
- He is a professor at Korea University of Media Arts. Before working as a professor, he made many well-made animations as an animator. He was hired by Korea University of Media Arts as a professor because his successful professional career was recognized.
- A website reference: <http://gameani.pro.ac.kr/KoreaClass.pro?ctx=gameani>

6) Hyun-Jin Nan

- Graduated from department of Cinematography
- He is working as a cinematographer at Korea Creative Content Agency. He is shooting technically experimental content. The Korea Creative Content Agency (KOCCA) is South Korea's leading government agency that oversees the advancement of Korean creative content, both domestically and internationally. KOCCA covers a wide range of Korea's creative industries, including gaming, animation, character licensing, music, fashion, and broadcasting. KOCCA actively advances these industries via production support, marketing and promotion, global expansion abroad, human capital development, and cultural technology implementation. Working in KOCCA, he is regarded as a successful professional in Korea.
- A website reference: <http://eng.kocca.kr/en/main.do>

7) Kyung-Eun Kang

- Graduated from department of Sound Design
- She is working as a sound engineer at KBS radio. Working in KBS, she is regarded as a very successful professional in Korea. She moved to KBS recently.
- A website reference: www.kbs.co.kr

Larra Anderson



Larra is Dean of Screen at London College of Communication, UAL. Previously, she was the Director of the Northern Film School at Leeds Beckett University and actively participated in CILECT. As a filmmaker Larra has primarily been a cinematographer, though she also has credits as a producer, director and screenwriter. Her films have screened in cinemas internationally and at over 70 festivals including Rotterdam, Sheffield DocFest, SXSW, BFI and Lincoln Center. Documentary awards include the Audience Award at Philadelphia Film Festival, the Jury Award (Honourable Mention) at Frameline, and nominations at the GLAAD Media Awards and Women's Image Awards.

<http://www.arts.ac.uk/lcc/people/college-management/larra-anderson/>

LONDON COLLEGE OF COMMUNICATION (LCC), LONDON, UNITED KINGDOM

ABOUT

London College of Communication is a pioneering world leader in creative communications education. Founded in 1894, it is now part of University of the Arts London (UAL), Europe's largest arts and design university, alongside Camberwell College of Arts, Central Saint Martins, Chelsea College of Arts, London College of Fashion and Wimbledon College of Arts. Undergraduate filmmaking courses have been delivered at the College since the 1980s and postgraduate courses since the 1990s. In 2016, London College of Communication formed Screen School which goes beyond traditional academic models, designed instead to bring film and television together with the disciplines of games, animation, virtual reality, visual effects, sound arts and design and live events. London College of Communication is for the curious, the brave and the committed: those who want to transform themselves and the world around them. The LCC experience of "learning by doing" enables students to develop the critical, creative and technical excellence needed to equip them for success in the creative screen industries. Students are taught by an inspiring community of academics, technical experts and specialist practitioners in industry-standard, technical facilities and broaden their experience with collaborative working across disciplines.

PROGRAMS OFFERED

Programmes offered: Film and TV, Moving Image and Digital Arts, and Sound and Music. Screen School takes an integrated approach to theory (25%) and practice (75%) and all undergraduate and

postgraduate students engage with practice related to their specialism. The practical exercises on each course varies, typically, each student would undertake a practical filmmaking or makers role and build their own portfolio, together with individual dissertations varying between 3000 and 10,000 words. Language of study is English.

The Film and Television Programme offers: BA (Hons) in Film and Television, BA (Hons) in Film Practice, BA (Hons) in Television and Live Events Production, BA (Hons) Film and Screen Studies (subject to validation 2019). It also offers MA in: MA Film, MA Documentary, MA Television MA Screenwriting. EMBA for the Screen Industries (subject to validation 2019)

The Moving Image and Digital Arts Programme offers: BA (Hons) Animation with 4 Award Pathways: Animation Arts, 3D Computer Animation, Game Arts, Visual Effects; BA (Hons) Games Design; BA (Hons) Virtual Reality. It also offers: MA Animation; MA Games Design; MA Virtual Reality; MA Visual Effects; MA 3D Computer Animation.

The Sound and Music Programme offers: BA (Hons) Sound Arts and Design and MA Sound Arts.

New courses subject to validation 2020-21 are: BA (Hons) Music and Sound Design for Film and Screen; BA (Hons) Music Production; BA (Hons) Electronic Music Production; MA Sound for Film and Screen; MA Music Production; and MA Electronic Music Production.

Tuition for 2018/19 for Undergraduate students is 10,290 Home/EU, €22,175 International. The Postgraduate fee is €12,115 Home/EU, €22,175 International. The fee for a Postgraduate Research is €5,659 Full Time, €2,940 Part Time, Home/EU, €21,473 International.

For the school year 2017/18 the number of applicants is 2,628. Enrolled home or EU undergraduate students - 777 of which 421 male and 356 female. Enrolled international undergraduate students - 177, of which 63 male and 114 females. Postgraduate students - 140 of which 54 and 86 female. The total number of enrolled students is 1094 of which 538 male and 556 female. There are currently 18 PhD students.

ADMISSIONS CRITERIA

Undergraduate

UCAS points: courses vary between 80 and 120 points or equivalent qualification. A portfolio of related practice is required for most courses. There are no exams as part of the admissions process. IELTS 6.0 (or equivalent) is required.

Postgraduate

Honours degree of 2:2 is desirable but not essential. A portfolio of related practice is required for some courses. Prior experiential learning is accepted.

Research degrees

<https://www.arts.ac.uk/research/research-degrees>

RESEARCH AND COLLABORATIONS

London College of Communication houses the Stanley Kubrick archive, one of the most unique cultural collections from the latter half of the 20th Century. The archive spans the entirety of Kubrick's career from his time as a photographer to his final film *Eyes Wide Shut*. The archive includes draft and completed scripts, research materials such as books, magazines and location photographs and unique materials that offer an extraordinary insight into his creative processes. The archive is the base for many research and student projects e.g. MA Games Design:

<http://blogs.arts.ac.uk/archivecollections/tag/stanley-kubrick-archive/>

Information about the research community at London College of Communication can be found here:

<https://www.arts.ac.uk/colleges/london-college-of-communication/research-at-lcc>

1) The Scar (2018 – 2019)

Partner(s): Dr Brad Butler (London College of Communication, UAL). The Scar is commissioned by FLAMIN Productions through FILM LONDON Artists' Moving Image Network with funding from Arts Council England, HOME & no.w.here with support from àngels Barcelona, Centre national des arts plastiques France, Delfina Foundation, Edith-Russ-Haus Germany, Razwana Akram, Spectre Productions and University of Salford. This research practice uses film to approach Hauntology through a real event known as The Susurluk Scandal. The new body of work opened at HOME in Manchester Feb 2017 and will tour to Delfina Foundation in London October 2018 as well as exhibitions in France, Spain and Turkey 2018/19

<https://homemcr.org/exhibition/noor-afshan-mirza-brad-butler-scar/>

2) The Aesthetics of Disappearance: A Land Without People – (2007-2016)

Partner(s): Dr Jananne Al-Ani (London College of Communication, UAL). AHRC, UAL, Young Arab Theatre Fund, Arts Council England, King's College London, Darat al Funun, The Abraaj Group.

A research based fine art project that produced a body of photographic and moving image work exploring the disappearance of the body in contested and highly charged landscapes by examining the development of photography and film in relation to the technology of flight in the history of modern warfare.

<http://gtr.rcuk.ac.uk/projects?ref=AH%2FE005993%2F1>

3) Zawawa: Sound of the Sugar Cane In The Wind – (October 2016 - January 2019)

Partner(s): Prof. Angus Carlyle (London College of Communication, UAL). Dr. Rupert Cox (anthropologist, Manchester University), Professor Kozo Hiramatsu (Professor Emeritus, Kyoto University), Dr. Atsushi Nishimura (Okinawa National College of Technology).

Zawawa is a multidisciplinary collaboration structured around the evocation of the sonic remembrances of islanders who we interviewed, which enable a listening to the natural and human life in the public memory of the Pacific war. The project has led to a film, shown at ten community centres on the island itself and in Ireland, Paris, Cuba, & Sarajevo. <http://www.crisap.org/people/angus-carlyle/>

4) Am I Here? - Current 2018

Partner(s): Prof. Cathryn Lane (London College of Communication, UAL); Shantou University, China; Indian Sonic Research organization; Javadpur University, Kolkata; Sound Reasons, Delhi; Contemporary Musicking, Hong Kong; Taiwan University of the Arts, Taipei, Taiwan; SARC, University of Belfast; University of Quebec at Saguenay, Canada; USACH, Santiago, Chile.

Performance/multichannel audio work questioning the 'nature' of a recording, and the embodied or disembodied presence of the artist in a recorded artefact. It challenges the notion that field recordings are an 'objective document'.

<http://www.crisop.org/research/projects/am-i-here/>

SUCCESSFUL GRADUATES**1) Kwame Kwei-Armah - MA in Screenwriting**

- Writer, director, producer
- Elmina's Kitchen, transferred from the National Theatre to the West End. Since 2011 he has served as Artistic Director of the Center Stage Theatre in Baltimore. Awarded an OBE in 2012 for Services to Drama
- <https://www.imdb.com/name/nm0477160/>

2) Anthony Dod Mantle - BA (Hons) Film Practice

- Directed photography on three Dogme 95 films and the first two episodes of Wallander
- Won the British Academy Television Craft Award for Photography & Lighting and was nominated for a RTS Craft & Design Award for Lighting, Photography & Camera
- Slumdog Millionaire (2008), Academy Award for Best Cinematography in 2009
- <https://www.imdb.com/name/nm0230045/>

3) Simon Cornwell

- Film producer, screenwriter, film director
- A Most Wanted Man (2014), The Night Manager (2016) and Hotel Artemis (2018).
- Executive producer of The Night Manager
- <https://www.imdb.com/name/nm4051169/>

4) Colin Vaines

- Emmy-winning television producer for Film Stars Don't Die In Liverpool, Coriolanus, The Young Victoria, The Rum Diary and A Dangerous Man: Lawrence After Arabia
- Co-executive producer of Scorsese's Gangs of New York, and Executive in Charge of Production on Minghella's Cold Mountain
- <https://www.imdb.com/name/nm0883267/>

5) Molly Dineen – MA Documentary Film

- Television documentary director, cinematographer and producer
- The Lie of the Land (2007), The Lords' Tale (2002), Geri (1999), and Being Blacker (BBC 2018)
- https://www.imdb.com/name/nm2121940/?ref=fn_al_nm_1

6) Ayo Akinbade – BA (Hons) Film Practice

- In Ur Eye (2015) premiered at the London Short Film Festival
- Ayo produced, directed and edited Tower XYZ (2016)
- Received a Special Mention Award at International Short Film Festival, Oberhausen
- Received 2018 Sundance Institute Ignite Fellowship for emerging filmmakers
- Selected for Bloomberg New Contemporaries (2018)
- <https://www.imdb.com/name/nm9102877/>

7) Gavin Russell – BA (Hons) Games Design

- Designing for Razorback Developments and Electronic Arts, later employed by Sony Computer Entertainment
- Working within SCEE International Software Development, as a Producer of PSN titles – awarded a BAFTA for Artistic Achievement for 2009 title - Flower
- <http://awards.bafta.org/award/2010/games/artistic-achievement>

8) Edwin Matthews – BA (Hons) Sound Arts and Design

- Sound supervisor and dubbing mixer at Channel 5 since 2011

- Britain's Great Cathedrals with Tony Robinson (2018), The Unstoppable Flying Scotsman, (2018), Carnivore: Werewolf of London (2017)
- <https://www.imdb.com/name/nm3834445/>

9) Simon Epstein – BA (Hons) Sound Arts and Design

- Sound Editing and Recording for Film and TV
- Moon, Ironclad, Tracker, Misfits, The Hour, Johnathan Creek, Trial & Retribution, Silent Witness, New Tricks, Poirot, and Miss Marple
- <https://www.imdb.com/name/nm3315892/>

LINK TO STUDENTS' FILMS

<https://vimeo.com/album/5403811>

Password is: LCCScreenSchool



Heather Addison



Heather Addison is Professor and Chair for UNLV FILM, and serves on the board of the University Film and Video Association, where she recently completed her term as President of the organization. Her primary research area is Hollywood's relationship to American culture. Dr. Addison has published her work in a large number of scholarly journals, and her books include *Hollywood and the Rise of Physical Culture* and *Motherhood Misconceived: Representing the Maternal in U.S. Films*, a collection of essays co-edited with Elaine Roth and Mary Kate Goodwin-Kelly. Dr. Addison teaches film history, screenwriting, and production.

UNIVERSITY OF NEVADA LAS VEGAS (UNLV), LAS VEGAS, USA

ABOUT

Film courses were first offered at the University of Nevada Las Vegas (UNLV) in 1968. The Department of Film (UNLV Film) was established in 1993 and moved from the College of Liberal Arts to the College of Fine Arts in 1996. UNLV Film cultivates students' potential as creative artists, skilled practitioners, critical thinkers, and engaged citizens. Students master the psychology and technology of visual storytelling, with keen attention to its roots in emotional truth. They are challenged with innovative training in directing, signature screenwriting approaches, the latest cinematography techniques, cutting-edge nonlinear solutions, and interactive courses in film history, theory, and criticism.

Once required courses are complete, students can select track electives to specialize in the area of their choice and prepare themselves to pursue careers as cinematographers, critics, directors, editors, historians, screen actors, producers, screenwriters, or professional crew. Students are also equipped to seek a graduate degree in a top-tier program that matches their professional goals, whether those involve production or research. If their interest is in screenwriting, they can apply to UNLV Film's highly selective Master of Fine Arts program in Writing for Dramatic Media.

PROGRAMS OFFERED

The University offers Bachelor of Arts in Film (undergraduate) and Master of Fine Arts in Writing for Dramatic Media (graduate). English is the language of studies for all degrees.

The tuition fees for residents and non-residents for Bachelor of Arts in Film – Academic Year 2017-2018

is 5,500 EURO or \$6408 for full-time students. The tuition for a Master of Fine Arts in Writing for Dramatic Media for the Academic Year 2017-2018 – is 5,286 EURO or \$6158 for full-time students.

The number of applicants for the academic year of 2018-2019 for Bachelor of Arts in Film is 108 female, 120 male and 2 undisclosed genders. For the Master of Fine Arts in Writing for Dramatic Media the applicants for the academic year of 2018-2019 are 6 female and 8 male students. The number of enrolled students in the school year of 2017-2018 for Bachelor of Arts in Film is 169 female and 176 male students and 6 female and 2 male students for Master of Fine Arts in Writing for Dramatic Media. Total number of enrolled students in the school year of 2017-2018 is 345 students of which 169 females and 176 males. Total number of international students is 4 – 2 female and 2 male students. The total number of graduates is 8 of which 6 female and 2 male students.

Student Admission Criteria & Exams

Bachelor of Arts applicants are subject to the admissions requirements at the University of Nevada Las Vegas. They must have a 3.0 undergraduate GPA (on a 4.0 scale) and/or an 1120 on the SAT (Scholastic Aptitude Test) or a 22 on the ACT (American College Test). Master of Fine Arts applicants must submit undergraduate transcripts, references, and a writing sample. A screenplay is standard, but in some instances, a stage play, novel, or short story may be considered. All finalists are interviewed by phone or in person.

Practical Exercises

In the 54 credits required for the Film major, approximately two-thirds of the time is devoted to practical exercises related to pre-production, production, and post-production. Each credit is equal to 1 hour of class time and 2 hours of out-of-class work for each week of a 15-week semester, or 45 hours total. Two-thirds of this time, or 30 hours per semester, is dedicated to practical exercises. Many students also work on extracurricular projects. The total number of minutes of practical exercises produced by each student varies, and is typically in the areas of fiction and documentary, where students may serve as writers, directors, cinematographers, producers, editors, and so on.

On average, each Film student produces approximately 200 minutes of practical exercises during his or her time at UNLV. Assessment of practical exercises depends on the specific nature of the project, but all work is evaluated in regard to its demonstration of students' increasing mastery of storytelling, direction, *mise-en-scène*, cinematography, editing, sound, and related aspects of cinematic form and style.

Graduation Obligations

Bachelor of Arts students must complete a minimum of 54 credits in their Film major as part of the minimum of 120 credits required for a four-year undergraduate degree at UNLV. Master of Fine Arts students must complete a minimum of 54 credits in the three-year program.

INTERNATIONAL COLLABORATION

1) ESCAC/UNLV Film Feature Partnership: 2015-present. The goal of Escuela Superior de Cine y Audiovisuales de Cataluña (ESCAC) and UNLV Film's partnership is to encourage international co-productions by engaging in reciprocal co-sponsorship of feature projects with student crew members. To date, one feature film has been produced. UNLV facilitated principal location photography at the Burning Man Festival in 2016 for ESCAC's feature film, *The Girl from the Song* (2017), distributed by Netflix.

<https://www.imdb.com/title/tt6336270/>

2) Bitter Grounds: 2017-2018. *Bitter Grounds* is a 360-degree virtual reality project based on the work of writer Sandra Benítez, whose award-winning 1998 novel *Bitter Ground* explores the repercussions of a 1930s revolt against the coffee industry in El Salvador. Led by Artistic Director Francisco Menendez and developed with the participation of UNLV Film students, *Bitter Grounds* was shot entirely on location with local crew and exhibited locally and internationally.

<https://www.unlv.edu/news-story/april-16-17-2018-francisco-menendez-adapts-bitter-grounds-immersive-virtual-reality>

3) Finding Vince 400: 2017-2018. *Partners: The Vatican and UNLV Film*. Developed and programmed by UNLV Film faculty Clarence Gilyard and West McDowell in conjunction with The Vatican, *Finding Vince 400* is an international celebration of the value of giving, highlighting the spirit of St. Vincent de Paul on the 400th anniversary of his birth with a showcase of competitively selected student films, scripts, and other inspirational means of creative expression. It is scheduled to take place in Castel Gandolfo, Italy in October 2018.

<https://filmfreeway.com/FV400>

<http://fv400.com>

4) Seven Days Alive: 2018-present. *Seven Days Alive* is a 24-episode dramatic series for Chinese television produced by Global Genesis Group and shot on location in Las Vegas, beginning in May 2018. UNLV Film's Associate Chair and Director of Production Operations, Warren D. Cobb, has provided mentorship and logistical support, and Global Genesis Group has employed our students as crew on the project.

<http://globalgenesisgroup.com>

5) Swinburne University: In progress. UNLV Film is starting a one-semester student exchange program in collaboration with the Department of Film and Animation at Swinburne University in Melbourne, Australia. Our students will have access to Swinburne's gaming and animation courses, and Swinburne students will take advantage of the local and regional production opportunities offered through UNLV Film.

SUCCESSFUL GRADUATES

1) Anthony Zuiker - '91, creator & executive producer

- CSI: Crime Scene Investigation (and multiple spin-off series)
- https://www.imdb.com/name/nm0958499/?ref=fn_al_nm_1

2) Jeremiah (J.T.) Gurzi - '02, lighting technician

- Westworld, Entourage, Spiderman 3
- <https://www.imdb.com/name/nm1393762/>

3) Eduardo Mayén - '02, cinematographer

- Stitches, Gortimer Gibbons: Life on Normal Street, From Dusk 'Til Dawn: The Series
- https://www.imdb.com/name/nm1018467/?ref=fn_nv_sr_1

4) Ryan Johnson - '05, television writer & producer

- Blindspot, Complications, & Burn Notice
- https://www.imdb.com/name/nm3535341/?ref=fn_nv_sr_5

5) Samantha Samuels - '05, visual effects & animation coordinator

- Monsters University, Finding Dory, "Piper," Cars3
- https://www.imdb.com/name/nm1971109/?ref=fn_nv_sr_1

6) Anna Hauger - '07, assistant editor & editor

- Big Love, The Leftovers, Westworld
- https://www.imdb.com/name/nm2033571/?ref=fn_nv_sr_1

7) Robin Whittaker - '08, sound editor

- Games of Thrones, Self/Less, The House with a Clock in Its Walls
- <https://www.imdb.com/name/nm0703980/>

8) Jeremy Cloe - '10, writer & director

- Fires and Bears, "This Way Up" (Student Academy Award-winning film)
- <https://www.imdb.com/name/nm3426627/>

9) Rachel Alterman - '12, executive assistant

- Blade Runner 2049, Father Figures, Point Break
- <https://www.imdb.com/name/nm4308246/>

10) Constanza Castro - '13, producer

- Liars, Fires and Bears, "Homophobic," "Joy Joy Nails"
- https://www.imdb.com/name/nm3678555/?ref=fn_al_nm_1

LINKS TO STUDENTS' FILMS (total screening time = 95 mins)

1) Liars, Fires, and Bears - Constanza Castro, producer (1:34 - trailer for feature)
Winner of the 1st Johnny Brenden Filmmaker Grant (\$25,000)
<https://www.youtube.com/watch?v=wmhyZvEafs8>

2) The Beast - Ryan and Cody LeBoeuf (1:10 - trailer for feature)
Winner of the 2nd Johnny Brenden Filmmaker Grant (\$25,000)
<https://www.amazon.com/Beast-Clarence-Gilyard-Jr/dp/B07GH8236K>

3) Apple Juice - Jeremy Cloe (18:57)
<https://vimeo.com/12851112>

The following films all have a password: cilect

4) Barriers - John Bartley (11:32)
<https://vimeo.com/290712476>

5) For Mom - Savannah Joeckel (5:32)
<https://vimeo.com/290630466>

6) A Christmas Dinner - Tyler Yarbro (5:49)
<https://vimeo.com/290629548>

7) The Fire - William Cory (6:35)
<https://vimeo.com/290631362>

8) Same Old Story - Rose Nordberg (11:10)
<https://vimeo.com/290632503>

9) Shoot First - George Mentchoukov (7:20)
<https://vimeo.com/290808967>

10) Intern of the Jedi - Hunter Hopewell (5:17)
<https://vimeo.com/290628724>

11) Caged - Senia Howes (10:14)
<https://vimeo.com/290636004>

12) Whatever - Sofia Barcelona - Savannah Joeckel (3:37)
<https://vimeo.com/290635238>

13) Grandma's House - Savannah Joeckel (5:34)
<https://vimeo.com/290632066>

PRESIDENTIAL CANDIDATES

Bert Beyens



Bert Beyens (°1956) is a Belgian filmmaker, known for Jan Cox, A Painter's Odyssey (written and directed with Pierre De Clercq, Belgium The Netherlands 1988), and A la Rencontre de Marcel Hanoun (France 1994). He teaches writing and directing at RITCS School of Arts (Erasmus University College) since 1994 and was the head of the school from 2001 until 2013. Between 2005 and 2009 Bert Beyens was on the Board of VAF (Flemish Film Fund). For VAF he was member of the commission of Media Documentary Series (2010-2013) and from 2014 he was active in the commission for Feature Screenplays.

He was Vice President for Finance and Fundraising CILECT (The International Association of Film and Television Schools) between 2008 and 2010 and Treasurer on the Board of GEECT (Groupement Européen des Ecoles de Cinéma et de Télévision/European Grouping of Film and Television Schools), 2010–2014. Currently Bert Beyens is the Chair of GEECT, and member of the Executive Council of CILECT (2014-2018).

Bert Beyens was conducting masterclasses in Amsterdam, NFA (Writers for Europe 2012), Helsinki, Aalto (Illumination Educational Filmfestival 2012), Bratislava, VSMU (Acko Student Filmfestival 2013), Tbilisi TAFU (8th Tbilisi International Students' Film Festival 2014), Moscow VGIK (Summer School Kirov Oblast 2015), Lisbon ULusofona (Kino Eyes Joint Master Ulusofona BFM Tallinn Napier Edinburgh 2016).

His participation in Film Festival jury's include: L'Age d'or (Belgian Royal Film archives), Brussels, Belgium 2000 — Open Doek, Turnhout, Belgium 2004 — Sleepwalkers Black Nights Tallinn, Estonia 2007 — Fresh Film Karlovy Vary, Czechia 2008 — 8th Tbilisi International Students' Film Festival, Georgia, 2014 — ZagrebDox International Documentary Film Festival, Zagreb, Croatia 2017.

He is member of the Guild of Belgian Directors (Unie van Regisseurs). He is a member of the European Film Academy (EFA).

Bert Beyens is a graduate from RITCS in film directing (1978), and assisted writing courses and workshops with American Film Institute-teachers Bloch, Peyser and Fadiman (1979) and Syd Field, Root en Lamb (1980). Workshop 'directing the actor' with Actor's Studio Los Angeles professor Delia Salvi in 1995. He worked as a writer and director for film and television between 1978 and 2000. His film Jan Cox, A Painter's Odyssey won Award for Best Biography in Montreal 1989.

In 1994 Bert Beyens was invited to become a fulltime teacher in RITS. RITCS Royal Institute for Theatre Cinema & Sound, School of Arts has training and education in Audiovisual Arts and Techniques (writing, directing, producing, sound, image, editing, for film, documentary and television), Dramatic Arts and Techniques (acting, directing). The school has about 600 students and 200 teachers. RITCS School of Arts is part of Erasmus University College Brussels, and associated with the Brussels University VUB. For his work in RITCS he was nominated for the Prize of Flemish Culture, Film 2003) and was awarded the so called Fonske of Flemish Cinema (Film museum and Film & Television Magazine).

- CILECT / GEECT
- Bert Beyens represented RITS/RITCS at following GEECT/CILECT-meetings since 2001.
- GEECT: Procedures for selection, 30.03-1.04 2001, La Fémis, Paris, FRANCE
- CILECT: Theory for Filmschools Conference, 15-18 november 2001, AGRFT, Ljubljana, SLOVENIA, with lecture
- CILECT: CILECT Congress 2002, 6-13 april 2002, Victoria College of Art VCA, Melbourne, AUSTRALIA
- GEECT/EFA (European Film Academy): European Film , 2-3 december 2003, Deutsche

- Film und Fernsehen Schule DFFB, Berlin, GERMANY
- MEDIA/LA FEMIS/GEECT: European Teacher's Workshop: ECTS II, 11-13 march 2004, La FEMIS, Paris, FRANCE
 - CILECT: CILECT 50th Anniversary Congress. 17-23 may 2004, University of Art and Design UIAH, Helsinki, FINLAND
 - MEDIA/LA FEMIS/GEECT: European Filmschool's Workshop. 16-18 march 2005, La FEMIS at the Henri Langlois Student Film Festival, Poitiers, FRANCE
 - GEECT: GEECT Conference. 13-14 april 2005, University of Art and Design UIAH, Helsinki, FINLAND
 - In 2006 Bert Beyens made his contribution for the CILECT-series Lessons in Film with a long filmed conversation with filmmakers Jean-Pierre and Luc Dardenne and Stijn Coninx (editing and direction)
 - GEECT: School's Best kept Secrets: Our heritage, 29.05-01.06 2006, Film & Television Faculty VSMU, Bratislava, SLOVAKIA
 - CILECT: CILECT Congress. 16-21 October 2006, Escuela de Cinematografie ECAM, Madrid, SPAIN, presentation project Lessons in Film
 - GEECT: Best Kept Secrets: How to challenge the imaginative power of film students, 20-23 November 2006, Nederlandse Film en Televisie Academie NFTA, Amsterdam, NETHERLANDS
 - GEECT: Best Kept Tech Secrets Nederlandse Film en Televisie Academie NFTA, Amsterdam, NEDERLAND, September 2007
 - GEECT: Accreditation in Europe FAMU & Fresh Film Festival, Karlovy Vary, Czech Republic, August 2008
 - Bert Beyens was VP CILECT (2008-2010), Treasurer GEECT (2010-2014) and GEECT CHAIR Member of CILECT EXECUTIVE (2014-2018)
 - CILECT: CILECT Congress Beijing 3-8 November 2008 (elected VP Finance & Fundraising CILECT)
 - CILECT: Visit as member of Executive Council to write report on candidate school Newport Film School, University of South Wales (NFS/USW), 14-16 December 2008
 - Meeting Executive Council CILECT, Sao Paulo, USP, 3-6 April 2009
 - GEECT: The Bologna Process Seminar La FEMIS, Paris 16-17 April 2009
 - GEECT: 5th Best Kept Secrets: Mocap and animation techniques for digital technology; Universidade Lusofona Lisbon 27-30 May 2009
 - Meeting Executive Council CILECT, Brussels, RITS, 23-25 September 2009
 - CILECT: Barcelona (preparation Congress) 17-21 January 2010
 - Meeting Executive Council CILECT, Alicante, 1-5 May 2010
 - Meeting Executive Council CILECT, Mexico City, 2-6 September 2010
 - CILECT: CILECT Congress Barcelona 1-5 November 2010 (elected Board Member GEECT, treasurer 2010-2014)
 - Meeting GEECT BOARD, Berlin 14-16 February 2011
 - CILECT Conference Prague: Exploring the Future of film and Media Education. FAMU 30 November – 2 December 2011
 - Meeting GEECT BOARD, Berlin 14-15 February 2012
 - CILECT: CILECT Congress, Cape Town, 28 April-4 May 2012 (incl. meeting GEECT BOARD)
 - GEECT Conference: Admission, Coursework and diploma assessment criteria, NATFA Sofia Bulgaria (22-26 Oct 2012)
 - Meeting GEECT BOARD, Berlin 11-12 February 2013
 - CILECT: CILECT Congress, Buenos Aires, 14-22 September 2013 (incl. meeting GEECT BOARD)
 - GEECT Conference: From education to business - the connection between national film schools and broadcasters 28-29 November, Den Danske Filmschule, Copenhagen 2013
 - Meeting GEECT BOARD, Paris 4 July 2014
 - CILECT: CILECT Congress, Chapman Dodge, Los Angeles (Pre-Visualization), 13-16 October 2014
 - Meeting GEECT Regional Association Members Meeting, Los Angeles 14 October 2014 (elected GEECT CHAIR 2014-2018)
 - GEECT: GEECT Conference. Teaching Documentary, 5-7 November 2014, USW, Cardiff, United Kingdom
 - Meeting Executive Council CILECT, Sydney, AFTRS and Brisbane, GFS, 27 February-2 March 2015
 - GEECT: GEECT Conference. Teaching Production Design, 11-13 March 2015, IADT, Dublin, Ireland
 - GEECT: GEECT Conference. Research in Film Schools, 16-17 April 2015, La FEMIS, Paris, France
 - Chair Meeting GEECT BOARD, Paris 16 April 2015
 - Meeting Executive Council CILECT, Tbilisi, TAFU, 1-3 June 2015
 - GEECT: GEECT Conference. Going The Extra Mile: How to build an Alumni Community? 7-9 July 2015, JSFS, Jerusalem, Israel
 - GEECT: GEECT Conference. Film+Games: awesome Bergman, 7-9 September 2015, SADA, Farö, Sweden
 - Meeting Executive Council CILECT, Beijing, BFA, 19 October 2015 Invited in BFA for 65 Anniversary BFA. Speech in Forum, October 2015
 - CILECT: CILECT Congress, HFF, Munich (Working with Actors), 17-19 November 2015
 - Chair Meeting GEECT BOARD, Munich 18 November 2015
 - Chair Meeting GEECT Regional Association Members Meeting, Munich 19 November 2015
 - Chair Meeting GEECT BOARD, Brussels 20 January 2016
 - Meeting Executive Council CILECT, Chicago, CCC, 18-19 March 2016
 - GEECT: GEECT Conference. #Lights, Camera, Interaction! May 30-June 1 2016, ELO/AALTO, Helsinki, Finland
 - Chair Meeting GEECT BOARD, Brussels 28 June 2016
 - Meeting Executive Council CILECT, Johannesburg, AFDA, 8-11 July 2016
 - CILECT: Visit as member of Executive Council to write report on candidate school FHD Dortmund (Germany) September 2016
 - Meeting Executive Council CILECT, Brussels, RITCS, 1-2 October 2016
 - CILECT: CILECT Congress, GFS, Brisbane (Ethics/Aesthetics), 20-24 November 2016
 - Meeting Executive Council CILECT, Brisbane, GFS, 17 November 2016
 - Chair Meeting GEECT Regional Association Members Meeting, Brisbane 20+21 November 2016
 - Chair Meeting GEECT BOARD, Brisbane 20+21 November 2016 Chair Meeting GEECT BOARD, Paris 19 January 2017
 - Meeting Executive Council CILECT, Guadalajara, DIS, 11-12 March 2017
 - GEECT: GEECT Conference. Training the Trainers: Reboot, 8-10 May 2017, NFS, Lillehammer, Norway
 - Chair Meeting GEECT BOARD, Lillehammer 9 May 2017 Meeting Executive Council CILECT, Lisbon, ULHT, 1-2 July 2017
 - GEECT: GEECT Conference. Music and Sound Design Film and New Media, 28-30 September 2017, LMTA, Vilnius, Lithuania
 - CILECT: CILECT Congress, ZHdK, Zurich (Step Across the Border), 24-27 October 2017
 - Chair Meeting GEECT BOARD, Zurich 25 October 2017
 - Chair Meeting GEECT Regional Association Members Meeting, Zurich 26 October 2017
 - Meeting Executive Council CILECT, Zurich, ZHdK, 23 October 2018 Chair Meeting GEECT BOARD, Copenhagen 19 January 2018
 - CNA Conference: Sound & Storytelling, Los Angeles, Chapman Dodge College 21-24 March 2018
 - Meeting Executive Council CILECT, Los Angeles, Chapman Dodge College, 25-26 March 2018
 - GEECT: GEECT Conference. Teaching Documentary II, 26-29 April 2018, ZeLIG, Bolzano, Switzerland
 - Chair Meeting GEECT BOARD, Ludwigsburg 7 July 2018
 - Meeting Executive Council CILECT, Sao Paulo, USP, 18-20 July 2018
 - Bert Beyens has visited following CILECT schools:
 - AALTO (ELO) Helsinki (Finland), ADU Zabreb (Croatia) AFDA Cape Town & Johannesburg (South Africa), AFTRS Sydney (Australia), AGRFT Ljubljana (Slovenia), ARCADA, Helsinki (Finland), BFA Beijing (China), BFM Tallinn (Estonia), CCC Chicago (USA), CCC Mexico City (Mexico), Chapman Dodge College Los Angeles (USA), COLUMBIA University, New York (USA), CUEC Mexico City (Mexico), DDF Copenhagen (Denmark), dffb Berlin (Germany), DIS Guadalajara (Mexico), ECAM Madrid (Spain), ENERC Buenos Aires (Argentina), ESCAC Barcelona (Spain), FAMU Prague (Czech Republic), FHD Dortmund (Germany), FABW Ludwigsburg (Germany), GFS Brisbane (Australia), HFF Munich (Germany), IADT Dún Laoghaire (Ireland), IKU Istanbul (Turkey), INSAS Brussels (Belgium), JSFS Jerusalem (Israel), KASK Gent (Belgium), La FEMIS Paris (France), LUCA Brussels Belgium), LMTA Vilnius (Lithuania), NAFTI Accra (Ghana), NATFA Sofia (Bulgaria), NFS/USW Newport Wales (United Kingdom), NFA Amsterdam (The Netherlands), NFS Lillehammer (Norway), NFTS Beaconsfield (United Kingdom), NP (Singapore), PWSFTViT Lodz (Poland), TAFU Tbilisi (Georgia), UCINE Buenos Aires (Argentina), ULHT Lisbon (Portugal), USP Sao Paulo (Brazil), VCA Melbourne (Australia), VGIK Moscow (Russian Federation), VSMU Bratislava (Slovakia), ZeLIG Bolzano (Switzerland), ZHdK Zurich (Switzerland)

Dear Colleagues of CILECT,

I would like to give a bit of context concerning my candidacy for the position of CILECT PRESIDENT, and I want to share a few reflections with you.

From 2001 on, when I became the Head of School in RITCS (Now Royal Institute of Theatre Cinema & Sound), I attended all major CILECT/GEECT-meetings. During these years I had the pleasure of meeting many distinguished colleagues of schools from all over the world. Some have meanwhile left our organization, but many young new faces also made their entry to take part in our reunions and discussions.

CILECT/GEECT has been extremely rewarding in broadening my perspective on the arts we teach in the schools in which we all spend so much of our time and energy, and in focusing my ideas on the education and training we provide. During the two years I was CILECT Vice President Finance and Fundraising (a position we made superfluous when we reduced the Council and we finally agreed about a permanent position of an Executive Director), I had a very unique view on the works of the CILECT EXECUTIVE.

After that I had the privilege to serve on the GEECT Board as Treasurer, and in the past four years I was back on the CILECT Executive Council

as GEECT Chair. That was a real honor.

For me CILECT and all the Regional Associations are primarily instruments for communication and contact. So often during conferences, listening to speakers or panel discussions, I was happy to discover that my school was not alone with the problems at stake, which gave me a very familiar feeling, but of course I was equally happy to discover that what was unfamiliar: new approaches, other strategies, better practices!

But I have one big concern about this organization I like so much: CILECT has to put in place instruments that not only stimulate, but guarantee a more diverse representation. Representation can be gender, age, and personal background in the broadest sense (from ethnicity to social origins). And though I believe that the Executive Council of CILECT has achieved great things in recent years I think we have neglected the urgent need for tools that reassure a more fluid transition of generations.

In simple words, we have to make CILECT younger! Therefore, I promise you all: if you elect me, I will not stay too long.

Sincerely yours,
Bert Beyens

Bruce Sheridan



Screen education strategist and administrative leader. Filmmaker. Researcher and writer on creativity and learning. Winner 1999 New Zealand Best Drama Award for tele-feature *Lawless* (South Pacific Pictures). Producer feature documentaries including *Our Blood Is Wine*, selected to screen at the 2018 Berlinale (director Emily Railsback), and multiple Head Games (director Steve James). Director of feature documentaries including *Split Enz: Spellbound* and *Perfectly Frank: The Life and Work of Seminal New Zealand Writer Frank Sargeson*.

Took Columbia College Chicago Cinema Art + Science into the elite echelon of international film schools during 16 years as Department Chair (2001-2017). Current Chair North American region of CILECT (the world organization of film, television, and media schools) and member of the University of Auckland Creative Research Initiative. Completing PhD on creativity and learning from the perspective of physically embodied and socially extended theories of mind (projected completion Spring 2019).

EXPERIENCE

Chair CNA (CILECT North American Region), CILECT — 2014-present. Achievements:

- Pre-Visualization Symposium, Toronto, February 2015
- Documentary Pre-Day at UFVA Conference, Washington, D.C., August 2015
- Post-Production Symposium, Chicago, October 2015
- Digital Innovation Pre-Day at UFVA Conference, Las Vegas, July 2016
- Design and creation of first CNA website (www.cilectnorthamerica.com)
- CNA Sound and Storytelling Conference, Orange, CA, March 2018

Member Creative Research Initiative, University of Auckland, New Zealand — 2015-present

- After selection as the Creative Thinking

Project's Fourth Creative Fellow, was invited to the spinoff team established at the University of Auckland to work on the enhancement of creative processes and outcomes across all curriculum areas in higher education.

Chair, Cinema Art + Science, Columbia College Chicago — 2001-2017

Columbia College Chicago Cinema Art + Science is the largest U.S. film school, and the only one with a permanent teaching unit on a Hollywood lot, located at Raleigh Studios on Melrose Avenue. Hired in 2001 from New Zealand to take the program from regional success to national and international recognition based on proposals I had already developed for new relationships between rigorous academic learning and the screen arts and industries.

Leadership achievements include:

- Planned Film Row Cinema, a 268 seat movie theater, which was the first in Chicago to be Digital Cinema Package (DCP) capable. Wrote and directed a short promotional film and presentation package that was the key element in a successful request to the Illinois State Legislature for funding of Film Row Cinema plus the department Audio Post Production facility.
- Conceptualized and led the roll out of a new US\$21 million Media Production Center (2010) that includes 2 sound stages, a motion capture stage, dedicated directing, cinematography, and production design workshops, production offices, and classrooms equipped with digital vision and sound connection to the stages. The project included development of new curricula and teaching methodologies that utilize peer-to-peer apprenticeship, with students learning through the direct modeling of collaborative professional filmmaking practice in a laboratory environment.

RITCS
Royal Institute for Theatre, Cinema & Sound

Brussels, 14th of September 2018.

LETTER OF SUPPORT for the candidacy of Bert Beyens.

Attn: Prof. Stanislav Semerdjiev
Executive Director CILECT

Dear Prof. Dr. Stanislav Semerdjiev,

This letter is written to support the candidacy of our colleague Bert Beyens, former Dean of RITCS [the Royal Institute for Theatre, Cinema and Sound], and current GEECT Chair, for the elections for CILECT President in Mumbai, November 2018.

The Royal Institute for Theatre, Cinema and Sound will support Bert Beyens, if elected, by acknowledging the extra hours of work as well as facilitating his attendance at CILECT council meetings.

We believe his candidacy is proof of our interest in CILECT as a networking and sharing platform for schools in Audio-visual Arts worldwide.

Yours Sincerely,

Ann OLAERTS
Director RITCS School of Arts
Erasmus University College Brussels
Dansaerstraat 70 - 1000 Brussels - Belgium
+32-2-507.14.11
ann.olaerts@ehb.be - www.rites.be

- Led restructure of the central administrative and teaching floor in the Cinema Art + Science Department to prioritize student autonomy and creativity through innovative spatial and technological design.

Professor, Columbia College Chicago — 2001-2018

- Develop curriculum for and teach across graduate and undergraduate levels of directing, producing, screenwriting, and documentary filmmaking.

Industry Relations Vice-President, University Film & Video Association — 2013-2017

- The University Film & Video Foundation (UFVF) is the not-for-profit arm of the University Film & Video Association, which is the U.S. organization for media schools and their academic staff. Served on the Board of Trustees for 5 years prior to election as the Industry Relations VP in 2013. Continued as Board Trustee while serving as VP.

Our Blood Is Wine: Producer — 2018

- Feature documentary on the post-Soviet rebirth of the Republic of Georgia through ancient winemaking traditions. Director Emily Railsback. Selected to 2018 Berlin Film Festival (Berlinale).

Member, Natural Sciences and Engineering Research Council of Canada (NSERC) Review Team, Sheridan College Technology Access Center, Pinewood Studios, Toronto, Canada - 2013

- Served as the international member of a three person team charged with accessing the application for research and technology funding by a Canadian screen school and industry partnership. The project was fully funded.

Head Games: Producer — 2012

- Feature documentary on concussion in sports directed by Steve James (Hoop Dreams, Life Itself, Abacus). Best Documentary Award, 2012 Boston International Film Festival; iTunes Best Movies of 2012; Sports Illustrated Best Sports Movies of 2012.

Kubuku Rides (This Is It): Producer (with Tim Evans & Mary Frances Budig) — 2006

- Short film based on a story by Larry Brown and made in partnership with Steppenwolf Films. London International Film Festival; Los Angeles International Short Film Festival; Chicago

International Film Festival; Winner Best Narrative Short, Memphis IndieFest, Tennessee; Newport Beach Film Festival; CineQuest, San José, California; IFP New York Market.

1st Vice President, Illinois Production Alliance — 2002-2005

- Founding member of a not-for-profit partnership of industry, guilds, and education that was instrumental in re-establishing Chicago and Illinois as a major U.S. screen production center after significant atrophy in the late 1990s. Served as 1st VP (there were two) during the period in which the IPA worked with state legislators to establish a tax rebate system for screen production that was crucial to the rejuvenation of production and is still in force.

Head of Film & Television, UNITEC, Auckland, New Zealand — 1997-2001

- Led the UNITEC Film & Television program through a period of rebuilding. Redesigned curriculum and aligned it with professional practice. Brought industry professionals into the teaching cohort and oriented student filmmaking to the independent, collaborative model. Introduced analytical research methodologies to the theory curriculum and fully integrated theory with practice.

EDUCATION

University of Auckland, New Zealand — PhD Candidate, Completion 2019

- Topic: Creativity and imagination in human development, education, art and science from the perspective of embodied and extended theories of mind.

University of Auckland, New Zealand — BA (Honors), 2001

- Graduate degree designed as preparation for PhD. Awarded in philosophy with 1st class honors.

University of Auckland, New Zealand — BA, 2000

- Philosophy major, English literature minor. Awarded Undergraduate Philosophy Prize.

RECENT PRESENTATIONS

- **Creativity, Entrepreneurship & Arts Education**, Seminar presentation by Skype, August 17, 2018: Den Danske Filmskole, Copenhagen, Denmark

- **The Metamorphosis of Cinematic Experience: Exploring the Future for Screen Creators & Audiences in the World of Virtual & Augmented Reality**, Keynote presentation, October 6, 2017: Virtual Reality and Storytelling Conference, Lusófona University, Lisbon, Portugal
- **Mirror / Hammer: How Film & Television Schools Reflect and Redefine Society and Culture**, Keynote presentation, August 31, 2017: Schools of Film and Television and Their Impact on Society Conference, Ibero-America region of CILECT, Bogota, Colombia
- **Creativity Embodied and Extended: Being Human in a World of Intelligent Machines**, Symposium presentation, July 31, 2016: CILECT North America Digital Innovation Pre-Conference, University Film & Video Association Conference, Las Vegas, Nevada, U.S.A.
- **I/WE: Collaborative Creativity & the Urban Matrix**, Keynote presentation, July 4, 2015: Cities in a Climate of Change Conference, Auckland, New Zealand.

RECENT PUBLICATIONS

- **Play, Learning, and Creativity** (2017). In *Playing With Possibilities*, Ed. Peter O'Connor, Cambridge Scholars Publishing, Newcastle upon Tyne.
- **Screen Producing & Education in the 21st Century** (2016). In *The 21st Century Film & TV School*, CILECT, Sofia, Bulgaria.
- **International Collaboration is Central to the Future of Film Education** (2016).
- In *The Proceedings of the World Film Institutions Forum* (Beijing 2015), the Beijing Film Academy, Beijing.
- **Creativity, Embodied and Extended** (2016). In *The Possibilities of Creativity*, Ed. Peter O'Connor, Cambridge Scholars Publishing, Newcastle upon Tyne.
- **Imagine This...** (2014) in *Philosophy and Literature*, Volume 38 / 1A, A279-292
- **Imagination Rising** (2010) in *Manga and Philosophy*, Eds. Josef Steiff and Adam Barkman, Open Court, Chicago.

This letter is a statement of my candidacy for the position of CILECT President in the elections to be held at the 2018 CILECT Congress in Mumbai, India.

For the last four years I have served as Chair of CILECT North America and on the organization's governing Executive Council, participating actively in the significant evolution of CILECT under the presidency of Maria Dora Mourão. This has been a period in which the Executive Council worked very hard to strengthen the organization both within and between the regions.

Though many challenges remain, a strong foundation has been laid for the next President and Executive Council to continue increasing the value of CILECT to its members, while amplifying the organization's global and regional influence

in a world that urgently needs the creativity, energy, and expertise of our teachers, current students, and graduates.

We must continue to develop actions that address large issues such as inclusion / diversity and the relationships between art, commerce, and entrepreneurship, while also advancing the flexibility and efficiency of CILECT activities and governance.

It's an exciting time for our organization. I have the experience and expertise to serve as President in an inclusive and imaginative manner that will ensure a strong future while acknowledging CILECT's considerable achievements and legacy.

Sincerely
Professor Bruce Sheridan

September 21, 2018


Columbia | Office of the
COLLEGE CHICAGO | Provost

Prof. Dr. Stanislav Semerdjiev
Executive Director
Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT)

Dear Dr. Semerdjiev,

This letter confirms that Columbia College Chicago supports Professor Bruce Sheridan's candidacy for the positions of CILECT President and Chair CILECT North America.

Sincerely,


Stanley F. Wearden, PhD
Senior Vice President and Provost
Office of the Provost

DIRECTING THE FUTURE | CONFERENCE SESSION 1 - KEYNOTE SPEAKERS

CHOOSING A PARTNER – IT'S A BIT LIKE MARRIAGE REALLY



Lord David Puttnam

Without doubt the most commonly asked question from any 'civilian' is "what's the difference between a Director and a Producer?" I've a number of fairly practiced answers, but underlying each of them is the trauma of choosing exactly the right partner for the series of adventures that invariably accompany movie-making. If, like me, you seek to work from material

Lord David Puttnam spent thirty years as an independent producer. The aspect that marked him out from many of his contemporaries was the overwhelming number of projects and productions that were personally initiated. This led to a disproportionate number of films being written and directed by little known - or in many cases - first-time writers and directors. Some of those early decisions were made out of necessity; others were later made to ensure a greater level of influence over the production. Seeking out complimentary talent was always the most nerve wracking aspect of the job.

or ideas you've originated, then the choices (or sometimes the single choice) you make to write and direct will determine everything that follows. Looking back on my own experience as a producer I'll attempt to explore the various mental processes (or sometimes its sheer luck!) that leads to the selection of the writer and director who will accompany you on that journey to either triumph or disaster.

However, herein also lies a challenge in the relationship of the screenwriter and the director. If the deeper dramatic power of the script is to be tapped, then it becomes imperative that, together with the screenplay document, an understanding and an appreciation of the influence of these narrative traditions also be passed on from writer to director. Likewise, in the teaching of not just screenwriting, but also of direction, it is more than desirable that there be a significant and substantial exposure to and an understanding of mythology and its relationship to the human condition. And, by implication, to modern filmic storytelling, if we are to avoid the danger of the younger generation seeing tales from mythology as not relevant to modern life.

While this is only a case study of India, most countries have long-standing narrative traditions, which reveal archetypes that the collective psyche relates to at a deeper level. It may be significantly enriching for directors and screenwriters to treat them as subjects worthy of study.



Introduced by Maria Dora Mourão

Maria Dora Mourão is Full Professor at the University of São Paulo, Brazil (Vice-Dean of the School of Communications and Arts (2009-2012); Head of the Department of Film, Radio and TV for three four-year periods), and CILECT President (since 2011). She has a Post Doctorate from École des Hautes Études en Science Sociales (EHESS), Paris. She teaches Editing Theory and edited several Brazilian documentaries among which São Paulo Sinfonia e Cacofonia (dir. Jean Claude Bernardet) and São Paulo Cinemacidade (dir. Aloysio Raulino). Publications include: Chris Marker, bricoleur multimídia, ed. Maria Dora Mourão, Rafael Sampaio, 2009; Harun Farocki: por uma politização do olhar (Harun Farocki: for a politicization of the look), ed. Maria Dora Mourão, Cristian Borges, Patricia Mourão, 2010; O Cinema do real (The Cinema of the Real), ed. Maria Dora Mourão, Amir Labaki, (first edition 2005, second edition 2014), published in Argentina (Colihue, 2011); the chapter Images from the South: Contemporary Documentary in Argentina and Brazil, with Ana Amado in The Documentary Film Book (ed. Brian Winston, 2013). Member of the Brazilian Film Archive Council.

Introduced by Chaitanya Chinchlikar

Chaitanya Chinchlikar has had a multi-faceted career in Film & Media education, Event Management, Chartered Accountancy & amateur journalism. For the past 12 years, he has been a key member of Whistling Woods International in areas like Business Development, Technology Evangelism, Digital Media & Virtual Reality. He currently serves as the Vice President – Business Development & Chief Technology Officer of Whistling Woods International and is also the head of The Whistling Woods Jio VR Lab. He is an active speaker at seminars & conferences, on multiple topics related to Education and the Film, Media & Entertainment industries.



FUTURE OF IMMERSIVE CINEMA: WHERE TECHNOLOGY MEETS STORY

Ravindra Velhal, Global Content Technology Strategist, Intel Corporation, Portland, Oregon, USA, leads digital media standards, technologies and immersive cinema globally. As a CinemaVRE pioneer, he co-produced Le Musk – multi-sensory VR by A. R. Rahman, Dunkirk VRE with Warner Bros, directed Rio Carnival 2018 VRE with GloboTV, collaborated with Sony Pictures on Spiderman: Homecoming VRE and recently launched "Innovation Studio" to drive future immersive cinema. Ravi is recipient of Hollywood's prestigious Lumiere Award and holds several global patents. He is member of the Board of Directors on AIS/VR society and advisor to film and trade organizations globally. His focus areas include, VR, 4K UHD, next generation media formats (8K/16K), harmonization and bridging media technology gap between mature and emerging markets. He led and participated in numerous high profile executive industry delegations between USA and India to promote bilateral business and policies, including he was part of USA President Barack Obama's official business delegation to India in 2010 and the USA Executive delegation to host Indian Prime Minister Narendra Modi in Silicon Valley in 2015 and Washington DC visit in 2014.



Ravindra Velhal

In a unique celebration of innovation and creativity, this masterclass discusses harnessing technology and applying to "Immersive Cinema" production to give content creators essential tools to tell real world stories in radically new ways. The future of production is hinged upon the "Digital Reality" for achieving "emotional connect" and expanding true essence of storytelling through Digital Reality - Virtual, Mixed and Augmented Reality. What is the true impact of

technology on creativity? What role AI (Artificial Intelligence) plays in the future of immersive cinema? What is volumetric capture and virtual production? Will it also change traditional cinema production and practices? How to start planning to prepare for "Immersive Cinema"? This masterclass showcases "Behind the Scene" immersive cinema production technics for Hollywood and global VRE (virtual Reality Experience) projects and future production techniques that Ravindra Velhal co-produced.



CILECT Prize 2018

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. The total number of students, professors and staff in the voting panels accounts to tens of 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.

Moderated by Stanislav Semerdjiev

Stanislav Semerdjiev is CILECT Executive Director since 2011 (Vice President 2002-2010). He founded the first undergraduate, graduate and doctoral Screenwriting Programs at the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (1991). He created the first Bulgarian long-running TV serial Hotel Bulgaria (2004). His hybrid film The Hamlet Adventure (2008) as well as his feature Time Is Ours (2018) have been widely acclaimed and awarded. He has been script-editor, screenwriter and/or producer for a number of European projects. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-present), Board Member of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of NATFA (2003-2011, 2015-present).



Jan-Eric Mack (1983) was an awarded graphic designer when he began studying film at the Zurich University of Arts (ZHdK) in 2009. His short film Ronaldo (Co-directed by Jan Mettler) won Best Short Film at the Journeys de Soleure, 2010. His diploma film Alfonso won Cinema e Gioventù Award in Locarno, 2014. In 2014 he founded the society FilmAtelier Zurich (with Maria Sigrist and Lorenz Suter), a network for young auteur filmmakers. In 2017 he received his MA in feature film directing at ZHdK with Facing Mecca.

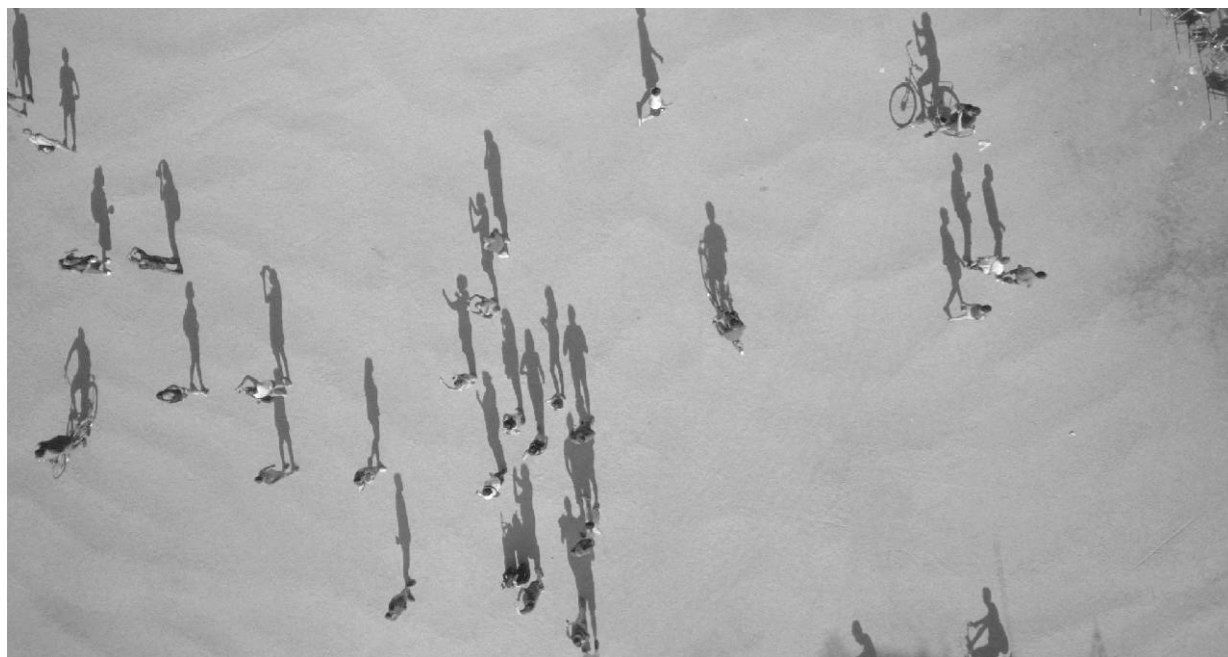


Jan-Eric Mack

FACING MECCA ZHdK, Switzerland, 27'

Director	Jan-Eric Mack
Screenwriter	Anna Schinz/Jan-Eric Mack
Producer	Joël Jent
DOP	Jan Mettler
Production Design	Fabian Lüscher, Noemi Stoll
Costume Design	Irene Schweizer
Editor	Simon Gutknecht
Music	Dimitri Käch
Sound Design	Christian Schäppi
Cast	Peter Freiburghaus (Roli), Jay Abdo (Fareed), Ruth Schwegler (Doris), Nicolas Rosat (Thomas Künzli), Merav Ibrahim (Yara), Saya Ibrahim (Israa)

The hospital calls Fareed; his wife's cancer has reached its terminal stage. Swiss pensioner Roli comes to his help and takes him to the hospital but the wife passes away shortly after, leaving the Syrian refugee alone with two daughters. Fareed wants to see his wife buried in accordance with Muslim rites but problems quickly arise: the graves in the local cemetery have not been aligned to face Mecca; the council is unable or unwilling to carry out the burial within 24 hours after death. Unimpressed by the council's tactical heal-dragging, together they stumble into a bewildering forest of Swiss bureaucracy to which Roli finds a beautifully simple answer...



Sylvain Cruiziat is a franco/german filmmaker. He graduated documentary and television directing at the University of Television and Film. His films have been screened at prestigious film festivals worldwide, winning multiple awards. Festival selections include the San Sebastián International Film Festival, Melbourne International FF, Vancouver International FF, IDFA International FF and many more. During his studies Sylvain has worked on multiple international productions including Star Wars Episode VIII.

Mila Zhluktenko, is a ukrainian-german filmmaker. She graduated documentary and television directing at the University of Television and Film in Munich. Her films have been screened at prestigious film festivals worldwide, winning multiple awards. Festival selections include the San Sebastián International Film Festival, Melbourne International FF, Vancouver International FF, IDFA International FF and many more. Furthermore she is a scholarship holder of the Ernst Ludwig Ehrlich Studienwerk.



Sylvain Cruiziat & Mila Zhluktenko

FIND FIX FINISH HFF, Germany, 19'25''

**Screenwriter/Director
Producer**

**Cinematography
Music
Sound Design
Editor**

Sylvain Cruiziat & Mila Zhluktenko
Veronika Faistbauer, Mariella Santibáñez, Sylvain Cruiziat, Mila Zhluktenko & HFF Munich
Nikolai Huber
Ina Meredi Arakelian
Philip Hutter
Sophie Oldenbourg

Find Fix Finish delves into the accounts of three military drone pilots as they tell the intimate story of the lives they observe on a day-to-day basis. The voyeuristic ocular perspective from a military drone can reduce people to pixels on a screen and a certain decontextualisation is almost necessary to deal with the fact that people can be killed on a push of a button. "Have you ever stepped on an anthill and not given it a second thought?"



Paloma Baeza acted in leading roles in various British TV dramas and independent films. She moved into directing with the comedy short film, Watchme, shortlisted for the TCM Prize at the NFT, selected by BFI Shorts, Sky Shorts and Channel 4. She has directed several short dramas and her full-length screenplay, Passports, was developed by Focus Film's million dollar movie scheme and selected for The Brit List. Poles Apart is her first animated film. It won the BAFTA for Short Animation award, the Annie award for Best Student Film, and received the McLaren Award for Best New British Animation at the Edinburgh Film Festival.



Paloma Baeza

POLES APART NFTS, UK, 12'

**Director/Writer/
Animator
Producer
Cinematography
Production Design
Editor
Sound Design
Music
VFX Supervisor/
Lead Composer
Puppets Fabricated by
Animators
Cast**

Paloma Baeza
Ser En Low
Jon Muschamp
Paula Giménez
Zsófia Tálás
Morgan Muse
Hollie Buhagiar

Gillian Simpson
Mackinnon and Saunders
Alex Crowley, Nuria Bataller, Paloma Baeza, Joanna Brooks
Helena Bonham Carter (Nanuk), Joseph May (Aklak)

Poles Apart tells the story of an unlikely meeting between Nanuk, a tough female polar bear, and Aklak, an enthusiastic male grizzly bear, brought together by their changing habitats. The lack of food in a melting Arctic has left the solitary Nanuk desperately hungry. When the hopeful and eager Aklak crashes into Nanuk's world, she has to decide if the naïve grizzly bear is her food or her friend.

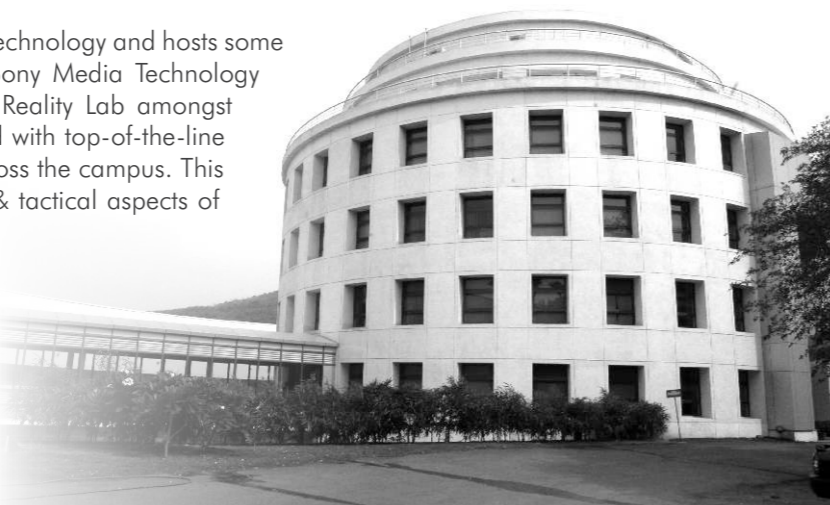
WHISTLING WOODS INTERNATIONAL TOUR

Whistling Woods International is India's premier Film, Communication & Creative Arts Institute. The Hollywood Reporter' has rated Whistling Woods International as one of the Ten Best Film Schools in the world in 2014, 2013 & 2010.

We host a total of 7 schools under the umbrella of Whistling Woods International, which ranges from Filmmaking to Design to Media & Communication, which in turn provides a cohesive learning experience. This is supported by a unique curriculum curated by the faculty, which consists of veterans of the industry to guide the students through the know-hows of every art.

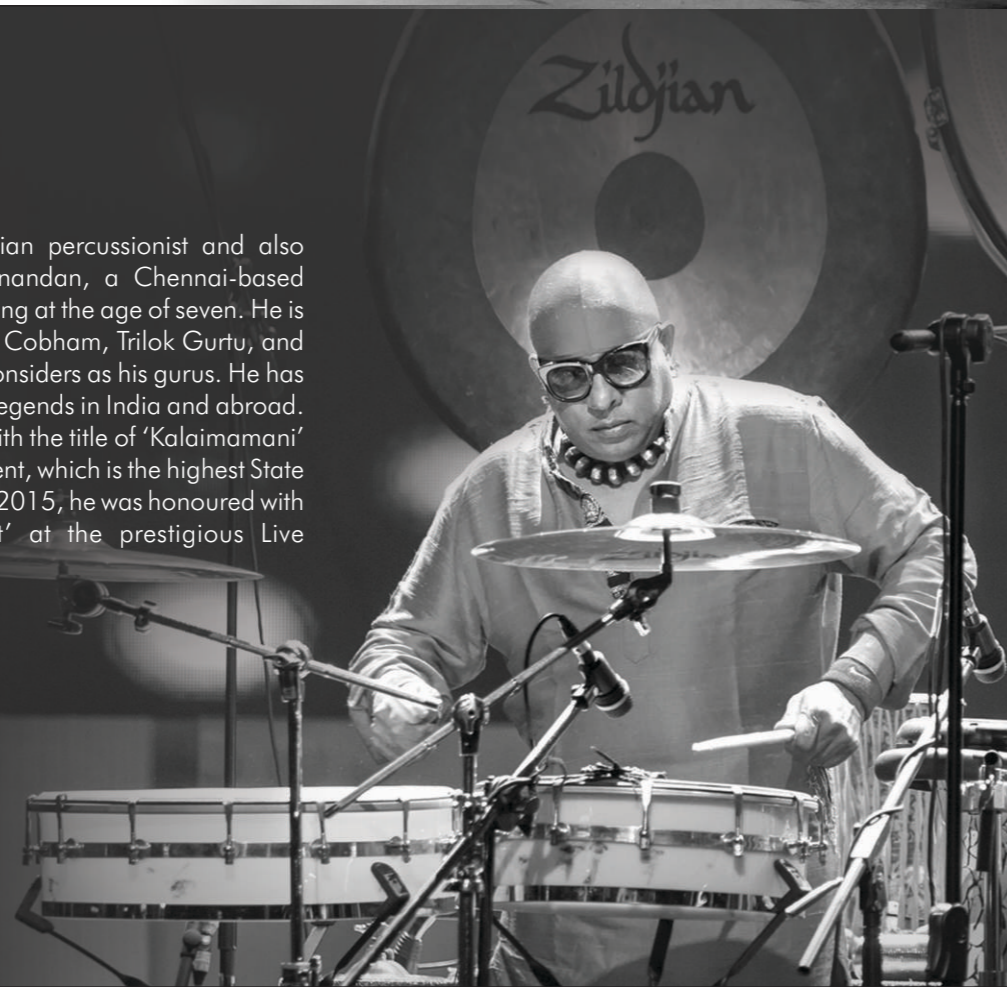
The 5.5 acre campus boasts of world class technology and hosts some of the best hubs to nurture students like Sony Media Technology Centre, YouTube Space, WWI JIO Virtual Reality Lab amongst many others. The sprawling campus is fitted with top-of-the-line equipment at various designated areas, across the campus. This ensure that students imbibe the academic & tactical aspects of their curriculum.

Today, there are 1600+ Whistling Woods International alumni that are prevalent throughout the film, communication & creative arts industries, making their way to the top with a comprehensive understanding of the art & entertainment world.



PERFORMANCE BY SIVAMANI

Anandan Sivamani, an Indian percussionist and also being the son of S. M. Anandan, a Chennai-based percussionist, began drumming at the age of seven. He is inspired by Noel Grant, Billy Cobham, Trilok Gurtu, and Lewis Pragasam, whom he considers as his gurus. He has shared the stage with music legends in India and abroad. In 2009, he was conferred with the title of 'Kalaimamani' by the Tamil Nadu Government, which is the highest State Honour in the field of arts. In 2015, he was honoured with the 'Best Instrumental Act' at the prestigious Live Quotients Awards.



TUESDAY, 13 NOVEMBER, 2018 - DAY 2

07.30 - 09.00	BREAKFAST
09.00 - 11.00	Conference Session 2: KEYNOTE SPEAKERS Nosipho Dumisa Kalle Boman <i>Introduced by Maria Dora Mourão</i>
11.00 - 11.30	COFFEE BREAK
11.30 - 13.30	Conference Session 3: SCHOOL PRESENTATIONS <i>Moderator: Bruce Sheridan</i> Jyoti Mistry, Klara Björk, Linda Sternö (Göteborg Univ., Sweden) Aner Preminger (SAPIR, Israel) Tzara Tristana (DDF, Denmark) Yu Ran (CUC, China)
13.30 - 14.30	LUNCH
14.30 - 16.30	Conference Session 4: SCHOOL PRESENTATIONS <i>Moderator: Bert Beyens</i> Herman Van Eyken (GFS, Australia) Norbert Kottmann (ZHdK, Switzerland) Andy Joule (SoFT, UK) Sebastian Grobler (NTU, Singapore)
16.30 - 17.00	COFFEE BREAK
17.00 - 18.00	Conference Session 5: GROUP DISCUSSIONS 4 Parallel Groups <i>Moderator Group 1 - Garth Holmes</i> <i>Moderator Group 2 - Bruce Sheridan</i> <i>Moderator Group 3 - Silvio Fischbein</i> <i>Moderator Group 4 - Bert Beyens</i>
18.00 - 20.00	CILECT PRIZE 2018 Award Inauguration CILECT TEACHING AWARD (2014-2018) E-Book Presentation <i>Presented by Stanislav Semerdjiev & Herman Van Eyken</i> ARRI Presentation - Christian Richter <i>Moderator: Stanislav Semerdjiev</i>
20.00 - 20.30	FREE TIME
20.30 - 22.30	CONGRESS DINNER

DIRECTING THE FUTURE | CONFERENCE SESSION 2 - KEYNOTE SPEAKERS

THE IMPORTANCE OF MENTORSHIP, EQUAL OPPORTUNITY AND POSITIVE REINFORCEMENT

Nosipho Dumisa is an internationally acclaimed and award-winning film, television and commercials director, producer, and writer, best known for directing her SAFTA Award-Winning short film, "Nommer 37" (2014), which has now completed as a feature of the same name in 2018. The film has been sold for theatrical and VOD distribution in North America, Germany, Austria, Switzerland, Japan and China, and was awarded the Cheval Noir Jury Prize for Best Director at the Fantasia International Film Festival, Montreal, Canada. Nosipho is also known for directing episodes on kykNET & Kie's Youth Dance Drama TV Series, "danZ" (2017) and as a producer on the popular local daily soap, "Suidooster" (2016).



Nosipho Dumisa

my brother was waiting at the bottom to catch me. I skated down, fearless and secure in the fact that it would be okay. When I fell, my brother lifted me up, told me to stand and try again, and that's exactly what I did.

Today, I wish to talk to you about the importance of mentorship, equal opportunity, and positive reinforcement for emerging young filmmakers, particularly women, and particularly women of colour. I will tell you a story of a girl who knew nothing of the film industry and therefore never dreamt it for her future. It took a sequence of serendipitous events and the intentional intervention by key people to allow her to first see, then believe, until finally she began to walk out her full potential. Today, she stands before you as one of only two black female feature film directors from South Africa, a founder of a successful production company, and the proud winner of the Best Director Award at Fantasia International Film Festival.

On my fourth birthday, my parents threw a party for my sister and I where they gifted us each with our very own sparkling new bicycles. I remember the excitement I felt as all of my friends and family stared in awe at my fancy new toy, one most of us had only ever seen on the television. As I felt myself being lifted onto the tiny seat, only one thought raced through my mind: this will be the best day of my life.

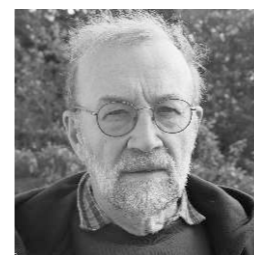
The time had finally come, with the CLICK of my mother's camera, the sea of children parted to clear a path. At full force I pedaled forward, once, twice, and on the third time, I felt that I was swaying, losing balance and control. Before I could even scream for help, I was on the ground, my knees scraped, and my ego eternally bruised. Someone asked if I wanted to try

again and I said 'no' without hesitation. That was the end of it for both my sister and I, we would never learn how to ride a bicycle.

You see, my mother only ever wanted the absolute best for her children. But she had never ridden a bicycle before, none of us had, and so nobody knew how to tell us that falling was normal, that if we got back up and tried again, we would eventually come right. A few years later when we were gifted with rollerblades, it was a completely different story.

My brother had long since learned how to rollerblade downhill, using all manner of tricks. I idolized him that summer. This time, when I strapped on those perilous shoes and faced the steep downhill driveway of our small-town home,

FROM FILM SCHOOL STUDENT TO PALME D'OR IN CANNES



Kalle Boman

Ruben Östlund was a student at the film program, University of Gothenburg, Sweden, from 1999 to 2002 (today: Valand Academy). It was during that period that the school took the decision to leave analogue technology and focus on the digital. Ruben Östlund and his work as a student were part of this decision. It was more than just a change from one technology to another. The digital possibilities have totally changed the needs and relationships of the photographed image, whether it's still images or moving material. In 2017 Östlund's fifth film „The

Kalle Boman has worked at Valand Academy since 1990's as teacher and professor, and is today a senior adviser. He began as a stagehand at Stockholm City Theatre in 1962. He was employed at Europa Film 1964, where he became an assistant to Bo Widerberg. In 1970-1975 he worked with Roy Andersson, producing commercials and feature films. In 1978 he started the company Hinden / Länna Ateljéerna with Rolf Sohlman. The company produces all types of formats, has its own studio business and was active in the discussion between analogue and digital technology. It has a continuous collaboration with „Studio 24“ (Roy Andersson - Songs from the Second Floor, You the Living, A Pigeon Sat on a Branch and Thought about Existence (Golden Lion 2014 in Venice). It also has a continuous work with „Platform Production“ (Ruben Östlund - The Guitar Mongoloid, The Involuntary, Play, Force Majeure, The Square (Palme d'Or 2017 in Cannes). In 2014 he was awarded by the Swedish Filminstitut for important contributions to the Swedish film industry. Since 2015 he is Chairman of the Forum for Visual Practice, an organization working with the issues of media skills.

Square“ won the Palme d'Or at the Cannes Film Festival and was nominated for this year's Best Film in Europe as well as nominated for the Oscars. The foundation of Östlund's work is his interest in the person and his relationship with social life and the dilemmas that this causes. And in working with film he finds the opportunity to visualize this. In addition to the 5 feature films, Östlund and his production company Platform Production have produced short films (Incident by a Bank, Golden Bear, Berlinale 2010), exhibitions and other directors' works. Some of these works have been preliminary studies for the feature film productions. Ruben Östlund is artistic advisor and active in education at the Valand Academy, University of Gothenburg.



Introduced by
Maria Dora Mourão

Maria Dora Mourão is Full Professor at the University of São Paulo, Brazil (Vice-Dean of the School of Communications and Arts (2009-2012); Head of the Department of Film, Radio and TV for three four-year periods), and CILECT President (since 2011).

She has a Post Doctorate from École des Hautes Études en Science Sociales (EHESS), Paris. She teaches Editing Theory and edited several Brazilian documentaries among which São Paulo Sinfonia e Cacofonia (dir. Jean Claude Bernardet) and São Paulo Cinemacidade (dir. Aloysio Raulino). Publications include: Chris Marker, bricoleur multimídia, ed. Maria Dora Mourão, Rafael Sampaio, 2009; Harun Farocki: por uma politização do olhar (Harun Farocki: for a politicization of the look), ed. Maria Dora Mourão, Cristian Borges, Patricia Mourão, 2010; O Cinema do real (The Cinema of the Real), ed. Maria Dora Mourão, Amir Labaki, (first edition 2005, second edition 2014), published in Argentina (Colihue, 2011); the chapter Images from the South: Contemporary Documentary in Argentina and Brazil, with Ana Amado in The Documentary Film Book (ed. Brian Winston, 2013). Member of the Brazilian Film Archive Council.

Not in the Shadow of Bergman: Towards Process in Directing

How to teach and inspire the practice of film from a concept rather than a story? How does one stimulate ideas to develop films that are informed by proactive questions rather than proposing answers? At Valand Academy in Göteborg, Sweden, an alternative method of teaching film directing is evolving from the digital paradigm shift, where the actual definition of the term "film" is questioned. The discussion starts with the practice of "filming" and not with the film product. A process-driven focus puts inquiry at the center. By exploring and developing methods that are unique to their interests, modes of thinking/making are encouraged which are not governed by the logic and/or the value chain of the film industry. The pedagogy encourages "unlearning" and promotes a reflexive approach to aesthetics, ethics and the politics of publics.

The presentation draws on scenes from alumni Östlund and Pichler to reflect on the pedagogy of film practices at Valand Academy. [Ruben Östlund, 2017 Palm D'Or Winner *The Square*; Gabriela Pichler, whose debut *Eat Sleep Die* (2012) premiered at the Venice Film Festival and her second feature *Amateurs* (2012) won the Nordic competition at the Göteborg Film Festival.]



JYOTI MISTRY



KLARA BJÖRK



LINDA STERNÖ

Jyoti Mistry, filmmaker and Professor of Film at Valand Academy, University of Gothenburg, Sweden. Her books include: "Gaze Regimes: Films and Feminisms in Africa" (2015, Wits University Press); *Places to Play: Practice, Research, Pedagogy* (2017).

Klara Björk, filmproducer, head of department and lecturer at Valand Academy. Latest publication Björk/Sternö: "Redirecting the gaze: Filmeducation in an individualistic era, 2017, *Journal of African Cinema*".

Linda Sternö, senior lecturer at Valand Academy. Linda holds a BA degree in film directing, BA degree as high school teacher (moving images) and a MA degree in visual culture and learning with a specialization in art education.

Moderated by Bruce Sheridan

Professor Bruce Sheridan is a drama and documentary filmmaker who teaches producing, directing and writing for both forms at Columbia College Chicago, where he was Chair of Cinema Art + Science from 2001-2017. He won the 1999 New Zealand Best Drama Award for *Lawless*, and has directed or produced award-winning feature documentaries, including *Perfectly Frank*, *Spellbound*, *Head Games*, and *Our Blood Is Wine*, which was selected to the 2018 Berlinale. Professor Sheridan researches and writes about creativity and screen education, and has been Chair of CILECT North America (CNA) since 2014.



Aner Preminger, PhD, is an independent director/producer/writer and a film scholar. Associate Professor at the Hebrew University – Jerusalem and Sapir Academic College, Israel. He teaches Cinema Studies and Directing workshops. His 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). Books include *Reflection on Cinema and Ethos: Israeli and Other Scenes*; *François Truffaut: Cinema as an Act of Love – An Intertextual Approach*; *Enchanted Screen: A Chronology of Media & Language*.



Is it possible to teach film directing? What does one teach in a directing workshop? How can one distinguish between teaching the art of filmmaking and teaching its craft? Is it possible to define the script writing as a separate process from the act of directing when making a film and when teaching film directing? Many times when we analyze student films, we realize that we are referring to the film's script and story much more than we refer to the process of directing it.

I would like to propose a methodology that tries to deal with the aforementioned questions, which I have developed and implemented over the last 30 years in different variations. The students are given five different exercises, all of which use the same 3-5 minutes scene from a well-known film that meets certain specific requirements. Each exercise is a different interpretation of the same scene with the same actors, but shot in different locations with different constraints and limitations regarding the use of the camera and additional cinematic means.

How to Teach the Craft of Film Directing?

ANER PREMINGER

TZARA TRISTANA

Preparing for the Unknown

Tzara Tristana is a director, educated from London International Film School (1994-1997) and The National Film School of Denmark (1997-2001). She has a Diploma of Leadership (2011-2013). She has primarily worked as a stage director for the opera, directing both classics and modern pieces. Selected works include: *Around the World in 80 Days* (Opening performance for the Norwegian Opera House, Oslo, Norway), *Carmen* (Open Air Performance, Oscarsborg, Norway), *A Doll's House* (Theatre Republique, Copenhagen, Denmark), etc. In 2017 she was employed as teacher of Fiction Direction and Creative leadership at The National Film School of Denmark.



The future has always held the unknown. Today's future is no different. The distinction in preparing for the future now compared to twenty years ago is our awareness that the future is totally unforeseeable. Industrialization catapulted the world into new ways of living, also by introducing film as a way of art and entertainment. Now we are in the middle, or maybe just in the beginning, of the technological era and the potential in how this will change human activity is enormous. The impact this will have on the art of visual storytelling is unpredictable and unavoidable.

Education should prepare students for the future. So how do we inspire directing students to contribute and actively partake in creating a world of the unknown? In the National Film School of Denmark, we believe in strengthening three main areas: 1) Leadership; 2) Entrepreneurship; and 3) Collaboration. With this offset, I will pose questions like Will film directors be obsolete in the future? and How can the hierarchical structure of filmmaking be compatible with social constructionism? I would like to share how we try to activate this into our educational program, what challenges we face and how we hope to impact on the future of motion picture.

Half of the new media creative videos are made by college-aged youth in China. Many college students become content producers while still studying at school and gain millions of audiences or followers. This shows the obvious transition of the media production. Virtual Reality, Augmented Reality, Drones, Interactive videos, all the new techniques are used by the young producers/directors; they learn quickly and have great creativity. Therefore, professors are faced with the problem how to teach students who may have wider resources from the internet, and/or understand more subtle the young audiences.

At CUC experiments were made to let the students become real producers. We linked the students to dominating media platforms. Students are taught not only by the teachers, but also by directors from the industry. The students share information among themselves, and join pitching sessions held by the media producers from the industry. "Assignments" are published on-line while the class is going on, the direct reviews from the audience become part of the work in class. After years of experimenting, now we have several successful classes in "New Media Production" and "VR Production".

Yu Ran is Associate Professor, Communication University of China (CUC). He has BA in Photography, MA in Media Art Theory and PhD in Film Production. He was a visiting scholar, University of Southern California (USC) during his doctoral studies. He has worked as videographer/editor for the Mayor's Office of Los Angeles, researcher at SARFT, producer in Phoenix TV and DOP at CCTV. He was awarded the Beijing Teaching Award and has several prestigious awards for his documentary "Into the Hotan". He translates and writes for scientific journals. His books "Technique of Photography" and "Aesthetics of Light" are well acclaimed.

New Media and the Transition from Campus to Industry

YU RAN



THE *City*
THAT *Never*
SLEEPS



DIRECTING THE FUTURE | CONFERENCE SESSION 4
- SCHOOL PRESENTATIONS

Adapting contemporary dance into movement in film is both exciting and extremely challenging. In relation to this, I have been developing a workshop, devoted to semi experienced directors and cinematographers together with editors and sound engineers and/or music composers. Its main subject is concentrating on camera and dramaturgy. In other words, the entire process of the workshop builds on exercising with extreme precision the visual grammar to reconstruct a contemporary dance performance by transforming the body movements into a precise succession of visually designed shots – with single camera – in order to enhance and translate dance into a dramaturgic cinematic flow.

Within the 10-day exploration of this 'directing the camera' discipline, we'll look at the complete process of working in dance/movement on a film production, from initial meetings with cameramen and directors, to casting, location scouting, rehearsals, and ultimately filming and editing. There are lots of details and elements that need to be considered at each stage of the process; in addition to the actual creation of the work, we very much focus on the development of the visual language skills of telling a story through pure movement of the body (choreography) in film. A story with shots and no words.



Directing the Camera for the Body in Movement

HERMAN VAN EYKEN

Herman Van Eyken graduated from RITCS, Brussels, Belgium. In 2005, he founded Singapore's first film degree at Lasalle College of the Arts, before joining Griffith Film School, Brisbane, Australia, as Full Time Professor and Head of School. A multi-awarded filmmaker with a background in screenwriting, producing and directing, his research interests lay in the area of film policies, cross-cultural collaboration, internationalization of curricula and film training for professionals. Herman's current practice-based research at BFA, China, investigates cross-fertilization between analogue and digital stereoscopic art combining film, animation and dance. He also prepares a film-monography on Milenko Prvacki in Singapore. Chair of CAPA (since 2014).



Norbert Kottmann works as a scientific assistant in post-production at the Zurich University of the Arts. In addition he is a freelance director and editor. He gained his MA in computer sciences from the University of Bern, Switzerland. He worked several years as a software developer before he gained a BA in film from the Zurich University of the Arts (ZHdK).

NORBERT KOTTMANN

Technology Based Collaborative Story Creation

The art of directing is undergoing major changes at the moment. In order to examine what world-building, collaborative story creation and transdisciplinary directing will mean in the coming years, Zurich University of the Arts has founded the „ZHdK Immersive Arts Space“. In an ambitious pilot art project „Happy Robots“, students of the ZHdK departments of Film, Dance, Game Design, Interaction Design, Music and animation students of the Lucerne School of Art and Design (HSLU) collaborated and created a story world and a rendered 3D avatar using motion capture. The avatar was built around the theme of artificial intelligence and will be part of a short film, a VR game, an AR installation and a live dance performance – everything is set to be experienced as one common piece of art. The Immersive Arts Space will help us understand, how technologies such as motion capture, photogrammetry, video mapping and collaborative work are changing the way we are developing and directing our stories.

Moderated by Bert Beyens

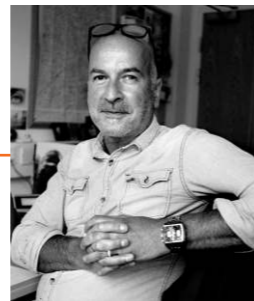
Bert Beyens studied film directing in RITCS, made the awarded film *Jan Cox, A Painter's Odyssey*, (co-writer Pierre De Clercq, 1988), started teaching writing/directing in RITCS (Royal Institute for Theatre, Cinema and Sound), 1993, and served as Director of the School between 2001 and 2013. He was Vice President CILECT (2008-2010); Board Member of VAF (Flemish Film Fund 2005-2009); Member of VAF committees on Documentary TV-Series (2011-2013) and Fiction Features (2014-2018). Since 2014 he is Chair of GEECT (The European Regional Association of CILECT). Bert Beyens is member of the Belgian Directors Guild and the European Film Academy (EFA).



ANDY JOULE

Directing Is Proper Dope

Andy Joule is Head of Animation & Visual Effects in the School of Film & Television (SoFT), Falmouth University, UK. He specializes in stop motion and time-lapse cinematography. Prior to joining SoFT Andy worked in the industry for nearly 20 years as an animator and director. As a freelancer, he worked for studios including Aardman Animations, Cosgrove Hall Films, Tony Kaye Films, Red Bee Media and HOT Animation. He has also lectured at the University for the Creative Arts and University College Volda, Norway. He is a Fellow of the Royal Society for the Arts and Fellow of the Higher Education Academy.



In comparison to live action the practice of filmmaking in animation is essentially a reversed process. The animation director's relationship with the actor is unique because of this. Shaping character animation begins with the vocal performance. Each idiosyncratic movement or reaction is derived from the voice actor's performance, the intonation of one driving and inspiring the movement and personality of the other. The relationship of animation director and actor, understanding the integral part that the actor plays in shaping the onscreen character and performance underpins successful character animation. Directing this in VR is a new paradigm.

Through the authors own experience of directing actors for animation in the UK and supported by a filmed interview case study of Aardman's 'We Wait' this presentation will examine the preparation, planning considerations, approaches and specific pipelines utilized by the director working from the script through to dope sheets. It will shine a light on how directing the voice in VR animation is a peculiar to the medium. Enabling students to experience and participate in the art of directing for VR animation beyond them focusing on character itself is a crucial step in future-proofing their skillset.

Children have been an essential part of filmmaking since the earliest days of the medium. Looking at the Lumière brother's Feeding the Baby (1895) it becomes clear, that in an adequate representation of humanity the (re-)presentation of children is not only unavoidable, but on the contrary essential. Acknowledging this fact creates somewhat of a dilemma. On one side, there is a strong necessity to have an accurate representation of children and childhood in film, on the other side there is a strong need to protect exactly them from interests and dynamics that are not theirs. This situation leads to a wide field of questions which astonishingly have only rarely been addressed.

I will present results of my research study in Asia, Europe and North America on the following topics: responsibilities of directors and producers working with children in the changing social, media and technological environments; motivation of children to act and the specifics of child acting; options for the introduction of international standards for the working conditions of child actors; overcoming stereotypes of children and childhood representation and offering challenges for children audiences; responsibilities of directors and producers after the shooting of a film.



Directing Children in the 21st Century

SEBASTIAN GROBLER

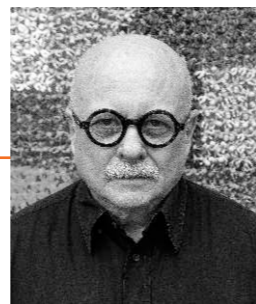
Sebastian Grobler is an Associate Professor for Digital Filmmaking at the School of Art, Design and Media (ADM) Singapore. He has a BA in Directing from Filmacademy Baden-Wuerttemberg/Germany and an MA in Theatre and Media Studies, Psychology and History from University of Hamburg/ Germany. Since 2005 Sebastian Grobler has directed eight feature films and three television series. Der Ganz Grosse Traum was nominated for the German Film Award ("Lola") 2011 for Best Picture, Best Costume Design and Best Camera, won 10 international awards and was screened in 80 countries. Sebastian has directed four films with children actors in main roles.

Moderator Group 1 - Garth Holmes

Garth Holmes is the co-founder of AFDA, the School for the Creative Economy, South Africa. He has MA in Drama (Production Design) from the University of Cape Town and is currently pursuing a PhD at the University of Liverpool. He has co-written a number of successful theatre productions and has worked as a writer and designer on a number of music videos, corporate short films and the award winning student feature *Soldiers of the Rock* (2000). He specialises in Aesthetics, Production Design, Producing, Higher Education and Pedagogics, for socio-constructivist and collaborative learning environments. Since 2010 Garth is Chair of CARA (CILECT African Regional Association).

**Moderator Group 2 - Bruce Sheridan**

Professor Bruce Sheridan is a drama and documentary filmmaker who teaches producing, directing and writing for both forms at Columbia College Chicago, where he was Chair of Cinema Art + Science from 2001-2017. He won the 1999 New Zealand Best Drama Award for *Lawless*, and has directed or produced award-winning feature documentaries, including *Perfectly Frank*, *Spellbound*, *Head Games*, and *Our Blood Is Wine*, which was selected to the 2018 Berlinale. Professor Sheridan researches and writes about creativity and screen education, and has been Chair of CILECT North America (CNA) since 2014.

**Moderator Group 3 - Silvio Fischbein**

Silvio Fischbein is visual artist and filmmaker. Consultant Professor and Undersecretary of Culture, FADU, UBA. Chair of CIBA (CILECT Ibero-América). President of the Argentinian Visual Artists Association. Since 1965 he has created 33 solo exhibitions in Argentina and abroad and participated in 55 group shows. As a filmmaker he has made 30 shorts, 2 video arts and 5 fiction feature films. Awarded the George Méliès Prize (France, 1984) and repeatedly awarded grants by the governments of France and Canada. Awarded the Pollock Krasner Foundation Grant, 2015 and 2018. In 2015 published the book "Silvio Fischbein - Visual artist" and in 2018 "silvio FISCHBEIN, visual artist 2"

**Moderator Group 4 - Bert Beyens**

Bert Beyens studied film directing in RITCS, made the awarded film *Jan Cox, A Painter's Odyssey*, (co-writer Pierre De Clercq, 1988), started teaching writing/directing in RITCS (Royal Institute for Theatre, Cinema and Sound), 1993, and served as Director of the School between 2001 and 2013. He was Vice President CILECT (2008-2010); Board Member of VAF (Flemish Film Fund 2005-2009); Member of VAF committees on Documentary TV-Series (2011-2013) and Fiction Features (2014-2018). Since 2014 he is Chair of GEECT (The European Regional Association of CILECT). Bert Beyens is member of the Belgian Directors Guild and the European Film Academy (EFA).



CILECT Teaching Award (2014-2018)

Presented by
Stanislav Semerdjiev

Stanislav Semerdjiev is CILECT Executive Director since 2011 (Vice President 2002-2010). He founded the first undergraduate, graduate and doctoral Screenwriting Programs at the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (1991). He created the first Bulgarian long-running TV serial Hotel Bulgaria (2004). His hybrid film *The Hamlet Adventure* (2008) as well as his feature *Time Is Ours* (2018) have been widely acclaimed and awarded. He has been script-editor, screenwriter and/or producer for a number of European projects. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-present), Board Member of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of NATFA (2003-2011, 2015-present).



Herman Van Eyken

Herman Van Eyken graduated from RITCS, Brussels, Belgium. In 2005, he founded Singapore's first film degree at Lasalle College of the Arts, before joining Griffith Film School, Brisbane, Australia, as Full Time Professor and Head of School. A multi-awarded filmmaker with a background in screenwriting, producing and directing, his research interests lay in the area of film policies, cross-cultural collaboration, internationalization of curricula and film training for professionals. Herman's current practice-based research at BFA, China, investigates cross-fertilization between analogue and digital stereoscopic art combining film, animation and dance. He also prepares a film-monography on Milenko Prvacki in Singapore. Chair of CAPA (since 2014).

The CILECT Teaching Award was founded in 2014 at the proposal of Executive Director Prof. Dr. Stanislav Semerdjiev 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 Pastwowa Wyzsza 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

Winners 2017

Dan Geva	Beit Berl College (Israel)
Samuel Larson Guerra	Centro de Capacitación Cinematográfica (CCC), Mexico

Winners 2018

No awards were bestowed

The CILECT Teaching Award E-Book (2014-2018) was produced at the proposal of CAPA Chair Prof. Herman Van Eyken and edited by him and his team at Griffith Film School, Australia. It includes all the speeches of the winners throughout the said years as well as in-depth interviews with each of them organised and supervised by the CAPA Chair Prof. Herman Van Eyken, CAPA Chair Garth Holmes, CIBA Chair Prof. Arq. Silvio Fischbein, CNA Chair Prof. Bruce Sheridan and GEECT Chair Bert Beyens.

The printed version of the CILECT Teaching Award Book (2014-2018) was produced and edited by the CILECT Executive Director Prof. Dr. Stanislav Semerdjiev at the National Academy for Theatre and Film Arts, Bulgaria.

The CILECT Teaching Award Project was supervised by CILECT President Prof. Dr. Maria Dora Mourão.

ARRI Presentation

Christian Richter



As a leading designer and manufacturer of camera and lighting systems, Arnold & Richter (ARRI) has over 100 years of experience in the global motion picture and television industry. For many decades, the close collaboration with next generation filmmakers and with educational institutions was a strong focus for the company. In an effort to expand the support for the global film school community, the new ARRI Approved Certified Pre-Owned Program (CPO), has been inaugurated.

ARRI CPO is designed to give cost effective access to high quality professional equipment. This would enable film and television schools to have an equipment pool reflecting their needs and what their teachers and students expect. Another cornerstone is the ARRI Academy. Here we offer a wide range of training courses, individual sessions and educational events in different countries and languages worldwide. This presentation will focus on both these programs and how they can support you in your efforts to train the next generations of filmmakers.

Christian Richter is the head of ARRI's new Certified Pre-Owned Program, based at the HQ in Munich. Over 20 years ago, he started his career in the motion picture industry, as a link between a global industry player and film schools. Since then he held a variety of positions in business management & marketing, focusing on several aspects of the industry. From capture and post production to digital cinema, media asset management through to content preservation. Working based out of 5 countries with rolls of global reach allowed him to gather deep insight in the art of filmmaking.

WEDNESDAY, 14 NOVEMBER 2018 - DAY 3

07.30 - 09.00	BREAKFAST
09.00 - 11.00	ETHICS LAB Project Presentation Introduced by Maria Dora Mourão Dan Geva - Beit - Berl College, Israel CULTURE SHIFT PANEL Moderators: Barbara Evans - York University, Canada Karla Berry - UFVA, USA
11.00 - 11.30	COFFEE BREAK
11.30 - 13.30	GA 2 Moderator: Stanislav Semerdjiev EXECUTIVE COUNCIL REPORTS 2016-2018 CILECT President CILECT Regional Chairs CILECT Executive Director PRESIDENTIAL ELECTION
13.30 - 14.30	LUNCH
14.30 - 16.30	CILECT AND REGIONAL ELECTIONS 5 Parallel Meetings
16.30 - 17.00	COFFEE BREAK
17.00 - 18.00	REGIONAL COUNCILS - COMPOSITION AND TERMS OF OFFICE 5 Parallel Meetings
18.00 - 20.00	GA 3 Moderator: Stanislav Semerdjiev Regional Meetings Reports Strategy & Budget 2019-2020 CILECT Congresses 2019 & 2020
20.00 - 20.30	FREE TIME
20.30 - 22.30	CONGRESS DINNER

THE ETHICS LAB

Dan Geva - Beit - Berl College, Israel

The Ethics Lab was a project proposed to CILECT by Teaching Award Winner Dr. Dan Geva in 2016 at the Brisbane Congress, Australia. Conceived out of the conviction that ethics matters, equally, to all of us, the project offers a method of **collecting ethical evidence** from film, television and related media students and teachers around the world, to share with CILECT's global community. It is committed to the idea of establishing an original database of first-hand ethical experience and knowledge — a collective research platform and an innovative pedagogical bedrock to meet the ethical challenges facing the future filmmakers and media makers in the 21st century. The Ethics Lab suggests that if we all take part in a communal critical-listening process to our student's and teachers' yet untold ethical hearts and minds we will not only expand our ethical sphere but just as importantly, we will create and then participate in a global circle of solidarity. In forming this circle, we will broaden and reaffirm our common ethical grounds, crystalizing the acknowledgment that we all have a treasure to cultivate and a fortune to gain by first realizing and then sharing our students' and teachers' ethical testimonies. In 2018 The Ethics Lab performed 10 workshops on six continents and collected testimonies from nearly hundred and fifty students, teachers, filmmakers, and researchers. This body of work is soon to be launched online, for the benefit of the greater community of CILECT. However, this one year pilot and body of knowledge is merely the first step. The years to come will show an even larger scope of the project which will be announced at the Mumbai Congress 2018.



Dan Geva received his BA (honors) from the Jerusalem Sam Spiegel Film School and his MA and PhD degrees (Honors) from the Tel Aviv University. His debut film, *Jerusalem: Rhythms of a Distant City* (1993), won numerous international grand prizes. Among his most notable documentaries are *Peace of the Brave* (1998), *What I Saw in Hebron* (1999), *Routine* (2000), *The Key* (2001), *Fall* (2003), *Think Popcorn* (2004), and *Noise* (2012). Geva teaches film theory and practice, documentary ethics and philosophy, and documentary history at Beit-Berl College, Jerusalem Sam Spiegel Film School and Haifa University. 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. Geva was a visiting scholar at The Johns Hopkins University and the Maryland Institute of Art (2010) and has taught at Hunter College, New York, and IFS Köln, Germany. Geva is the laureate of the 2011 Dan David Prize for Promising Researcher in Cinema and Society. His recent TV series *The Documentarians* was nominated for the Ophir Prize. His latest book is *Toward a Philosophy of the Documentarian* (2018, Palgrave Macmillan, NY). Geva leads The CILECT Ethics Lab Project (2018).



Barbara Evans

- York University, Canada

Barbara Evans is Associate Professor and former Chair and Graduate Programme Director of the Department of Cinema and Media Arts in the School of the Arts, Media, Performance and Design at York University in Toronto, Evans specializes in documentary production and history. An award-winning filmmaker, she has worked extensively as a director, producer, writer, researcher and editor. She is currently completing a book on the work of early women documentary filmmakers.



Karla Berry

- UFVA, USA

Karla Berry leads the XR Collective and EdNA (Education iNnovation Accelerator) at Southern Illinois University Carbondale, and is an experienced professor, administrator, and media artist. Her current projects explore the convergence of learning design, extended reality, and emergent media creative practices. She has served as President of the University Film and Video Association (UFVA), and of the International Digital Media & Arts Association (iDMAa).

CULTURE SHIFT

Panel on Diversity, Equality and Inclusion

Moderators/Coordinators:

Barbara Evans and Karla Berry

How are our film schools confronting the diversity gaps that are at long last receiving global acknowledgement? We in CILECT, as part of the world's largest international organization of film schools teaching production, screenwriting and studies, are ideally situated, through our teaching practices, to contribute to a massive cultural shift in equity, diversity and inclusion in our global film and television industries and educational institutions. This panel will bring together participants from all regions of the organization to address this timely issue. Session coordinators Karla Berry and Barbara Evans will report on the proposal for a Culture Shift Standing Committee, and presentations from panelists will reflect on current practices and offer insights for future directions on a range of areas including race, gender, ethnicity, class, disability and migration from the perspective of their schools and regions and share ideas from their own teaching practices and curricula.

Panelists include:

- Erika Addis, Griffith Film School (GFS), Australia, CAPA
- Garth Holmes, AFDA, South Africa, CARA
- Leena Jayaswal, American University, USA, CNA
- Theodore (Regge) Life, Emerson College, USA, CNA
- Bart Römer, Nederlandse Filmacademie (NFA), Netherlands, GEECT
- Simone Stewens, ifs internationale filmschule koln (ifs), Germany, GEECT



Introduced by
Maria Dora Mourão

Maria Dora Mourão is Full Professor at the University of São Paulo, Brazil (Vice-Dean of the School of Communications and Arts (2009-2012); Head of the Department of Film, Radio and TV for three four-year periods), and CILECT President (since 2011).

She has a Post Doctorate from École des Hautes Études en Science Sociales (EHESS), Paris. She teaches Editing Theory and edited several Brazilian documentaries among which *São Paulo Sinfonia e Cacofonia* (dir. Jean Claude Bernardet) and *São Paulo Cinemacidade* (dir. Aloysio Raulino). Publications include: *Chris Marker, bricoleur multimídia*, ed. Maria Dora Mourão, Rafael Sampaio, 2009; *Harun Farocki: por uma politização do olhar* (Harun Farocki: for a politicization of the look), ed. Maria Dora Mourão, Cristian Borges, Patricia Mourão, 2010; *O Cinema do real* (The Cinema of the Real), ed. Maria Dora Mourão, Amir Labaki, (first edition 2005, second edition 2014), published in Argentina (Colihue, 2011); the chapter *Images from the South: Contemporary Documentary in Argentina and Brazil*, with Ana Amado in *The Documentary Film Book* (ed. Brian Winston, 2013). Member of the Brazilian Film Archive Council.

DIRECTING THE FUTURE

GENERAL ASSEMBLY 2

Moderated by
Stanislav Semerdjiev

Stanislav Semerdjiev is CILECT Executive Director since 2011 (Vice President 2002-2010). He founded the first undergraduate, graduate and doctoral Screenwriting Programs at the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (1991). He created the first Bulgarian long-running TV serial Hotel Bulgaria (2004). His hybrid film The Hamlet Adventure (2008) as well as his feature Time Is Ours (2018) have been widely acclaimed and awarded. He has been script-editor, screenwriter and/or producer for a number of European projects. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-present), Board Member of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of NATFA (2003-2011, 2015-present).

CILECT PRESIDENT REPORT 2016-2018

Prof. Dr. Maria Dora Mourão
(USP, Brazil)



This is the last of a series of reports I present as President since the beginning of my term in December 2011, when I was elected to this position after one year as Acting President, when I replaced Don Zirpola, who had been absent for reasons of health. Therefore, I will not limit myself to the last two years, but I will make some more general comments.

In fact, my trajectory at CILECT began in 1992, when the school where I am a Professor was affiliated. I have since been active in the Association, having held various positions that led me to be part of the Executive Council: I was responsible for a project, I was Chair of CIBA, I became Vice President of Publications and Research (a function of the former configuration of the Executive Council), I was Acting President and finally President.

Thinking of all those years of participation, 26 years to be more precise, I wonder what led me to such dedication to CILECT.

Perhaps the answer lies in the fact that my professional life is dedicated to teaching and research. I have been a professor at the University of São Paulo for 46 years and have always been involved in university politics and development of

public policy related to professional training and culture.

I believe it was this personality profile that led me to take an interest in actively participating in our association.

The existence of CILECT is fundamental and strategic to teaching, and being a member of this association also entails learning to respect the diversity of proposals and cultural differences. It is a privilege to be part of a chain where all the links have the same purpose, and the most interesting point is that each link (School) has its own characteristics that depend on the political, social, economic and cultural context in which it is inserted. And that is why respect for diversity at all levels should mark our actions. But we have something that unites us regardless of our differences: the common interest in teaching film, television, and the audiovisual in general.

We can still say without any doubts that the audiovisual in all its forms is what moves the contemporary world. We are immersed in moving images and sounds; information reaches everyone in real time and lives through digital media, internet and video on demand, which have also facilitated access

to a huge amount of movies of the most varied styles. For the contemporary world the importance of the area in which we work is indisputable, which requires of us teachers a good deal of responsibility and ethical attitude towards our students.

In order to train audiovisual professionals, one must learn about the variety of international experiences, cinema traditions and audiovisual products — not only the hegemonic or the national industries. Knowledge of the other and the exercise of stepping back and looking beyond one's own world are crucial to a more critical perspective toward oneself and society that can result in contributions to culture. And it is this critical vision that will allow professionals to develop the ability to express themselves whether through a "cinema d'auteur" framework or through a production framework oriented to the cultural and entertainment industries.

CILECT is the ideal space for interaction where teachers can consolidate their knowledge, exchange ideas and discuss points of view with total freedom. During the period in which I was President, CILECT underwent many important changes that were promoted by the Executive Council and approved by the General Assemblies. One of the most important changes was related to the structure and the reduction of the members of the Executive Council, which is now comprised of the President, the five Regional Chairs and the Executive Director. This change made the board more flexible and the full-time Executive Director role provided a more professional profile for the association.

In the new structure of the Executive Council the President and the Executive Director are the only officers who by statute have overall responsibility for all member schools independently of the regions. On the other hand, the responsibility of the Regional Chairs is to represent their regions bringing their problems and proposals and to work, along with the President, in the improvement of the general policy. This model allows the regions to have decision-making power and to dialogue between them more easily.

Another fundamental change implemented at the 2014 General Assembly was the decision that the vote for the election of President would be by School and not by country, as had been the case before. The new rule allows Schools to participate directly in the deliberation of the President's choice, which is desirable in an association whose structure is based on these institutions.

These modifications of statutes, among others, allowed CILECT to have a more agile and

representative structure. In a constant effort to meet the interests and needs of the Schools while taking into account the objectives of the association, new actions were implemented and others were settled. I will comment on just a few of them as full and detailed information can be found in the report of the Executive Director.

CILECT PRIZE - The absolute success of the CILECT PRIZE, a project proposed and curated for 13 years already by CILECT Executive Director Prof. Dr. Stanislav Semerdjiev (NATFA, Bulgaria), demonstrates that its pedagogical value has been correctly predicted, as many teachers of various disciplines now use the films as didactic material. Providing access to some of the best films that our students produce every year is a privilege that only an organization like ours can offer. Those films show in a nutshell the rich diversity of our methodologies and results.

WEBSITE - In the same spirit of developing projects to be used by teachers as a pedagogical tool, our website has been redesigned and modernized so that it could be more useful as a space for information as well as reflection. My personal dedication to the development of the website as a teaching tool began in the years of my Vice Presidency Publications and Research (2008-2010). Therefore, it was only logical that one of the first ideas I had, as a newly elected President in 2012, to continue those efforts was the creation of a window called KNOWLEDGE. I hoped that it would attract a lot of action on the part of all of us to share our good practices and spectacular research achievements. It didn't develop as I expected. The idea of allowing the upload and download of bibliography, filmography, articles, lectures, and other data that support teaching and research still seems important to me, but it is not easy to implement it if we do not have people continuously dedicated to gathering, selecting and initiating information. As for the bibliography what we have done so far are data relating to the areas of Documentary, Editing and Sound. Perhaps in the future this can be resumed and expanded.

ANNUAL CONFERENCES - Another important action was the decision to implement the proposal of the CILECT Annual Conference, which has had five editions and the sixth will happen in Mumbai. The Conferences used to take place every two years along with the Congresses; nevertheless, members felt the need for annual meetings to discuss essential topics. The 1st conference within this new model took place in 2013 in the city of Buenos Aires, Argentina, and was initiated by CILECT President Prof. Dr. Maria Dora Mourão (USP, Brazil) and Prof. Pablo Rovito, and organized by Prof. Rovito and his team at ENERC

— National School of Film, Experimentation and Production, focusing on the theme “The Impact of New Technologies on the Teaching Curricula”. We purposely chose a very broad theme that allowed us to provide an overview of how technology has impacted some of the fundamental disciplines for teaching film and the audiovisual.

The 2nd conference was held in 2014 in Los Angeles, USA, and was initiated, organized and generously co-financed by Prof. Bob Bassett, Prof. Michael Kowalski and their team at Chapman University/Dodge College of Film and Media Arts, and the theme was “Previsualization as a Tool for Teaching”, which coincided with the 60th CILECT Anniversary Congress. PREVIZ, the abbreviation that is normally used, is a controversial subject because it is not part of the Schools’ general production model. In the debates it was possible to understand that this tool, which enables the visualization of a scene before it is filmed, has many advantages when used as preparation for the production process itself, including a decrease of production costs depending on the style of film.

The 3rd Conference, which focused on “Working with Actors”, took place in 2015 and was initiated and organized by Prof. Andreas Gruber, HFF — University of Television and Film in Munich, Germany, and his team. After two Conferences dealing with technology, we concentrated on one of the fundamental areas of film art: the relation between the Director and the Actors, and between the Director of Actors and the Actors. The three parts in which the program was divided — understanding acting, directing acting and perfecting acting — allows us to understand the dimension of the complexity of the theme, which goes beyond knowing that a bad performance destroys the film. Something that differentiated this Conference was the offer of workshops in which the assistants, us teachers, could participate in an active way, feeling and experimenting ways of acting. This experience was important to help us understand the difficult relations that are necessarily established between Director and Actor.

In the following year, the 2016 Conference on the theme “Ethics/Aesthetics” proposed by CILECT Executive Director Prof. Dr. Stanislav Semerdjiev, NATFA, Bulgaria, and developed and organized by Prof. Herman Van Eyken and his team at Griffith University/Griffith Film School, Brisbane, Australia, once again coincided with the Congress. The presentations and the debates were divided into two parts, CONTENT and CONTEXT, which allowed consideration of each concept separately as well as the dialogue between them. This subject is broad, philosophical, but crucial in all aspects of life, especially in our field. The undeniable responsibility we have as educators entails dealing with ethical

issues that are intertwined with the training of our students.

The 2017 Conference on “Transmedia & Interdisciplinary Approaches” – conceived and organized by Prof. Christian Iseli and his team at the Zurich University of the Arts/Department of Performing Arts and Film, Switzerland. The conference tackled a crucial and contemporary topic and provided us with a new dimension of the complexity of concepts such as transmedia and interdisciplinarity, as a result of radical changes in the forms of audiovisual expression and narratives, as well as the emergence of new production models and distribution platforms. This often radical transformation requires different teaching strategies to account for this (r) evolution brought about by the digital.

This year (2018) the conference theme “Directing the Future” started as an initial idea of CILECT President Prof. Dr. Maria Dora Mourão (USP, Brazil) and was developed together with Prof. Bruce Sheridan (CCC, USA). Our hosts at Whistling Woods International, Mumbai, India – Rahul Puri, Meghna Puri, Ravi Gupta, Chaitanya Chinchlikar and their colleagues – have put considerable efforts organizing it. After we had gone through the new narratives, production, distribution and research possibilities in the previous conference, we had to move forward and consider what is central in artistic production — the direction.

Going through this quick overview of the different themes tackled by the Conferences highlights the importance of the work developed in recent years for the benefit of the Schools. It is also important to note here that Conference themes and panels have always been further consulted and finalized between the Executive Council as a whole and the host schools.

I cannot fail to mention the regional events, which are fundamental because they deal with topics of specific interest to each of the regions, but often also of interest to other regions. Information about them can be found in the Regional Chairs reports.

PUBLICATIONS - Still related to the commitment of CILECT to the promotion of the highest standards of education, research and training for film, television and related media, it is important to mention the beginning of a series of publications for pedagogical support with articles written by fellow professors from our association’s Schools. The first book, released in 2016, was “The 21st Century Film, TV and Media School: Challenges, Clashes, Changes.” It was initially suggested as a project by Prof. Alan Taylor (TUT, South Africa) and further developed and implemented in all of its stages by the combined efforts of CILECT President Prof. Dr. Maria Dora Mourão (USP, Brazil), CILECT Executive Director Prof.

Dr. Stanislav Semerdjiev (NATFA, Bulgaria), Prof. Dr. Cecilia Mello (USP, Brazil) and Prof. Dr. Alan Taylor himself. Other books are in queue, some being edited, others being conceived, and we are likely to maintain this continuity not only because these books are important as teaching instruments, but also because they disseminate ideas that may well be useful outside the limits of our Schools.

PROJECTS - Among so many topics discussed, ethics marked an important moment and created a desire to keep the subject alive and active. In this sense, a special project proposed by Dr. Dan Geva (Beit Berl College, Israel) THE ETHICS LAB, was approved by the Executive Council and the General Assembly and further developed by Prof. Bruce Sheridan (CCC, USA) and CILECT President Prof. Dr. Maria Dora Mourão (USP, Brazil). It led to the successful organization of a number of workshops with students and professors from Schools in the five regions that comprise the association. All the workshops were led by Dr. Dan Geva and closely monitored by the regional chairs Prof. Herman Van Eyken, Garth Holmes, Prof. Silvio Fischbein, Prof. Bruce Sheridan and Bert Beyens. A series of specially filmed testimonials, in addition to materials for pedagogical use, will be part of an exclusive website that can be accessed through a link on the CILECT webpage.

Another important proposal is the creation of a Standing Committee on Diversity and Equity that will start its activities in Mumbai with a panel. The proposal of the Standing Committee “will focus on topics of equity, diversity and inclusion in a range of areas including race, ethnicity, gender, class, disability, migration and Indigeneity, with each member bringing the perspective of their own region to the committee”. It finalizes the idea developed as a project by Prof. Barbara Evans (York University, Canada) and Prof. Karla Berry (UFVA, USA).

Finally, I should mention CREN (CILECT Research Examiners Network) which was a software database project developed by Prof. Nicolette Freeman and her colleagues at VCA, Australia, as a tool to help Schools find experts for their PhD juries but also for any artistic research they may wish to engage in. The project is slow in showing its potential – probably because we are all very busy and don’t have even 10 minutes to spend for including our information in the database, but I hope it will develop better in the years to come.

TEACHING AWARD - At last, I want to refer to a different but fundamental action, the creation of the CILECT Teaching Award (at the proposal of the Executive Director Prof. Dr. Stanislav Semerdjiev) that since 2014 has already awarded 11 professors worthy of this honor because of what they mean for teaching film, television and related media.

I hope this incomplete report has provided an idea of the scale of the work developed these years under my Presidency. But none of this would have happened had it not been for the Executive Director and my colleagues from the Board.

When the Assembly held during the 2010 Barcelona Congress decided to hire a full-time Executive Director the intention was to expand the activities of CILECT and at the same time give it a more professional structure. Of the 7 candidates who were interviewed for the position (after an initial selection out of 27 applications), our colleague Stanislav Semerdjiev stood out for the quality of his answers that demonstrated his ability to manage and, mainly, for his deep knowledge of the association, due to his several participations on the board as Project Coordinator and as Vice President of Festivals. I can say that I was privileged to have an Executive Director with the quality of Stanislav working with me. Stan, besides being a very dear friend, has a love for CILECT that sometimes causes the boundaries between his personal life and his professional dedication blend and coexist side by side. I can only be grateful for having had the good fortune of being close to him for so long.

In the same way, I have to thank the members of the Board for the support that in most cases was unconditional. I make a point of quoting their names again: Bruce Sheridan, Bert Beyens, Garth Holmes, Herman Van Eyken, Silvio Fischbein. Our way of working was quite friendly. From the beginning I made it clear that my work style was not centralizing and that I always seek consensus in decisions. So the participation was always intense, as were the debates, but we rarely got to vote. The principle of reaching consensus led to debates in which conclusions and decisions were arrived at without conflict. But I also have to say that it was not always easy, no matter how equal we are in our profession and how respectful everyone was in the meetings; being the only woman responsible for leading a group of six men with different habits and cultures has its consequences. I cannot regret it; it was a great experience!

There is still much to be done, and there will always be. CILECT is a dynamic association by nature. New ideas will emerge and new proposals will be implemented, and the transformation process that began in 2010 should follow its path to meet the demands of the Schools and the association’s objectives. I close this report by saying goodbye to the presidency and thanking from the bottom of my heart for the opportunity I had to contribute to the teaching of audiovisual and, especially, by thanking the colleagues and friends from all the regions who supported me and who gave me the conditions to carry out this work.

CAPA Report 2016 -2018

Prof. Herman Van Eyken
Griffith Film School (GFS), Australia



This CAPA report covers the activities since the CILECT Congress meeting in Brisbane, at Griffith Film School, in November 2016, and I would like to start with a brief report on the **CAPA Conference 2016**, held also in GFS, in the lead up to the CILECT Congress.



The CAPA Conference was held on 18th and 19th November 2016 at Griffith Film School - in the build-up to the CILECT Congress. Under the theme '**Incubating Long-Form at Film Schools**', the conference brought together 25 invited speakers, representing 24 film schools and centers of film education from all continents. Film schools increasingly experiment with the creation of long form content to accelerate students' careers, nurture emerging talent and generate links between education and industry. The conference offered an opportunity to discuss ideas and share best practices in working on long form content within a curriculum, through incubating labs, as co-productions and/or through close collaborations with industry partners.

- The keynote "Establishing a Sustainable Sector: Interdependencies between Film Industry and Film Education" was given by Michael Lake, who has held senior executive positions at Warner Roadshow Studios, Crawford Productions, Village Roadshow Pictures, WWE Films. Lake is currently

Group Managing Director of Rhizophora Ventures Malaysia.

- The CAPA Conference also worked together with the Brisbane Asia-Pacific Film Festival (BAPFF) for a screening of Pieter-Jan de Pue's *The Land of the Enlightened* as part of the conference program.
- During the CILECT congress we held 2 very packed information sessions during the available regional windows in the first 2 days. There were no elections, and therefore plenty of opportunity was given to CAPA member schools to speak on a number of relevant regional topics. I briefly mention them here:
- THE VIDSEE CAPA SITE AND INDIVIDUAL CAPA SCHOOLS SITES by Derek Tan (Singapore)
- SMART - 10 YEAR EXCHANGE COLLABORATION ACROSS THE REGIONS - HONOLULU - SHANGHAI by Anne Misawa (Hawaii)
- IFA CALL FOR PARTICIPATION OF CAPA SCHOOLS (INTERNATIONAL FILM MAKING ACADEMY), BOLOGNA by Marija Kronic

- (Bologna, Italy)
- CAPA @ INTERNATIONAL STUDENT FILM AND VIDEO FILM FESTIVAL, BFA, BEIJING, CHINA by YingXia Huang (Beijing, China)
- CAPA prize DATA and reflections, by CAPA Chair Herman Van Eyken, Australia
- Other Collaborative Initiatives from CAPA Member schools, JIA Indonesia - TUA, Japan - FTII and SRFTI, India, ...
- DIGITAL STORYTELLING - A MODEL FOR PAN-PACIFIC CONVERSATIONS a report by Shuchi Kothari (Auckland, New Zealand)
- LAO-SHE ADAPTATIONS ACROSS THE ASIA PACIFIC REGION - a call for participation by Park Ki Yong (Seoul, Korea), YingXia Huang (Beijing, China) and Herman Van Eyken (Brisbane, Australia)
- CAPA CONSORTIUM FOR ASIA PACIFIC TRAINING IN NON CAPA COUNTRIES by Ashley Burgess, (Brisbane, Australia)
- ASIA PACIFIC FILM ON-LINE by Anne Demy Geroe (Brisbane Australia) and Philip Cheah (Singapore)
- CAPA CONFERENCE 2017 by Jaqueline Tan and Michael Kam (Ngee Ann Poly -Singapore)

In the first half of 2017, a few of these topics have been picked up and further developed.

1. The presentation for the CAPA schools' consortium has been picked up by the Asia Pacific Screen Academy (a pool of top talent of more than 1000 in this vast region), and would like to see us develop a framework that would de/en-velop activities from, with and for the Academy. We have drafted and presented a first design and this might turn into a joint curriculum initiative in the near future (2019 or later) of interested CAPA schools. This Asia Pacific Consortium would be based in a Metropolis in Asia.
2. A number of CILECT schools - not only CAPA schools - have asked to participate in the Asia Pacific Film on line course. We have started these participations with these schools in the second half of 2017.
3. A first regional board meeting was planned in the week of 20th of March, in Singapore specifically reporting about the Gualdalajara ECM and a second one was planned at the end of the week of the 3rd of March, in Beijing (at BFA), and dealing with all the other CAPA business.

The major topic was the preparation of the **CAPA Conference 2017**. The theme of this conference

was "Storytelling in the Asia Pacific: Cultural crossroads and Multi-nationalities in Film" and looks at how as film schools in the Asia Pacific, we can better prepare our students to collaborate and work internationally, and to create new content that transcends borders. It was jointly organised by CAPA and NETPAC (Network for the Promotion of Asia Pacific Cinema) from 29 November (arrival in Singapore) to 2 December 2017 (departure from Singapore, with the option to extend for 1 day to attend the Silver Screen Award Ceremony at the Singapore International Film Festival. The final stage of the invitations for relevant scholars and speakers engaged a keynote by Prof. Emeritus Dr. Kirpal Singh for Day 1 on "Creativity in a cross cultural environment" and Aruna Vasudev for Day 2 on "Hearing and reclaiming the indigenous voice in Asia Pacific cinema". We screened in 'Avant-premiere' the first Omnibus film of the CAPA launched project, based on Lao She's book - *The Rickshaw on the evening of the second day*. We initiated to plan a short workshop in relation to this Omnibus where the relevant staff and students (consisting of contributions by experts, staff and students from the BFA, DGC and GFS), where they would present their national and worldwide distribution strategies for the long feature film format of the Omnibus project.

We started the discussions in the CAPA Regional Council to align our statutes with those of GEECT, as we want to be able to access more funds for our activities and would need to collect CAPA fees. We also want to explore the feasibility of a CAPA website that we can link to CILECT and to our (already existing) Vidsee Pages.

I had the opportunity to re-visit the **Shanghai Film Academy**, and meet a delegation and the Executive Dean, Prof. He Xiaoqing and the Deputy Dean, Prof. Ding Youdong. A Media University in Indonesia has contacted me with the purpose of becoming a member, and there are loose contacts with 2 universities in Thailand and one in Mongolia.

In the meantime, the program of the CAPA Conference 2017 was completed and we had now several invited keynotes (total of 6), and discussion fora. Ngee Ann Polytechnic, our host, has organised a call for papers for all CAPA Member schools, with 10 responses received from 6 countries and their selection committee has chosen 5 topics (NTU, BFA, IKJ, VCA and ECM) from 5 countries (Singapore, China, Indonesia, Australia and Hawaii) giving it a good balance between Asia and the Pacific.

In the period since the Executive Council Meeting in Lisbon in July 2017, I have organized 2 Regional Council Skype Meetings and a third to be happening during the Zurich congress. I have equally designed the agenda for the Regional Meeting within the CILECT Congress.

We have further discussed in the **CAPA Regional Council** how align our statutes with those of GEECT, (a few options were brought forward) as we wanted to bring this into the Regional Meeting in Zurich now for further discussions with the member schools. We also want to further explore how a CAPA website could be linked and yet not compete with the one of CILECT and directly connect to our Vidsee Pages (I had an update meeting with them in Singapore). The examples of our sister regional bodies served as direct inspiration. We did bring this into the Regional Meeting in Zurich for further discussions with the member schools.

I had several meetings in relation to the Asia Pacific Screen Consortium, that now at the heart has evolved into a joint curriculum exercise in the form of a joint masters offering, with contributions of exclusively CAPA Member schools, while also tapping into the vast pool from the Asia Pacific Screen Academy. Meetings with representatives from governments and industry of Macao, Hong Kong and Singapore have given more light on the viability of this ambitious project. In relation to exciting opportunities in the region of ASEAN and its recent Strategic Plan for Culture and the Arts has culminated into scheduled meetings with the relevant senior representatives of ASEAN and in site visits of Batam Island (Indonesia) where Infinite Studios are developing an integrated digital media park where we would be most welcome to come and establish our training grounds for this Asia Pacific Regional project.

I also started early conversations with the CILECT Executive Director to best prepare the upcoming elections in 2018, as there might be not another CAPA General Assembly Meeting before the actual election round in 2018, and it would be good to prepare everyone in a timely manner during the CAPA Conference in Singapore.

VISIT TO ZUMC IN HANGZHOU – November 26, 2017

Returning to Hangzhou, China for other duties, I took the opportunity to visit ZUMC, the only CAPA Member School in China I had not personally visited yet. I was met by the dean of the school, the deputy

dean International and the head of the new film school (ZUMC has profoundly restructured over the last years). I visited the facilities, met staff and management, and had a summary meeting at the end of the day visit.

CAPA CONFERENCE 2017: STORYTELLING IN THE ASIA – PACIFIC: Cultural Crossroads and Multi-nationalities In Film, NGEE ANN POLYTECHNIC – SINGAPORE, November 30 and December 1, 2017

In the lead up to the planned conference, I planned a Regional Council Meeting (Huang Yingxia, Charles Maideen and myself were present, similar to the presences in Zurich and we had apologies from Ravi Gupta and Dr. Shuchi Kothari, who could not attend the conference this year). It was held on November 29 in Charles Maideen's house, where we discussed and concluded the agenda for the next Regional Meeting, and formed and integral part of the Conference.

In relation to the conference itself, please find here attached a link to a compilation of the papers that were presented by our speakers at the conference - goo.gl/PWppEh . I've also attached a link to the various photos taken by student photographers from Ngee Ann Polytechnic and a colleague during the conference, which you should be able to download - goo.gl/NLLnfr

See below the group photo:



We had 62 persons registered for the conference, only a few were absent, mainly for Visa related reasons. 17 CILECT schools were represented, among them, 1 from CNA – ACM –University of Hawaii, 1 representing the CILECT – its Executive Director; all the others were from CAPA schools. This is in line with the attendance of the CILECT Zurich Conference, held a little more than 1 month before. A

total of 12 countries were represented. We had also delegates from the Asia Europe Foundation, Infinite Studios, the International Filmmaking Academy from Bologna, from our partners of the Network for the promotion of Asia Pacific Cinema, from the LV Prasad Film & TV Academy, from the Singapore Film Society, from the Training Vision Institute and both the recipients from the Asia Pacific Screen Lab.

Worth mentioning is that our keynote speaker for the first day, Prof. Kirpal Singh had to cancel in the last minute due to severe medical conditions. All the other items went according to plan. Prof. Dr. Stanislav Semerdjiev attended the conference on behalf of the Executive Council. Where most of the activities were hosted by Ngee Ann Polytechnic, the second morning was hosted by LASALLE, College of the Arts.

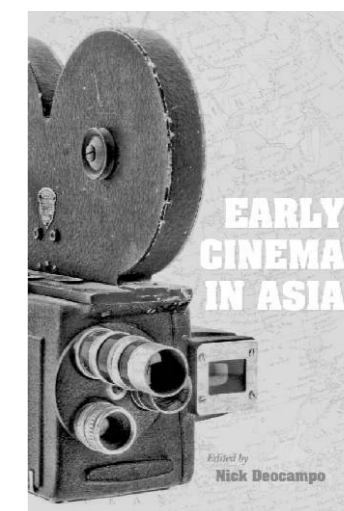
On the first day of the CAPA conference we held our Regional Meeting, a very packed information session and discussed a.o. the following matters:

1. We would like to launch a DATA COLLECTION FOR MOU / EXCHANGES / COLLABORATIONS WITHIN CAPA and have these data for an open discussion in the next General Assembly Meeting and take strategic decisions around these.
2. CILECT MEMBERSHIP BENEFITS AND FINANCIAL SUPPORT (T-QEM/S-QEM/FEE WAIVERS FOR INTERREGIONAL PARTICIPATION) were carefully explained as these is a lot confusion still around this topic.
3. We repeated the CALL FOR PROPOSALS for the new BOOK ON DIRECTING (2nd book in series of 1st Century Film School)
4. We are collating the latest CILECT AND CAPA PRIZE DATA and add these to an open discussion in the next General Assembly Meeting to assess the CAPA-prize initiative to further define its future
5. We opened a forum to present PROJECT PROPOSALS FROM CAPA MEMBERS and for CAPA MEMBERS (not present in Zurich):
 - ASIA PACIFIC CONSORTIUM by ASHLEY BURGESS
 - SOUND ACROSS THE CURRICULUM by ROSS WILLIAMS
 - FESTIVAL ALLIANCES from the CILECT Executive
 - A NANG PUBLICATIONS call for collaboration from the Regional Chair
 - A VIDSSEE website update by NIKKI LOKE
 - The CILECT project of the PHD EXAMINERS DATABASE by NICOLETTE FREEMAN
 - A CILECT LIBRARY CONSORTIUM by Bhupendra Kainthola
 - the LAO SHE OMNIBUS PROJECT

6. We launched a NEW CALL FOR EXPRESSION OF INTEREST
7. We announced CALL FOR EXPRESSION OF INTEREST to host the CAPA CONFERENCE in 2018
8. We announced that we will organize – together with the elections a CAPA GENERAL ASSEMBLY MEETING in 2018 to consider a review of the STATUTES and eventual a CHANGE OF STATUTES, if needed.
9. We announced that there would be both CILECT AND CAPA ELECTIONS in 2018
10. We announced the CILECT CONGRESS – WWI – in MUMBAI in November 2018

In the sidelines of the actual conference,

- A possibility was given to sign up for activities and screenings at the Singapore International Film Festival;
- An updated demo of the On-Line Asia Pacific Film course;
- NETPAC held its new board meeting, electing Nick Deocampo as President, and Aruna Vasedev remains the Founder President Emerita;
- CAPA's Lao She project ON THE MOVE was screened in the presence of the students and professors involved
- The 2017 Graduation Pitch of the Asia Pacific Screen Lab recipients was held in LASALLE on the first evening of the conference
- The launch of Nick Deocampo's book Early Cinema in Asia about the very beginnings of cinema on the continent, was held in collaboration with the Asian Film Archive in the National Library of Singapore on the second night of the conference, followed by a signing by the author.



CAPA DISTRIBUTION WORKSHOP, DECEMBER 2, 2017

Invited to screen in the sidelines of the CAPA Conference 2017 producers and directors from three CAPA member schools gathered together for an intensive distribution workshop. Teachers and Professors from GFS - Brisbane, DGC - Seoul, and BFA - Beijing facilitated discussions with students to develop a distribution strategy for the three-part anthology feature film co-production, **On the Move**. The workshop produced insightful presentations on the distribution landscape of each country represented. Outcomes included,

- The discussion and selection of top tier film festivals to target;
- Best practices and resources to be allocated moving forward with all parties agreeing that GFS should take the lead in the finalisation of the post-production (currently in progress).
- Additionally, the workshop provided the opportunity for Chinese, Korean and Australian students to meet post completion of the long-distance cross-cultural production and provided the valuable opportunity for personal relationships to be forged for further production ventures.

This opportunity inherently aligns with the initial intentions and desired outcomes of the project itself; that being to gear the mind of student filmmakers to think about partnering with Asian and/or Pacific countries in official and unofficial co-productions.

On the Move has been selected into the prestigious Beijing International Film Festival in the 'Forward Future' section. (see below)

- I have been contacted by a school in Indonesia, UNIVERSITAS MULTIMEDIA NUSANTARA (UMN) - FILM & TELEVISION DEPARTMENT, who showed an interest that to join CILECT. I arranged for a skype conference call with the management on February 15th 2018.
- Ross Williams (NTU) contacted me to follow up on his proposal **SOUND ACROSS THE CURRICULUM** to see how he could best develop this further. He participated in the Conference held in Chapman, as he did in Vilnius, and we hope to be able to talk with him more to see if this could eventually develop into a CAPA theme in the near future.
- I made contact with FTII's director Bhupendra Kainthola to see if he has made any progress in

the matter of the Library Consortium, and also to suggest a possible start with an offer that was put to me to start with a collection of film scripts, that could be distributed among our schools.

- **World Premiere Screening of the first CAPA Omnibus film "ON THE MOVE" at the Beijing International Film Festival – Towards the Future section – 15 April 2018**



The screening was well attended and both Prof. Huang YingXia and myself gave a brief introduction of the project and the film to the audience. A short press clip (in Mandarin) was sent online the day after. It highlighted the intentions of the project and welcomed the film indeed as a way forward for collaborations between film schools.

CAPA's Vice Chair, Prof Huang YingXia from BFA had arranged on the same day, to meet with Mr. Duo Ran, based in Hong Kong, who wishes to collaborate on the development of an **Academy INDEX**. This new worldwide platform, to be tested within CAPA first, would give us worldwide access, through a Chinese Press link, to promote academia excellence and expertise from the film schools through distribution, available in 40+ languages, of our work (students and staff).

On April 16th, I took the opportunity to briefly meet the CAPA Vice Chair to prepare the agenda for the next Regional Council Meeting, scheduled for 23rd of April, via Skype

REGIONAL COUNCIL MEETING, APRIL 23, VIA SKYPE

A regional council meeting was held April 23rd via Skype, with Prof. Huang YingXia, Charles Maideen and myself present. The meeting was held specifically for in detail reporting about the Los Angeles ECM and setting up a 6 weekly Skype catch up schedule to be planned at the same occasion. It worked out as a very important meeting with much more on the agenda:

1. Elections in Mumbai
 2. The geographical boundaries of the region
 3. A fair distribution of the Region with representatives of sub regions
 4. Collection of a CAPA fee
 5. New members of candidates that have come across to our desks: Malaysia, Indonesia, Shanghai
 6. CAPA Prize – a collection of the first 5 years
 7. Celebration of the Teaching awards and proactive actions within the Region
 8. Additional keynote speakers for Mumbai from the region
 9. Capa Conference in 2018 (October - Manila or November - Pune) or 2019 (February – Kolkata, August - Georgetown or December - Hainan)
- GEORGETOWN FESTIVAL (during 5 weeks from beginning of August to first week of September 2018) in Penang, Malaysia, invited CAPA to present a collection of all the CAPA Prize winners so far in a self-curated film program, together with the Omnibus project, ON THE MOVE. I have put forward a curated short film program of the CAPA Prize winners, from its beginning until today.
 - In the 71st Locarno International Film Festival, the project developed in the Asia Pacific Screen Lab, our very own incubator program, helping each year 2 alumni projects find their final form before funding and/or production, *A Land Imagined*, by Yeo Siew Hua did win – among others – the top prize, the Pardo d'Oro (Golden Leopard).



- The Ethics Lab for the CAPA region was held in my school from 10 to 14 July 2018, after an open call to all CAPA schools by the CILECT Executive Director.
- Representatives of a number of CAPA schools, already having joint MOU's or intensive collaborative agendas, were invited to come, brainstorm and discuss the academic calendar and program opportunities of the Asia Pacific Screen Consortium (Joint Master program in International Screen Production) on 20 and 21 September 2018 in TUA, Tokyo. At the same time, I was given the opportunity to give a speech on "Internationalisation in Film Schools, a CAPA perspective" for staff and students at TUA for the occasion of their intensive review program day.
- On 16th of October, On the Move was screened as its Australian Premiere in the Brisbane International Film Festival, followed by a Q and A with the relevant cast and students. It was integrated in an "Emerging Screen Talent Conference"-day, dealing with matters of Screen Jobs of the Future, Sustainable Screen Business, Low Budget Distribution, Pitching Workshop and a Roundtable and Networking function.

CARA Report 2016-2018

Garth Holmes
AFDA, South Africa



Dear CILECT members,

it has been a privilege to serve a second term as the CARA Chair, a period in which CARA has steadfastly remained committed to the mandate of its members to grow the CARA membership, increase the CARA member participation and their contribution to CILECT activities and events, as well as improve communication between its members on the continent. What has become evident over this period is that Higher Education, like the rest of society, is experiencing a high frequency of change, uncertainty and ambiguity in the way we live, learn and work. Film and television schools are faced with a number of challenges and opportunities, particularly in terms of how and what we will teach and learn in the future. CILECT offers all institutions the opportunity to network and meet with a diverse range of the top schools across the world, where ideas, resources and issues are shared both formally and informally – I would like to believe that Africa, like Asia and Latin America, are a critical aspect of the shift that we as a society is experiencing in the shifting demographics of the globe, emphasizing the need for an organization like CILECT to provide connectivity and forge relationships between the film and TV schools of the world. I have been fortunate to in my eight - year tenure to visit many of the fine schools of this organization, and would like to once again thank those schools who kindly hosted the CILECT Executive during these years.

Herewith a chronologically stated list of the main events since last congress, Brisbane'2016:

2016

- Wikus du Toit (AFDA), presents Transforming Students Using Controversial Content at the Brisbane Australia Congress. (20th November 2016)

- Brent Quinn (AFDA) presents Intersexions at the Brisbane, Australia Congress.
- Jyoti Mistry (University of the Witwatersrand) awarded CILECT Teaching Award.
- Damian and Keyan Tomaselli – contribution to the 21st Century Film and TV School Book: In-Disciplining of Film Theory, Media Studies and the Disciplining of Practice.

2017

- FIMEC, Benin hosts CARA Annual Conference, FIMEC FESTIVAL (Jan 11-14) Internationale du Court – Metrage des Ecoles.

2018

- The University of the Witwatersrand School of the Arts hosts CARA Annual Conference (11-13 April) in Johannesburg, South Africa, The Politics and Poetics of the Practices of Film.
- AFDA Johannesburg, South Africa, hosts the CILECT ETHICS LAB (11-13 April).
- Nosipho Dumisa (AFDA) - Keynote speaker at the CILECT CONGRESS, Directing the Future, hosted by the Whistling Woods Film school in Mumbai, India.
- AFDA Chair visits candidate member The Kenyatta University Film and Television School, Nairobi, Kenya 17th September.

I would whole-heartedly like to thank our president Prof. Dr. Maria Dora Mourão and Executive Director Prof. Dr. Stanislav Semerdjiev for their excellent leadership and administration of the organization. To

the members of the Executive Council, Prof. Herman Van Eyken (CAPA), Prof. Silvio Fischbein (CIBA), Prof. Bruce Sheridan (CNA) and Bert Beyens (GEECT), thank you for your friendship and wisdom over the years. I will miss the many meetings, debates and good times that we had over the years.

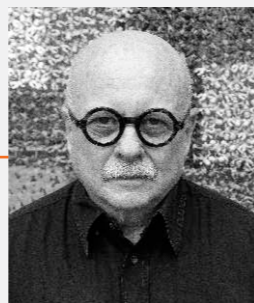
I too, would like to thank all my CARA colleagues for their support. To the many CILECT members who I

have got to know over the years, thank you for your friendship and camaraderie. Hopefully we are able to continue the good work done, to transform the CILECT traditions and its unique national diversity to meet and service the needs of the 21st century. To all the nominees who are contesting the various CILECT positions – good luck and enjoy what can only be described as an opportunity to contribute and enrich the ongoing success of CILECT.



CIBA REPORT 2016-2018

Prof. Silvio Fischbein
Universidad de Buenos Aires (UBA), Argentina



During the management that ends, special emphasis was placed on reinforcing the links of the CIBA Schools and fortifying the regional one on the right path within the framework of CILECT. Several actions took place that allowed achieving these objectives. Although CIBA did not grow significantly in number of schools, the ties that were established enlarged our actions. I want to point out as a very important achievement that a group of young teachers, from different schools, have started working at CIBA and have placed themselves at the head of CIBA.

In the first biennium of this management, two CIBA events took place.

"Restoration and preservation of audiovisual heritage" was a T-QEM that took place at the University of Buenos Aires. The discussion focused on two aspects. The importance of the preservation of the audiovisual image as an element of identity creation and culture training and as a possibility of work for our graduates. For these reasons, the importance of incorporating into the curricula of our schools aspects of the conservation and preservation of audiovisual production was highlighted.

"Paths of the Latin-American Audiovisual in the 21st century" took place within the framework of the Latin American Festival of Sao Paulo with the support of the University of São Paulo. In this event, we had an important intervention of audiovisual professionals on the aspects of new technologies and new models of distribution and marketing. Our discussion focused on how to act in the schools so that our graduates are inserted into a new world that presents changing challenges.

In both these events, in addition to developing the theme itself and the meetings, the common problems that the Latin American Schools had were extensively discussed: on one hand, the social adaptation of our graduates, and on the other hand, the creative

research. At that time, the CIBA Award was conceived within the framework of the CILECT PRIZE.

The research project "*Imaginario Juveniles*", based on the analysis of the papers presented by our region regarding the winners of the CILECT PRIZE, through a work methodology discussed in a seminar at the University of Buenos Aires, allowed us to reach conclusions about the thinking and needs of our young students at the same time that we focused on the subject of research in our schools. An important goal of this project is to transform the audiovisual heritage (i.e. the films sent to the CILECT Prize during these years) into a tool of work for teachers in the classroom. The continuity of this project is being discussed among those who propose themselves as new members of the CIBA Regional Council.

Two CIBA events took place in the second biennium (2016-2018).

The first one was in September 2017, on the 30th anniversary of the creation of the School of Cinema and Television of the National University of Colombia in Bogotá (1988/2018). There we met to discuss "*The Film and Television Schools of Latin America and their impact on the construction of the audiovisual image in our societies*". The meeting lasted for 3 days and enjoyed the presence of numerous schools and experts from our region with an invitation to some teachers from other regions of CILECT. We heard a number of experiences, and we came to the conclusion of how audiovisual production is an agent of formation of social imaginaries and our cultures. The difficulty of curbing Latin American production in the countries of Latin America was highlighted.

The second meeting was in March 2018, and was hosted by the Iberoamericana University of Mexico, as well as CCC and CUEC. We met to discuss "*Research/Creation in the Audiovisual Field*". We had a large participation of teachers from schools from

different regions of CILECT. Several case analyzes were presented. The difficult situation of the granting of resources and the different consideration that exists between the resources put by the states in the research of the hard sciences and the creative research in the audiovisual and in art in general was expressed by all Latin American countries.

Both meetings allowed us to make an evaluation of the activities of our schools, of our region and to learn about the actions that are carried out in the other CILECT regions. We also continued our participation

in the Latin American Festival of Sao Paulo. In this festival for 11 years already, CIBA has a substantial presence with films that represent the production of our schools.

The presentation of several teachers for the CILECT Teaching Award marks the commitment of the CIBA Schools to the permanent development of CILECT. For me it was truly very gratifying to accompany these actions and I wish the best to the new people who would be responsible for the work in CIBA.

CNA Report 2016-2018

Prof. Bruce Sheridan
Columbia College Chicago (CCC), USA



Regional Events:

When the new CNA Regional Council came together following the 2014 CILECT Congress it established as main priorities for CNA 1) regular activities of interest and value to members, and 2) increased professional and public visibility for CILECT and CNA.

The first aim was quickly achieved through a series of symposia: Pre-Visualization (February 2015, Toronto, ON, Canada); Documentary (August 2015, Washington, D.C., U.S.A.); Post-Production (October 2015, Chicago, IL, U.S.A.); Serial Television (March 2016, Montréal, QC, Canada); Digital Innovation (July 2016, Las Vegas, NV, U.S.A.).

The documentary and digital innovation events were pre-days at the 2015 and 2016 University Film & Video Association (UFVA) conferences respectively. Due to resource challenges at the 2017 UFVA host

institution (California State University, Los Angeles), CNA could not host a UFVA pre-day that year and the Regional Council took the decision to concentrate on stand-alone CNA events while remaining open to possible future partnerships with UFVA.

In 2018 the CNA event was a Sound & Storytelling Conference organized by Michael Kowalski and hosted at Chapman University, Orange, CA, U.S.A. The focus was on the expressive and narrative use of sound in film and related media. Delegates attended keynote presentations, master classes, workshops, demonstrations, and panel discussions involving both educators and industry professionals. As with the earlier CNA events, the Sound & Storytelling conference was very well attended by CNA members, and also CILECT members from other regions. After the 2018 CILECT Congress, the CNA Regional Council will begin planning for a 2019 event.

CNA Website:

The second aim of greater visibility has been a longer project centered on the creation of a CNA website that links visitors directly to the parent CILECT website and any other regional websites (currently only GEECT / Europe). Web-based communications and information sharing are central to North American artistic and commercial practices. The long term aim is to connect more faculty, staff, and students in CNA member institutions to CILECT identity, initiatives, events, and achievements.

Through 2015/2016 I analyzed how other educational associations approach their web presence, then formulated a general plan that included settling on a platform to host the CNA site. It was important to find an established provider that could offer the appropriate design and user interface functions. After narrowing the options down to three, I selected Squarespace.

Beginning early 2017, I conceptualized the site, went through a prototyping design process to make initial adjustments, did a “soft launch” so CNA members could give feedback, then made further adjustments before a full launch during the North American Spring 2018 semester. The design includes a member page where all CNA institutional members have equal visibility and visitors get one-click access to a landing page at each institution. Following the 2018 CILECT Congress I will complete the process of maximizing the website visibility to search engines.

Inclusion, Diversity, and Equity:

CNA members Karla Berry and Barbara Evans gave a presentation on inclusion, diversity, and equity in the screen industries and related education at the 2016 CILECT Congress in Brisbane which resonated deeply with attendees. Though this topic was not specified as the focus of the subsequent congress small discussion groups, it was emerged as a priority for many delegates.

Since that time, the CNA membership and the CNA Regional Council have given considerable thought to ways in which inclusion, diversity, and equity can be addressed. The initial instinct was to put together a conference or symposium, but the GEECT region developed a similar approach, and in CNA we were looking for ways to make this an ongoing and constantly evolving initiative. During discussion in the March 2018 Executive Council meeting, the possibility of establishing a standing committee on inclusion, diversity, and equity was raised and received support. Since that time Karla Berry and Barbara Evans have worked on this proposal and

consulted with other CILECT regions on who could serve on that committee to ensure it is inclusive and broadly representative of the organization. Karla and Barbara will present their work to the 2018 CILECT Congress General Assembly and seek a mandate from the membership for the establishment of a CILECT Standing Committee on Inclusion, Diversity, and Equity.

Ethics Lab:

The 2017 CILECT Congress General Assembly voted in support of Dan Geva’s proposal for an Ethics Lab that would begin with a workshop in each CILECT region. The Regional Chairs were then charged with finding at least one host institution. For CNA the choice was American University in Washington, D.C., which has a strong commitment to social justice and media responsibility.

The preferred workshop timing of September presented a challenge for all North American members because that is the first month of the new academic year and few institutions have flexible schedules that can accommodate external projects at that time. Brigid Maher, Director of the Film and Media Arts Division at American University, worked closely with Dan Geva to customize the workshop for mid-September, but as the date approached it became prudent to postpone due to the possible impact of Hurricane Florence on the eastern seaboard of the United States. The rescheduling was challenging, but Dan and Brigid managed to find a solution, and the workshop will now take place October 18th and 19th, 2018.

New Application For Membership:

The CILECT Executive Council considered an application from the University of Nevada, Las Vegas for full CILECT membership at its July 2018 meeting in São Paulo and approved a site visit, which I conducted September 25th and 26th, 2018. Department Chair Heather Addison, Artistic Director Francisco Menendez, and Associate Chair Warren Cobb made considerable documentation available ahead of my arrival in Las Vegas, and the itinerary was comprehensive. I saw the facilities, met with students, alumni, faculty, staff, industry partners, and key administrators (including Dean of the College of Fine Arts, Nancy J. Uscher), read syllabi from across the curriculum, watched student films (each presented by its director), and sat in on three class meetings.

Jean Desormeaux:

Jean Desormeaux of Sheridan College, Toronto has served the maximum two terms on CILECT North America’s Regional Council and will step down from

that role when new elections are held at the 2018 CILECT Congress in Mumbai, India.

Jean put considerable energy into working for the region, and was a crucial contributor to the escalation in CNA activities since 2014. The first event we hosted after the current CNA Regional Council came together was a Pre-Visualization Symposium conceived and produced by Jean, and its success gave us the confidence to continue with what became a regular program covering diverse topics of interest to our members.

Jean and I also worked closely to explore the possibility of co-hosting a regional symposium with leading film festivals to investigate changes in exhibition and education, and how activities in those two domains could cross-inform. This remains a focus for the CNA region.

On behalf of all members of CILECT and CNA, I thank Jean for his excellent service, camaraderie, and ability to keep his colleagues entertained at all times.

GEECT REPORT 2016-2018

Bert Beyens

Royal Institute of Theatre, Cinema and Sound (RITCS), Belgium



REGIONAL ASSOCIATION MEMBERS MEETING-GEECT CILECT CONGRESS Brisbane, Australia, November 2016.

The **Regional Association Members Meeting GEECT GFS**, was prepared in a GEECT Board morning meeting and took place in Brisbane 20+21 November 2016, conducted in the afternoon by Chair Bert Beyens (RITCS, Belgium Chair 2014-2018), Vinca Wiedemann (DDF, Denmark 2014-2018), Assc. Prof. Manuel José Damásio (ULHT, Portugal 2014-2018); and Pavel Jech (FAMU, Czech Republic – Treasurer 2014-2016). Donald Taylor Black (NFS/IADT, Ireland – Vice-Chair 2014-2016) could not attend. Dr. Stanislav Semerdjiev (Executive Director, CILECT) attended the meeting. And a total of approximately 50 members.

Day 1: Sunday, November 20th: old and new members were welcomed. After admission of new members by the General Assembly during its morning session, CILECT now reunited 168 schools from 61 countries. GEECT welcomed 6 new members (and now brought together 90 schools from 34 countries). New members: Film & Sound Fachhochschule

Dortmund (FHD) Represented by Sandra Hacker and Fosco Dubini GERMANY (Dortmund); Lithuanian Academy of Music and Theatre (LMTA) Represented by Giedre Kabasinskiene LITHUANIA (Vilnius); Sapir College, School of Audio & Visual Arts Represented by Aner Preminger ISRAEL (Sderot); Westerdals Oslo School of Arts, Communication and Technology (ACT) Represented by Leif Holst Jensen NORWAY (Oslo); School of Film & Television at Falmouth University Represented by Chris Morris UNITED KINGDOM (Falmouth); Film & Media at University of Hertfordshire Represented by Lyndsay Duthie and Peter Richardson UNITED KINGDOM (Hertfordshire).

ELECTIONS GEECT BOARD: Because Donald Taylor Black (IADT) had reached the maximum of 8 years on the GEECT Board and Pavel Jech (FAMU) was not standing for reelection, elections had to take place on 21 November (next day) for 2 positions on the Board for the period 2016-2020). Chair Bert Beyens asked the 3 candidates—Eli Bø (UNIARTS), Ben Gibson (dffb), Guido Lukoschek (FABW)—to present themselves. After individual 10' presentations

followed a Q and A from plenum directed at the 3 candidates.

GEECT BUDGET 2014-2016 and 2016-2018:

Chair Bert Beyens and Treasurer Pavel Jech presented the report on the GEECT Budget 2014-2016. The GEECT Board explained the proposal to reimburse partially travelling costs for GEECT Board members as part of the Budget proposal 2016-2018. The GEECT Board summed up the arguments for a raise of the GEECT Fee (proposal). A discussion about future expenses of GEECT followed. Voting on Fee Raise and Budget 2016-2018 was due on 21 November (next day).

Day 2: Monday, November 21st: Elections and votes on budget and fee raise were on the agenda.

The **GEECT ELECTION & VOTING COMMITTEE** was composed as follows:

Bert Beyens, Chair, Vinca Wiedemann (Vice-Chair), Manuel José Damásio (Treasurer), representing the GEECT BOARD. Observers: Stanislav Semerdjiev (CILECT Executive Director; NATFA) and Aner Preminger (SAPIR).

First REGISTRATION OF SCHOOLS (NAMES VOTERS & PROXIES) was done.

1. Belgium INSAS 2. Belgium LUCA 3. Belgium RITCS 4. Bulgaria NATFA 5. Czech Republic FAMU 6. Czech Republic UTB 7. Denmark DDF 8. Finland AALTO 9. Finland ARCADA 10. Finland TUAS 11. France LA FEMIS 12. France 3IS 13. Germany dffb 14. Germany FHD 15. Germany FABW 16. Germany FBKW 17. Germany HFF 18. Germany ifs 19. Hungary SzFE 20. Iceland IFS 21. Ireland IADT 22. Israel BEIT BERL 23. Israel JSFS 24. Israel SAPIR 25. Italy MCSC 26. Italy ZeLIG 27. Lebanon ALBA 28. Lebanon IESAV 29. Lithuania LMTA 30. The Netherlands NFA 31. Norway DNF 32. Norway WESTERDALS 33. Poland PWSFTViT 34. Portugal ESTC 35. Portugal ULHT 36. Russian Federation VGIK 37. Slovakia VSMU 38. Sweden UNIARTS 39. Sweden VALAND 40. Switzerland HEAD 41. Switzerland ZHdK 42. UK AUB 43. UK FALMOUTH 44. UK NFTS 45. UK MFS/LBU 46 UK LFS 47. UK HERTFORDSHIRE 48. UK NFS/USW 49. UK WESTMINSTER 50. PROXY Croatia ADU to RITCS 51. PROXY France ENSLL to ULHT Portugal 52. PROXY Israel TAU to RITCS 53. PROXY Italy CSC for ESTC Portugal 54. PROXY Romania UNATC to NATFA 55. PROXY Turkey IKU to NATFA 56. PROXY UK NAHEMI to WFS

The GEECT ELECTION COMMITTEE noted that 4

schools were absent for voting. (52 votes would be counted).

1: VOTE ON FEE RAISE: Votes in favour: 46 Vote against: 0 Abstentions: 6. With a clear majority the raise of the fee from €160 to €250 was accepted.

2: VOTE ON NEW BUDGET 2016-2018 Votes in favour: 51 Vote against: 0 Abstentions: 1. With a clear majority the proposed budget 2016-2018 was approved.

3: ELECTIONS GEECT BOARD 2016-2020:

Elections were held with secret ballots.

There were two seats for election, and 3 candidates. Following CILECT statutes 2 representatives from the same country can not serve on a regional board (with the exception of CNA which is a 2 country region with only USA and Canada). With 2 candidates from Germany the GEECT Election Committee stated that (secret) voting would follow in 2 rounds: first, a so-called "vote of confidence" for the one candidate from Sweden; second, a vote between the two German candidates. VOTE ELI BØ: Votes YES: 39 Votes NO: 9 Abstentions: 4. Eli Bø was elected as Board Member for the period 2016-2020.

VOTE BEN GIBSON and GUIDO LUKOSCHEK: 22 votes for Ben Gibson; 29 votes for Guido Lukoschek; 1 vote invalid. Guido Lukoschek was elected as Board Member for the period 2016- 2020. The Regional Association Meeting ended with an open round for news and discussion. The GEECT BOARD thanked all delegates for their presence and commitment and invited all participants for the GEECT DINNER 2016, same day, at 8.30pm in Alchemy Restaurant + Bar 175 Eagle Street.

During a short meeting of the new GEECT Board on Monday 21st November Vinca Wiedemann became the Vice-Chair (succeeding Donald Taylor Black), and Manuel José Damásio became Treasurer (succeeding Pavel Jech).

As a result of GEECT elections during the "CILECT CONGRESS" in Brisbane (2016) the GEECT BOARD for the Biennium 2016-2018 consisted of Bert Beyens (Chair), Vinca Wiedemann (Vice-Chair), Manuel José Damásio, (Treasurer), Eli Bø and Guido Lukoschek (new members).

GEECT BOARD MEETING, Paris, France, January 19th 2017 LA FÉMIS

In the morning Bert Beyens, Vinca Wiedemann and Eli Bø, went to the Bank Office, BNP Lamarq Caulaincourt 11.00-11.30 to make some administrative adjustments regarding the new composition of the GEECT Board after the Brisbane

Elections (Vinca Wiedemann was appointed Vice Chair and Manuel José Damásio was appointed as Treasurer). In the afternoon the proper Board meeting was held in La Fémis.

GEECT AUTUMN CONFERENCE 2017:

In a mail on December 13th 2016 the GEECT Board informed all members that a decision regarding the Autumn Conference 2017 could not be made in Brisbane. In the same mail a 2nd CALL for such Conference - to be organized between September and December 2017- was launched, with deadline 18th January 2017. On 17th of January Rauno Ronkainen (AALTO Helsinki) wrote to the Board that he would withdraw completely his (Brisbane) proposal for a cinematography conference in collaboration with IMAGO for several reasons and would not submit this proposal for a 2nd call, though he expressed hopes for a future similar event. Then followed a conversation in the Board on criteria and started a discussion on the 2 proposals that had reached the Board on January 18th: proposal N° 1: Music and Sound Design from LMTA Vilnius Lithuania (by Giedre Kabasinskiene); proposal N° 2: Impact of Visual Effects courses on general teaching programs, from ENS Louis-Lumière Paris France (by Francine Levy). While discussing the 2 proposals the Board arrived at the conclusion that both presentations—though interesting as such—needed more work. Vilnius proposed an event inspired by a conference they had hosted before; the proposal of ENS Louis-Lumière was too short, unfinished and lacked detail. At the same time the Board saw no need for a new call and it was decided that the Chair would contact both schools to inform them that no decision was made, and to ask them to consider some comments, questions and recommendations: the deadline for the revised proposals was set on Friday 17/02/2017.

The FUTURE OF GEECT CONFERENCES

was discussed. All members in the Board agreed that the main challenge is to get more proposals. The Board discussed and evaluated the introduction of calls (with precise deadlines, and formatted documents) and concluded that the element of competition is good. It is also welcomed by members that all schools have the possibility to present a proposal for a conference. But maybe the Board should give some direction, because schools don't always have people in charge that know the history of CILECT/GEECT (and therefor might come up with subjects for a conference that has been done before). A conversation started with the question whether it would be possible to identify a few focus points of interest. And could schools be invited to propose conferences within these themes or focus points? The

GEECT Board agreed that the areas of a conference should cover academic areas & research as well as practice & professional areas.

The question was raised: How can all areas be satisfied through GEECT events? Is there need for separate kinds of conferences? i.e. Spring: Research/Autumn: Professional. Is there need for separate types of conferences or different sort of events? i.e. Conference: Artistic research/pedagogy/recruitment vs. Workshops: Teaching technical tools and skills. At the end of this discussion it was agreed that the Board should discourage a division between these areas and rather work to bring the two worlds (research and practice) together. Some actions were planned: transparent information about conference requirements has to be sent to all members in future calls (with practical advisory info, about number of participants, registration fees, etc.); a history of GEECT conferences (areas/topics/subjects) will be enclosed in future calls; collaborations between schools to organize a conference is considered a "plus".

GEECT WEBSITE: There was unanimous consent about the necessity of a website to make GEECT more visible. What is needed is a very simple GEECT website with focus on networking and the publication of Board activities and news, that also guides members easily to the CILECT website. It was agreed that it will be up to the Board to feed the website regularly to keep it dynamic and moving, and therefor minimize the involvement of member schools to upload materials themselves. It was quickly decided to go for "org", and not "eu" because GEECT is more than EU-countries. The website will be presented and launched during the Lillehammer Conference in May. Manuel and Guido promised to do the necessary work to get the site up and running. Manuel will obtain the domain www.geect.org. Bert will inform the Executive Director of CILECT (Stan Semerdjiev).

FOLLOW UP DISCUSSION ON EU LOBBYING:

Following previous discussions between GEECT members during the CILECT congress in Brisbane about the need to reinforce cooperation between our schools, the Board discussed the possibility to bring to the approval the two proposals to reinforce the participation of GEECT schools in the Erasmus + program, namely on what concerns mobility of teachers, staff and students and development of original training initiatives. These proposals are unfortunately only valid for Members with EUC (=Erasmus Charter). The GEECT Board has to find out for which kind of projects it can be elective before continuing its actions. The GEECT Board decided to meet on May 9th 2017 at The Norwegian Film School

during the next GEECT Spring Conference. "Training the Trainers: Reboot" was originally prepared by Thomas Stenderup, who is no longer serving as Head of the School. Fredrik Graver is acting dean until summer 2017. He reassured the GEECT Chair that the conference would take place.

TRIBUTE to MARC NICOLAS (1957-2016)

On January 4th 2017, Bert Beyens, GEECT Chair, represented CILECT and GEECT in Paris at the funeral of former GEECT Chair Marc Nicolas who had died in December 2016. Marc Nicolas served from 2006 until 2014.

LA FÉMIS organized a very moving Tribute to Marc Nicolas in the evening of the 19th. Several colleagues from Germany, Switzerland, Netherlands and Belgium attended the tribute. The evening was hosted by Raoul Peck, President of La Fémis. Speakers were Audrey Azoulay, Minister of Culture and Communication, Jack Lang, former Minister of Culture, Heads of department of La Fémis and students, Olivier Assayas, and Nathalie Coste Cerdan, General Director of la Fémis. Ben Gibson (dffb) gave a very nice speech, representing the international community of film education. In several clips from Conference recordings, from student films and in an excerpt from Claire Simon's documentary *Le Concours Marc Nicolas* could be seen talking and acting.

GEECT SPRING 2017 CONFERENCE, Training the Trainers – Reboot May 8-10, Den Norske Filmskolen, Norway

Almost 100 participants from 23 countries attended the conference "Training the Trainers: Reboot" focused on the film school teacher, creating an environment for teachers at GEECT and invited schools to share experiences and gain some practical insight into the role and tools of the teacher. There was a presentation of the preliminary experiences NORDICIL schools and teachers have from "The Artist as (Film School) Teacher". In addition, other case studies and presentations of new insights into the theme: "Becoming a film school teacher" were presented. The key element were workshops where teachers from all GEECT schools could exchange experiences and practices, and – in keeping with a focus on peer learning – take part in educating each other.

At the heart of the symposium «Training the Trainers: Reboot» was the film school teacher. This gathering provided an opportunity for all the participants to be active, to exchange practices and ideas, successes and failures with colleagues. Much of the time was

spent in small groups, discussing various topics and themes related to filmmakers teaching filmmakers, and then presenting summaries of these discussions to the plenary.

Some of the topics to be discussed included: the student-teacher dynamic, the practitioner-teacher, the dynamics imposed by focussing on specialisations and collaboration, the distinction between teaching and training, the ethics and politics of student film, and many more. The groups, the questions, and the form were set by the organisers – the content emerged in the discussions among the participants.

The days were hosted by Fredrik Graver, Henning Camre, and Rod Stoneman. In addition, programme input came from some of the participants in the Nordic film school teacher training programme «The Artist as (Film School) Teacher».

Lillehammer participants: Andre Bendocchi Alves, ifs internationale filmschule köln (Germany); Jeffrey Baggott, Arts University Bournemouth (United Kingdom); Sveinbjörn Baldvinsson, The Norwegian Film School (Norway); Bergot F Michele, Ecole nationale supérieure Louis-Lumière (France); Beyens Bert, RITCS/GEECT (Belgium); John Burgan, University of South Wales (United Kingdom); Eli Bø, Stockholm University of the Arts (Sweden); Peter Bøe, Westerdals Oslo ACT (Norway); Henning Camre, The Norwegian Film School (Norway); Eva Dahr, The Norwegian Film School (Norway); Manuel José Damásio, Universidade Lusófona (Portugal); Tim De Keersmaecker, RITCS (Belgium); Barry Dignam, IADT (Ireland); Maja Dimitrova, NATFA (Bulgaria); Lyndsay Duthie, University of Hertfordshire (United Kingdom); Per Eriksson, Inland Norway University of Applied Sciences (Norway); Niels Fonseca, Westerdals Oslo ACT (Norway); Morten Forsberg, Westerdals Oslo ACT (Norway); Søren Friis Møller, The National Filmschool of Denmark (Denmark); Patrick Geeraerts, RITCS (Belgium); Arie Geerding, The Netherlands Film Academy (Netherlands); Ben Gibson, dffb Deutsche Film- und Fernsehakademie Berlin GmbH (Germany); Dominique Gratiot, INA (France); Fredrik Graver, The Norwegian Film School (Norway); Ylva Gustavsson, StDH/SADA (Sweden); Sandra Hacker, University of Applied Sciences and Arts Dortmund (Germany); Rafal Hanzl, Den norske filmskolen (Norway); Chantal Haunreiter, Zurich University of the Arts ZHdK (Switzerland); Anna Heiskanen, Aalto University, ELO Film School (Finland); Zdenek Holy, FAMU (Czech Republic); Peter Hort, University of Westminster (United Kingdom); Maria Hvitfeldt, Stockholm University of

the Arts (Sweden); Alexandr Iankovskii, GTR Film and Television School (Russian Federation); Christian Iseli, Zurich University of the Arts (Switzerland); Leif Holst Jensen, Westerdals Oslo ACT (Norway); Jon Jerstad, Oslo University College (Norway); Tinna Joné, SADA (Sweden); Karin Julsrud, The Norwegian Film School (Norway); Hana Jusic, Academy of Dramatic Art (Croatia); Giedre Kabašinskiene, Lithuanian Academy of Music and Theatre (Lithuania); Alexander Kayiambakis, (Norway); Kirk Kjeldsen, Virginia Commonwealth University (USA); Arto Koskinen, Tampere University of Applied Sciences (Finland); Cecilia Liveriero Lavelli, CISA - Conservatorio Internazionale di Scienze Audiovisive (Italy); Bert Lesaffer, KASK / School of Arts Gent (Belgium); Omri Levy, Maale Film and Television School (Israel); Stephen Lighthill, American Film Institute Conservatory (USA); Trude Lindland, The Norwegian Film School (Norway); Jan Lindvik, The Norwegian Film School (Norway); Guido Lukoschek, FABW (Germany); John Lvoff, Ecole nationale supérieure Louis-Lumière (France); Andrzej Mellin, Lodz Film School (Poland); Francisco Menendez, University of Nevada, Las Vegas (USA); Piotr Mikucki, The Polish National Film, Tv and Theatre School (Poland); Dan Muggia, Beit Berl College Faculty of Arts - Film Dept (Israel); Kathy Nicholls, Falmouth University (United Kingdom); Sunedria Nicholls-Gärtner, ifs internationale filmschule köln (Germany); Annette K. Olesen, National Film School of Denmark (Denmark); Olivier Poncelet, IAD Institut des Arts de Diffusion (Belgium); Annabelle Pangborn, Leeds Beckett University (United Kingdom); Michaela Pavlatova, FAMU (Czech Republic); Jean Perret, Geneva University of Art and Design (Switzerland); Aner Preminger, Sapir Academic College (Israel); Greicius Ramunas, LMTA (Lithuania); Peter Richardson, University of Hertfordshire (United Kingdom); Rob Rombout, LUCA (Belgium); Rauno Ronkainen (Finland) Eric Rosenzweig, FAMU (Czech Republic); Hajo Schomerus, ifs internationale filmschule köln (Germany); Cecilie Semec, The Norwegian Film School (Norway); Siri Senje, Westerdals Oslo ACT (Norway); Jouko Seppälä, Metropolia University of Applied Science (Finland); Jonathan Sherman, Kenyon College (USA); Rod Stoneman, Huston School of Film & Digital Media, Galway (Ireland); Annakaisa Sukura, Helsinki Metropolia University of Applied Sciences (Finland); Carl Svensson, Norwegian Film School (Norway); Haim Tabakman, Beit Berl College Faculty of Arts - Film Dept (Israel); Katharina Tebroke, dffb Deutsche Film- und Fernsehakademie Berlin GmbH (Germany); Morten Thomte, Westerdals Oslo ACT (Norway); Patricia Toye, LUCA (Belgium); Rob Tregenza, Virginia Commonwealth (USA); Tzara

Tristana, National Film School of Denmark (Denmark); Elke Van Damme, LUCA (Belgium); Marc Van De Walle, LUCA, (Belgium); Miel Van Hoogenbemt, LUCA (Belgium); Kjell Vassdal, The Norwegian Film School (Norway); David Villalvazo, Universidad de Guadalajara (Mexico); Paulo Viveiros, Universidade Lusófona (Portugal); Hanne Westgård, Westerdals Oslo Act (Norway); Vinca Wiedeman, The National Filmschool of Denmark (Denmark); Anne Winterink, The Netherlands Film Academy (Netherlands); Lonneke Worm, The Netherlands Film Academy (Netherlands); Michel Wouters, IAD Institut des Arts de Diffusion (Belgium); Elie Yazbek, IESAV- Université Saint-Joseph (Lebanon); Kamila Zlatuskova, FAMU (Czech republic)

GEECT BOARD MEETING, Lillehammer, Norway

May 9th 2017 Den Norske Filmskolen

The 2nd GEECT Board Meeting 2017 took place in Den Norske Filmskolen (Høgskolen I Innlandet), Lillehammer Norway, on the 9th of May, all Board members present. (Chair: Bert Beyens, Vice-Chair: Vinca Wiedemann, Treasurer: Manuel José Damásio, Members: Eli Bø and Guido Lukoschek).

LAUNCH GEECT WEBSITE MAY 5th 2017:

Under guidance of **Guido Lukoschek** the Board worked together to put up the first **GEECT Website** ever. It came online on May 5th, getting more than 20 visitors from 10 European countries that first day. The GEECT Board was always aware of the delicate nature of installing a GEECT Website. In order to position our regional website within the overall CILECT framework, major efforts were made to keep the website transparent and simple, and to make it an easy window to the CILECT website. Deviation from existing logos and style was kept to the minimum.

CONFERENCES: It is actual practice that the GEECT Board decides which school receives support to organize a GEECT Conference. After a CALL is made, and when schools have submitted their proposals, the Board spends much time discussing the competing applications. A written outline is all the Board has to go by, and this material forms the basis for the decision to give financial support to the one selected school. Therefore, the GEECT Board (after having attended Day 1 of 'Training the Trainers - Reboot') expressed reservations about the unfolding Lillehammer Conference, because the actual format was so very different from the approved proposal. The original application (by Project Chair Thomas Stenderup), included a structure of keynote speakers and panels, case studies and workshops; while the

final conference format merely was limited to group work. This change of approach had not been communicated in advance. The GEECT Board arranged a meeting with Fredrik Graver (Project Executive) the next day (May 10th), and expressed its concerns.

The Board decided to await the evaluation feedback from participants, not to jump to conclusions or change regulations - though irrespective of feedback results the Board saw this change of direction as problematic. The GEECT Board made some amendments to the Evaluation Form which was to be sent out to participants of the Lillehammer Conference and agreed to develop a single GEECT evaluation document for future events.

Importance will be given to conference participants' expectations regarding output and outcomes (publications, recordings, take away from conference, etc.)

The GEECT Board also evaluated procedures for how calls for conferences have been made since 2014 (with clear guidelines, and a strict deadline). The main purpose for this rigorous approach has been to give ALL member schools an equal opportunity to put proposals forward. The Board also discussed the payment practice: 50% of the money paid after approval and when preparations start (for conference website for example); 50% after evaluation and when dissemination is available. Information on the GEECT website should be as clear as possible, though the Board agreed that some information should only be released upon request, as it is safer not to publish detailed financial information on a public website.

EUROPE (ERASMUS+ and MEDIA): 25 schools have come together for the EU MEDIA action that Manuel José Damásio continued in Brisbane and agreed to jointly prepare a submission for an Erasmus agreement for mobility. The next deadline for submissions is March 2018.

RANKING IN EUROPEAN HIGHER EDUCATION: The GEECT Board discussed the upcoming new practice of ranking European Higher Education Institutions, which inevitably will become a reality for Art Schools, GEECT member schools included. U-Multirank, which will be covering the arts in 2018, was also discussed as an additional indication of this new trend.

GEECT CONFERENCE MUSIC AND SOUND DESIGN IN FILM/NEW MEDIA (When Theory meets Practice) Lithuanian Academy of

Music and Theatre LMTA Vilnius, 28-30 September 2017

The GEECT AUTUMN CONFERENCE 2017: MUSIC AND SOUND DESIGN IN FILM/NEW MEDIA (When Theory meets Practice) hosted by LMTA, took place in the National Library of Lithuania, Vilnius Lithuania, 27-30 (Wednesday-Saturday) September 2017, with 44 registered participants from CILECT (including 2xCAPA, 3xCNA, 1xCIBA). From the hosting school LMTA 16 people took part in the event. The list of participants counts 70 names from 27 countries, guests and observers included (in Appendix at the end of this report). Attendees and guests stayed in Hotel Amberton and Hotel Ratonda (where lunches also took place). Prior to the GEECT Conference, LMTA also organized the INTERNATIONAL PRACTICE-BASED WORKSHOP FOR STUDENTS: CINEMATIC EXPERIENCE OF SOUND from Monday September 25th until Wednesday 27th, in MISC (Music Innovation Studies Centre, LMTA). The main building of the Lithuanian Academy of Music and Theatre (LMTA) is in the heart of Vilnius. MiSC is focusing its activities on the synergy of arts and research, and is a very well equipped venue. Head of the workshop was Vilnius University Assoc. Professor **Titas Petrikis**, who was assisted by MICS director lect. **Mantautas Krukauskas**.

The workshop focused on how emotional signification with sound can be created in a film or audio-visual artwork. For a sequence of Dracula (Tod Browning, USA 1931) participants created different sound-work. The purpose of this practice-based exercise was to learn and test how sound works with audio-visual media, and, more specific, what the artistic considerations are with the spherical sound (24 speakers setting). The workshop participants were able to create and construct their original soundtracks (from the provided library sounds, from original sound- recording, or even from newly composed and recorded music). GEECT Conference attendees that arrived on Wednesday 27th were invited to experience the results of this workshop in the main building of the Lithuanian Academy of Music and Theatre (LMTA). Guided tours were organized for the guests, who were then invited for an opening reception as a welcome, in the very trendy Restaurant, named Alive, on the famous Gedimino Street.

The next day, on **Thursday 28th September**, Prof. **Antanas Kučinskis**, Composer, and Head of the Film and TV Department LMTA, opened the Conference, inviting the Rector of LMTA prof. **Zbignevas Ibelgaupas** and Chair of GEECT **Bert Beyens** to deliver the welcome speeches. Then, moderator **Arunas Gelunas**, PhD philosophy,

former Minister of Culture and UNESCO Ambassador for Lithuania, introduced the first key speaker, well renowned Claudia Gorbman, PhD (University of Washington, USA) for her lecture Music Heard and Unheard for Audio- visual Media, followed by a second key speaker Val Kuklowsky (University of Hertfordshire, UK, GEECT) with The Hollywood Sound in Everyone's Backyard. The afternoon of the first day was then set up in Parallel Sessions, the first labelled Seeing through Hearing, with 4 presentations. Professor Francesco Ronzon, PhD (Academy of Fine Art-Verona, Italy) Ecology of Media. An anthropological reflection about the socio-cultural links between seeing and hearing in old and new media. Three ethnographic case studies. Professor Luís Cláudio Ribeiro, PhD (Lusófona University, Portugal, GEECT) Sound and Fragment in Artistic Practices. Michael Kowalski (Chapman University, USA, CNA): The Cocktail Party Effect: Where Psychoacoustics Meets Cinematic Storytelling. Dr. Dan-Stefan Rucareanu / Stefan Damian: Connective listening - a new mode of listening and its application in VR (UNATC, Bucharest, Romania, GEECT). The 4 presentations (Migrating Genres) in the 2nd Parallel Session, were: Professor Laura Lazarescu-Thois, PhD (UNATC, Bucharest, Romania, GEECT) Sound Design in the Animated Film. About the sound aesthetics, techniques and particularities in animation movies. Assoc. prof. Sverre Jakobsen (Oslo School of Arts, Norway, GEECT): Artistic use of sound in non-fiction films.

Professor Jörg U. Lensing (FHD Dortmund University, Germany, GEECT) Director of Sound vs. Sound-Operator Dr. Richard Stevens (Leeds Beckett University, UK, GEECT): Mario, Mickey-mouse and Morricone: Interactivity and Synchronization in Video-game music. In a plenary session, Challenges and New Approaches to Teaching Music and Sound in Film/New Media, moderator Arunas Gelunas gave the floor to Jack Beck, Rochester Institute of Technology, USA, CNA, composer Jurre Haanstra, NFA-Conservatory of Amsterdam, The Netherlands, GEECT, and Ross Williams, School of Art, Design and Media, Nanyang Technological University, Singapore, CAPA, to give insight in their personal approach to teaching Music and Sound Design. The first day concluded with a wonderful GEECT dinner in restaurant La Bohème.

On day 2, September 29th, a first Key speaker was assoc. prof. Aner Preminger, PhD (Sapir Academic College, Israel, GEECT) The power of sound in creating Humour: Chaplin - a pioneer of audio-gags and of sound design. French independent researcher-writer and composer Michel Chion could

not physically attend the conference because of a health condition, and therefore his text Twenty-Year Minimalism in Film Scores: A Universalist Utopia? was read while being illustrated simultaneously. Then, from Paris, prof. Michel Chion engaged in a conversation with participants via Skype. The second day continued the format of Parallel Sessions. In the screening room Discovering Paths was the title, with following presentations: Adele Fletcher (University of Hertfordshire, UK, GEECT): Emotional Approach to Sound Editing. Ben Zijlstra (Netherlands Film Academy, GEECT): Sound Design in Production Sound Recording. Prof. Klas Dykhoff (UNIARTS, Sweden, GEECT): Non-linear work methods as a pedagogical tool in teaching film. Dr. Martine Huvenne (KASK, Ghent, Belgium, GEECT): Transmitting an experience: starting from sound to develop an audio-visual work. In the other room A Sense of Origin had following lectures: Prof. Marchwica Wojciech, PhD (Jagiellonian University, Institute of Musicology, Krakow, Poland): Symbolic and transcendental elements in Zbigniew Preisner's film music.

Jeronimo Sarmiento (Lusófona University, Portugal / Tallinn University, Estonia, GEECT): Cinematic polyphony in Lucrecia Martel's Cinema - The musicality of narrative film. Levan Bagration-Davitashvili, PhD (TAFU, Georgia, GEECT): Basic of Georgian Film Music for Students of Theater and Film University. Prof. Antanas Kučinskis, PhD (Head of the Film & TV Department LMTA) and Mantautas Krukauskas (LMTA, Lithuania, GEECT): Soundscape in Natural and Virtual Spaces: Recent developments in Lithuania within Artistic Context. Sudipto Acharyya (Film and Television Institute, Pune, India, CAPA): "Brother, I too wanted to live", and disavowal of the Mother figure in Ritwik Ghatak's Cloud Clapped Star (Meghe Dhaka Tara-1960)

After lunch, the participants were taken on a bus tour through Vilnius (with a visit to the Frank Zappa Memorial). At 7pm a special Michel Chion program was presented at the CAC, Contemporary Arts Museum (with Michel Chion's short film Eponine from 1984, and his (registered on film) music piece Requiem. The second day ended in the nearby Restaurant Saula, with a traditional Lithuanian food degustation.

The 3rd (closing) day started with Andor Márton Horváth (SzFE, Budapest, Hungary, GEECT) with A new approach to film sound theory. Originally announced as 2 master classes Rethinking the Soundtrack: How decisions about sound impact on the production of films Prof. Stephen Deutsch,

(composer, sound designer, theorist, Bournemouth University, UK, GEECT), and Larry Sider (sound designer, editor, Director of the School of Sound, Goldsmiths University of London, UK) immersed in a very provocative (and often funny) dialogue on the actual state of affairs of sound teaching. (Larry Sider via Skype).

Last but not least Sound Designer Vyty Puronas, (LMTA, Lithuania, GEECT) talked about Film Sound Restoration in I wasn't here: tiptoeing through the sound restoration process of the anthology of Lithuanian documentary Cinema.

After summarizing closing remarks by GEECT Chair Bert Beyens, Conference Coordinator Giedre Kabasinskiene had the honour to close the event; she also thanked everyone who made this event possible and said goodbye. (Cheers from all benches).

PARTICIPANTS Attendees, Speakers, Presenters and Observers

1. Sudipto Acharyya, Film and Television Institute, Pune, India, CAPA; 2. Levan Bagrationi-Davitashvili, TAFU, Georgia, GEECT; 3. Beata Baublinskiene, LMTA, Lithuania, GEECT; 4. Jack Beck, Rochester Institute of Technology, USA, CNA; 5. Bert Beyens, RITCS, Belgium, GEECT; 6. Yaron Bloch, The Steve Tisch School of Film & TV, Tel Aviv University, Israel, GEECT; 7. Patrick Boullenger, Aalto University, Finland GEECT; 8. Michel Chion (via Skype), France; 9. Giselle Elena Cruz, EICTV, Cuba, CIBA; 10. Johan Derycke, KASK, Belgium, GEECT; 11. Stephen Deutsch, Bournemouth University, UK, GEECT; 12. Florian Dittrich, FABW, Germany GEECT; 13. Klas Dykhoff, UNIARTS, Sweden, GEECT; 14. Inès Eshun, RITCS, Belgium, GEECT; 15. Adele Fletcher, University of Hertfordshire, UK, GEECT; 16. Vytenis Gadliauskas, LMTA, Lithuania, GEECT; 17. Arunas Gelunas, former Minister of Culture and UNESCO Ambassador, Lithuania; 18. Jean Gibran, Saint Joseph University, Lebanon, GEECT; 19. Claudia Gorbman, University of Washington, USA; 20. Renaldas Gudauskas, Director National Library, Lithuania; 21. Jurre Haanstra, NFA - Conservatory of Amsterdam, The Netherlands, GEECT; 22. Andor Horvath, SzFE, Budapest, Hungary, GEECT; 23. Pavel Hrudá, Tomas Bata University, Czech Republic, GEECT; 24. Martinne Huvenne, KASK, Belgium, GEECT; 25. Zbignevas Ibelgaupas, Rector LMTA, Lithuania, GEECT; 26. Svenn Jakobsen, Oslo School of Arts, Norway, GEECT; 27. Jonas Jurkunas, LMTA, Lithuania, GEECT; 28. Andrius Jusky, LMTA, Lithuania, GEECT; 29. Giedre Kabasinskiene, LMTA, Lithuania, GEECT; 30. Michael Kowalski, Chapman University, USA, CNA; 31. Jan Krawitz, Stanford

University, USA, CNA; 32. Mantautas Krukauskas, LMTA, Lithuania, GEECT; 33. Antanas Kučinskas, Head of the Film & TV Department LMTA, Lithuania, GEECT; 34. Tetyana Khoroshun, National Music Academy, Ukraine; 35. Val Kuklowsky, University of Hertfordshire, UK, GEECT; 36. Laura Lazarescu-Thois, UNATC, Bucharest, Romania, GEECT; 37. Jörg Lensing, FHD Dortmund University, Germany, GEECT; 38. Vincent Lowy, ENS Louis-Lumière, France, GEECT; 39. Jonas Maksvytis, LMTA, Lithuania, GEECT; 40. Wojciech Marchwica, Jagiellonian University, Institute of Musicology, Krakow, Poland; 41. Massimo Mariani, Civic School of Cinema Luchino Visconti, Italy, GEECT; 42. Su Nicholls Gärtner, IFS Cologne, Germany, GEECT; 43. Mika Niinimaa, TUAS, Finland, GEECT; 44. Rune Palving, The National Filmschool of Denmark, Denmark, GEECT; 45. Titas Petrikis, Head of Workshop, Vilnius University, Lithuania; 46. Chris Petter, London College of Communication, University of the Arts, UK, GEECT; 47. Joseph Pitchchadze, The Steve Tisch School of Film & TV, TAU, Israel, GEECT; 48. Valeria Popova, NATFA, Bulgaria, GEECT; 49. Luc Pourrinet, La Femis France, GEECT; 50. Aner Preminger, Sapir Academic College, Israel, GEECT; 51. Vyty Puronas, LMTA, Lithuania, GEECT; 52. Janis Putnins, Latvian Academy of Culture, Latvia (observer); 53. Luis Claudio Ribeiro, Lusofona University, Portugal, GEECT; 54. Rima Rimsaite, LMTA, Lithuania, GEECT; 55. Francesco Ronzon, Academy of Fine Art-Verona, Italy ; 56. Dan-Stefan Ruca reanu, UNATC, Bucharest, Romania, GEECT; 57. Jeronimo Sarmiento, Lusofona University, Portugal / Tallinn University, Estonia, GEECT; 58. Larry Sider (Via Skype), School of Sound, Goldsmiths University of London, UK; 59. Darius Silenas, LMTA, Lithuania, GEECT; 60. Richard Stevens, Leeds Beckett University, UK, GEECT; 61. Carl Svensson, Norwegian Film School, Norway, GEECT; 62. Raimonda Tamulevičiute, LMTA, Lithuania, GEECT; 63. Daniela Trastulli, Civic School of Cinema Luchino Visconti, Italy, GEECT; 64. Mindaugas Urbaitis, LMTA, Lithuania, GEECT; 65. Jan Verschoren, RITCS, Belgium, GEECT; 66. Algirdas Vezevicius, LMTA, Lithuania, GEECT; 67. Ross Adrian Williams, School of Art, Design and Media, NTU, Singapore, CAPA; 68. Wojciech Wrzesniewski, LFS, UK, GEECT; 69. Ben Zijlstra, NFA, The Netherlands, GEECT; 70. Judita Zukiene, LMTA, Lithuania, GEECT.

GEECT BOARD MEETING, Zurich, Switzerland, October 25th 2017 ZHdK.

The Board meeting started at 8pm with all Board members present: Bert Beyens (Chair), Vinca

Wiedemann (Vice-Chair), Manuel José Damásio (Treasurer), and Eli Bø and Guido Lukoschek (Members). The Board had a working dinner while meeting in Zurich. Location: Restaurant Più Schiffbau.

GEECT FINANCES 2017: Expenditure (from May until October). Partial travelling reimbursements for Board Meetings (Lillehammer) were done according to the Brisbane agreement. The 2nd instalment of support for Conferences (DNF Lillehammer and LMTA Vilnius) was not paid yet.

COMMUNICATION WITH GEECT SCHOOLS + PARTICIPATION: With 60 schools attending the Zurich CILECT CONGRESS the GEECT Regional Council had reasons to be very satisfied. (GEECT reunites 93 schools). But still, the absence of schools from 8 countries (Georgia, Greece, Poland, Serbia, Slovakia, Slovenia, Spain, and Turkey) remains a real concern for the GEECT Board. Especially because these are mostly long-time members that have been very active in the past. The question was asked whether the Theme or Subject Matter of recent CILECT/GEECT events had something to do with this? Chair Bert Beyens will try to find out more by informal and personal mailings.

EVALUATION OF 2017 CONFERENCES: It was agreed that during the Regional Association Members Meeting on the next day, chair Bert Beyens would thank the two coordinators of the 2017 Conferences, Fredrik Graver (for the Lillehammer Conference in May entitled Training the Trainers Reboot: from Artist to Teacher), and Giedre Kabasinskiene (for the Vilnius Conference in September on Music and Sound Design for Film and New Media), and would congratulate them for well-organized and well-attended events. Already in May, while the SPRING 2017 CONFERENCE: Training the Trainers Reboot: from Artist to Teacher, was unfolding, the GEECT Board had expressed reservations about the Lillehammer Conference, because the actual format was so very different from the approved proposal. The Board decided to await the evaluation feedback from participants and to wait for the output of the Conference. Therefore, a meeting with Fredrik Graver took place in Zurich, on October 24th (the day before the Board meeting) in order to evaluate together.

The Survey that was done (in anonymity) gave a balanced view on the event. First-time participants in general reacted very positive, and expressed gratitude for this unique opportunity to meet peers. Attendees with more experiences in GEECT/CILECT events were more critical and somewhat

disappointed. Asked about the promised output Fredrik Graver admitted that the work to be done will take much more time than he originally thought.

The AUTUMN 2017 CONFERENCE: Music and Sound Design for Film and New Media.

As only representative of the GEECT Board, Chair Bert Beyens attended the Conference Music and Sound Design for Film/New Media in the Lithuanian Academy of Music and Theatre LMTA in Vilnius, September 2017. He reported that the Conference had met all expectations, and was very well received by its participants. Similar to the positive after-effect of the Production Design Conference in Dublin 2015 the Vilnius participants felt the need to stay in touch.

CONFERENCES 2018: Four very interesting Conference Proposals from 4 different countries (Belgium, Germany, Italy and The Netherlands) reached the GEECT Board within the given deadlines — there were 2 CALLS: the 1st CALL considered a Spring Conference 2018; the 2nd CALL asked for Autumn Conference 2018 proposals. The Board was thrilled by the seriousness of the work presented.

Vice-Chair Vinca Wiedemann, Eli Bø and Guido Lukoschek asked both Bert Beyens and Manuel José Damásio to withdraw from the Board Meeting for this topic on the Agenda because their respective schools (RITCS and ULHT/DOCNOMADS) were involved and/or partner in one of the proposals. Neither one of them could take part in the proper discussion or cast a vote. Vice-Chair Vinca Wiedemann opened with the statement that similar themes and concerns were dominant in the proposals: an interest in Fiction/Reality issues (Documentary) and attention to Diversity/Inclusiveness.

For the Spring Conference 2018, there was only one proposal: Teaching Documentary II, by Heidi Gronauer (ZELIG) and John Burgan (NFS/USW), planned to take place in May 2018. Both applicants were the organizers of the very successful Teaching Documentary Conference in Cardiff-United Kingdom, in 2014. The GEECT Board was very positive and accepted the proposal. For the Autumn Conference 2018, 3 proposals were received.

Because of the first decision about the SPRING CONFERENCE, to support the Teaching Documentary II proposal in Bolzano-Italy, the joint Belgian proposal by INSAS-LUCA-RITCS-DOCNOMADS, being a documentary event as well under the title Mise-En-Scène of Reality. Coordinators Laurent Gross, Carl van Eyndhoven, Ann Olaerts, Rob Rombout) was not kept for discussion. The 2



remaining proposals were further discussed in depth: the first one from ifs COLOGNE, entitled Diversity and Film making— Researching and teaching Diversity in Film Schools (coordinator Su Nicholls-Gärtner); and the second one from NFA AMSTERDAM entitled All Stories need to be Told, How Inclusion in Film Schools will lead to better Storytelling and more relevant Cinema (coordinator Bart Römer).

The GEECT Board concluded that with 2 proposals with such very similar subjects and approach, it was at this stage impossible to come to a decisive choice, and agreed to prepare a mail with a list of questions for more details, in order to justify a later final choice. The GEECT Board also stated again that a collaboration between two schools is generally seen as very positive, but it is not a condition, and it will not be imposed. The GEECT BOARD felt that it would be good to suggest to the 2 respective schools to get in touch with each other to explore possibilities of collaboration. The Board agrees to communicate about the AUTUMN CONFERENCE 2018 by mail and hopes to have a decision asap.

REGIONAL ASSOCIATION MEMBERS MEETING GEECT-CILECT CONGRESS ZHdK Zurich, Switzerland, October 26th 2017.

Were present: Bert Beyens (RITCS, Belgium—Chair), Vinca Wiedemann (DDF, Denmark—Vice Chair), Manuel José Damásio (ULHT, Portugal—Treasurer), Eli Bø (SADA, Sweden) and Guido Lukoschek (FABW, Germany), and a total of approximately 100 representatives of 60 GEECT member schools from 26 countries. In attendance on special invitation: Henning Camre (European Think Tank); Marija Kronic (International Filmmaking Academy IFA); Axel Gribor and Thorbjörn Swenber (Dalarna University Sweden, DAVA), and Dr. Stanislav Semerdjiev (Executive Director, CILECT).

GEECT Group Photo: It is a GEECT tradition to meet in a round-table set-up, but because of the big number of attendees this meeting was planned in the main congress hall. Photographer Marco Quandt (ZHdK) took a "group-photo-on-stage" of all who were present at the beginning of the meeting. GEECT Chair Bert Beyens presented all member schools with their delegates, individually and per country, and asked them to take their seats. Special mention was given to first-time attendees. Finally, only the 5 members of the GEECT Regional Council remained on stage.

A Minute of Silence for Marc Nicolas: before starting the meeting a Minute of Silence was held to remember and honour Marc Nicolas (GEECT Chair 2006-2014), who passed away not long after the Brisbane Congress 2016.

Introduction + Welcome to new schools: Chair Bert Beyens introduced the 5 members of the GEECT Board and officially welcomed old and new members. After admission the day before, October 25th, of 3 new member schools by the General Assembly CILECT now reunited approximately 170 schools from 61 countries. The new schools all being part of the European Region, GEECT welcomed 3 new members (and now brought together 93 schools from 34 countries): Notre Dame University (NDU) Represented by Nicolas Khabbaz LEBANON (Louvaine); Moholy-Nagy University of Art and Design (MOME) Represented by Jozsef Fülöp HUNGARY (Budapest); University for the Creative Arts (UCA), Represented by Sarah Jeans and Claire Barwell UNITED KINGDOM (Farnham). The GEECT Regional Council expressed its satisfaction about the interest for the CILECT Congress in Zurich: with a presence of 60 GEECT schools almost two-thirds of the 93 schools is attending — out of a total of 34 countries, only 8 countries are absent.

GEECT Budget: Chair Bert Beyens asked Treasurer Manuel José Damásio to report on the GEECT Budget 2016-2018. Manuel José Damásio explained that the Association is in a healthy situation. Expenditure was related to GEECT Board meetings (partial reimbursement of travelling) and support of GEECT Conferences. A full report will be presented during the GEECT Regional Association Members Meeting in Mumbai, November 2018.

GEECT Website: Chair Bert Beyens asked Board Member Guido Lukoschek to report on the GEECT Website that was launched in Spring 2017. Guido Lukoschek said that the Website was very regularly visited. Though the stats gave the Web-administrator only the country origin of the visitors, he assumed that almost all member schools had been on the GEECT Website by now. Guido Lukoschek emphasized for the attendees that the main purpose is to be a window to the CILECT Website. The GEECT Board wants to keep the GEECT Website light and simple.

CILECT Teaching Award Winner 2017: Chair Bert Beyens congratulated Dr Dan Geva with the CILECT TEACHING AWARD 2017 that he received during this Congress the day before (applause from all benches). GEECT has been very proud of its past Teaching Award Winners: Zuzana Tatarova 2014, Roger Crittenden 2014, Roberto Perpignani 2015, and Andrzej Mellin 2016. Dan Geva is also the initiator of a CILECT supported project: The Ethics Lab. CILECT schools will be informed about this in the near future. Also GEECT schools will be able to compete for a workshop, conducted by Dr Dan Geva.

REPORT ON GEECT CONFERENCES 2017: Chair Bert Beyens thanked the two coordinators of the 2017 Conferences, Fredrik Graver for the Lillehammer Conference in May entitled Training the Trainers Reboot: from Artist to Teacher, and Giedre Kabasinskiene for the Vilnius Conference in September on Music and Sound Design for Film and New Media, and congratulated them for well-organized and well-attended events. Full reports will be on the GEECT Website later this year. Output of the GEECT Conferences can be found on the CILECT Website.

DECISIONS about GEECT CONFERENCES 2018: Chair Bert Beyens reported that 4 very interesting Conference Proposals from 4 different countries (Belgium, Germany, Italy and The Netherlands) reached the GEECT Board within the given deadlines — there were 2 CALLS: the 1st CALL considered a Spring Conference 2018; the 2nd CALL

asked for Autumn Conference 2018 proposals. He complimented the schools for the seriousness of the work presented. Chair Bert Beyens then reported that a GEECT Board Meeting was scheduled on the night before (October 25th) to decide on the proposals. But both Bert Beyens and Manuel José Damásio were asked to withdraw from the Board Meeting for this topic on the Agenda because their respective schools (RITCS and ULHT/DOCNOMADS) were involved and/or partner in one of the proposals. Neither one of them could take part in the proper discussion or cast a vote. Therefore, Chair Bert Beyens, at this point of the Regional Association Meeting, handed over to Vice-Chair Vinca Wiedemann to further report on the deliberation talks on future Conferences 2018, as they had occurred the night before.

Vice-Chair Vinca Wiedemann confirmed that all proposals had impressed the members of the GEECT Board, and added that it was also a nice surprise that similar themes and concerns were dominant in the proposals: an interest in Fiction/Reality issues (Documentary) and attention to Diversity/Inclusiveness.

For the Spring Conference 2018, there was only one proposal: Teaching Documentary II, by Heidi Gronauer (ZELIG) and John Burgan (NFS/USW), planned to take place in May 2018. Both applicants were the organizers of the very successful Teaching Documentary Conference in Cardiff-United Kingdom, in 2014. The GEECT Board was very positive and accepted the proposal.

For the Autumn Conference 2018, 3 proposals were received. Because a decision was already taken to support the Teaching Documentary II proposal in Bolzano-Italy, the joint Belgian proposal by INSAS-LUCA-RITCS-DOCNOMADS, being a documentary event as well under the title Mise-En-Scène of Reality was not kept for discussion.

2 proposals were discussed in depth: a first one from ifs COLOGNE, entitled Diversity and Film making— Researching and teaching Diversity in Film Schools; and a second one from NFA AMSTERDAM entitled All Stories need to be Told, How Inclusion in Film Schools will lead to better Storytelling and more relevant Cinema.

Vinca Wiedemann explained that with 2 proposals with such very similar subjects and approach the GEECT Board did not want to come to a decisive choice, but agreed to prepare a mail with a list of questions for more details, in order to justify its final choice. She also emphasized that for the GEECT

Board a collaboration between two schools is seen as very positive (though not as a condition).

Vinca Wiedemann invited Heidi Gronauer and John Burgan on stage to present in more detail the Spring Conference 2018, in Bolzano, Italy Teaching Documentary II, after which Bert Beyens continued the meeting as Chair, reminding attendees that the next CILECT CONGRESS will be held in INDIA in the WHISTLING WOODS School in MUMBAI, 12-16 November 2018, when very important elections for CILECT and GEECT will take place.

GEECT BOARD MEETING, Copenhagen, Denmark, January 19th 2018 Den Danske Filmskole

The 1st GEECT Board Meeting 2018 took place in Den Danske Filmskole (National Film School of Denmark), Copenhagen, Denmark, on the 19th of January 2018, all Board members present. (Chair: Bert Beyens, Vice-Chair: Vinca Wiedemann, Treasurer: Manuel José Damásio, Members: Eli Bø and Guido Lukoschek).

GEECT FINANCES: Expenditure (from October until December 2017): GEECT paid the partial travelling reimbursements for the Board Meeting in Copenhagen following the Brisbane agreement. The 2nd installment of the LMTA Vilnius Conference was paid. The first part of financial support for Conferences was paid to ZeLIG, for the Teaching Documentary II Conference.

DIVERSITY CONFERENCE: In Zurich 2017, the GEECT Board concluded that with 2 proposals with very similar subjects and approach (the first one from ifs COLOGNE, entitled Diversity and Film making— Researching and teaching Diversity in Film Schools (coordinator Su Nicholls-Gärtner); and the second one from NFA AMSTERDAM entitled All Stories need to be Told, How Inclusion in Film Schools will lead to better Storytelling and more relevant Cinema (coordinator Bart Römer), it was impossible to come to a decisive choice, and agreed to prepare a mail with a list of questions for more details, in order to justify a later final choice. The GEECT Board also stated that a collaboration between two schools was generally seen as very positive, but it was not a condition, and it would not be imposed. The GEECT Board suggested to the 2 respective schools to get in touch with each other to explore possibilities of collaboration. The Board agreed to communicate about the AUTUMN CONFERENCE 2018 by mail. A month later, on 21st December 2017, the GEECT Board received a response, with a proposal in attachment (IFS-NFA DIVERSITY DEF 211217). During the Board Meeting, the GEECT Board focused

primarily on the proposal, which was regarded as too thin, and didn't pay enough attention to the accompanying letter that contained important information: it said that (a) the proposal was very brief and compact, (b) a date early 2018 for a meeting would be scheduled, (c) two conferences would be developed, (d) with budgets that would stay as they are, and (e) that the questions in the GEECT mail were not answered.

The GEECT Board sent a mail to the 2 schools on November 22nd 2018, with an attached document "Diversity Twin Conference – Feedback", with a list of questions and recommendations. The GEECT Board expressed its enthusiasm about DIVERSITY as an extremely important subject. Focusing on the proposal the GEECT Board felt that it only received "best intentions" and "interesting announcements" so far, and was still waiting for convincing substance! Since the GEECT Board concluded that the document did not provide the requested information, it was decided not to give a definitive consent of both conferences.

As GEECT urgently needed a solution about the GEECT conference in Autumn 2018, the following two options were withheld: That the two schools would put together one single event in one single venue on the topic of 'DIVERSITY AND FILM MAKING – Film Education in a World in Motion' for Autumn 2018 as suggested by the Board in Zurich in October 2017. Considering the effort involved, if approved, the board would be ready to raise the budget for this joint enterprise. That if on consideration, the schools would prefer not to collaborate on one single event the GEECT Board would be open to re-consider the two separate proposals for Autumn 2018, in which case only one event would be chosen and only the usual budget would be available for this option. The GEECT Board decided to give the 2 schools until 15th March 2018 to reply and refer to the questions put forward in the previous email.

CALL SPRING CONFERENCE 2019: The GEECT Board decided to launch a call for Conference Proposals for a GEECT SPRING CONFERENCE 2019. The Board set the deadline at May 31st 2018, and therefore decided to plan the next Board Meeting in June, FABW Ludwigsburg, Germany, during which a decision would be taken.

GEECT WEBSITE: Guido Lukoschek reported on the positive evolution of visitors to the website. (Statistics give visits per country, not per school; with exception of one country, all GEECT countries have been on the website by now).

POITIERS: Chair Bert Beyens reported on his (personal) initiative to accept to moderate a Round Table discussion during the Poitiers Film Festival, 5th December 2017, with the title: "WHO'S FILM IS THIS? The issue of student film's property and the distribution consequences".

COST EU: Manuel José Damásio informed the GEECT Board about his plan with the ULHT (Universidade Lusófona Film and Media Arts Department) to promote the setup of a consortium to apply for COST funding under the next COST call for new Actions due 20th April 2018. Manuel José Damásio explained COST Action: COST Actions are pan-European, bottom-up science and technology expanding networks open to researchers from academia and industry or to policy stakeholders. COST Actions build teams that jointly create new initiatives while reinforcing the innovation eco-system and strengthening European research and innovation capacity. Every COST Action lasts for up to four years and requires the participation of researchers from at least 7 COST Member Countries.

All EU 28, plus EU candidates, Norway, Switzerland and Israel can be part of a COST action. COST does not fund research or education itself, but provides support for networking activities carried out within COST Actions. COST funds meetings, workshops, conferences, training schools, short-term scientific missions (STSMs) and dissemination activities of a network (consortium). Universidade Lusófona Film and Media Arts Department considers submitting a proposal that deals with some of the topics that could be key to other GEECT schools, namely: Digital transformation and cinema: changing production and consumption patterns; Pedagogies for the future of media and film arts education; Changing cultures, changing schools; these topics involve many intertwined aspects that are already tackled by many of the GEECT schools in their research and educational activities. Manuel José Damásio argued that a COST action could help in leveraging in terms of funding in networking. Considering this, he would like to ask all those interested in becoming part of this proposal to confirm their interest until the 16th of February via email. The GEECT Board agreed that Manuel José Damásio would take this initiative, using the GEECT mailing service.

ETHIC LAB: The GEECT Chair reported on the situation of the Ethic Lab. After ZURICH, the Regional Chairs were asked to contact their schools to know which schools would be interested to host an Ethic Lab workshop by Dan Geva. Eight GEECT schools had responded positively after a first mail that the

GEECT Chair sent to all GEECT Schools. After a second mail with a list of questions and recommendations, only 3 schools finally remained. The GEECT Chair reported that no criteria were set to decide which school would host the Ethic Lab Workshop, conducted by Dan Geva. The GEECT Board looked back. The GEECT Chair recalled that the CILECT Executive talked about the Ethic Lab in the Executive Meeting in Lisbon and that the Executive decided positive about it in the Executive Meeting (ECM) that took place in Zurich on Monday 23rd October, but said that he had no memory of in-depth conversations about it.

The Proposal was approved on Wednesday 25th, by the General Assembly. GEECT announced it in its Regional Association Meeting on the 26th. After lengthy discussion, the GEECT Board concluded that the project was pushed forward in ZURICH without enough discussion and thought. It was decided that the GEECT Chair would write a mail to the CILECT President, on behalf of, and in collaboration with, the GEECT Board. The main objection and concern of the GEECT Board was that the CILECT EXECUTIVE did not propose this project as a pilot for a new format, and that it was lacking any strategic context. The GEECT Board would accept continuation of the Ethic Lab Project, since it was approved, and because Dan Geva and several GEECT schools already put in a lot of work, but would ask the CILECT coordination group that proposed the project in Zurich to take care of execution and follow up.

GEECT CONFERENCE Teaching Documentary II, ZeLIG, Bolzano, Italy, 26-29 April 2018

"Teaching Documentary II - Visions of the Future" took place in the "NOI Techpark" Bolzano and was organised by ZeLIG, School for Documentary, with the support of IDM - Film Fund & Commission of South Tyrol, the City of Bolzano, the Tourist Board of Bolzano and the Autonomous Province of Bolzano (German Culture).

The conference was accompanied by a VR exhibition (devoted to documentary) in the center of the city which was attended not only by conference participants but also by the inhabitants of the city. This created the first GEECT conference in interaction with the hosting city.

Participants from all continents arrived on **Thursday 26th**.

In the afternoon a masterclass "Impact of Distribution Strategy" by Sarah Mosses, CEO of Together Films, was programmed. She emphasized the importance of thinking about Audience Engagement early on. Using

the case study of the recent Oscar Shortlisted documentary *Unrest*, ways in which audience aggregation had been built into the ethos of the production process by the Director Jennifer Brea, were analysed, to both critical success, awards recognition and systemic change around the issues in the film. Through a review of the key processes involved in Impact Distribution Strategy, attendees learned to prepare a distribution plan from development, embedded in the production process to lead to success.

The welcome dinner took place in the nice Weisses Rössl / Cavallino Bianco Restaurant.

On Friday 27th (day 1) the Conference started with welcome words of Heidi Gronauer (in three languages as it is only fitting in Bozen/Bolzano: "benvenuto, willkommen, welcome"). "2018 is a very special year for ZeLIG that was born as a film collective 30 years ago, in 1988. The seeds of the documentary film school were catalysed during GEECT's original VISIONS conference, back in 1995. ZeLIG is delighted to celebrate its birthday with colleagues from some 58 film schools and 29 countries around the world". Representatives of the sponsoring authorities welcomed all attendees.

GEECT Chair Bert Beyens said that three and a half years had passed since the first conference on the future of documentary film education, hosted in Cardiff by the University of South Wales (John Burgan) in collaboration with ZeLIG (Heidi Gronauer).

At the end of that first symposium in Wales, Bert Beyens, as arriving new GEECT Chair, said that the pace of change in Documentary is so rapid that a follow-up conference was imperative within the next four years, and concluded: "here we are, in Italy in Spring 2018!" John Burgan, partnering again with Heidi Gronauer, then introduced the starting symposium. He said: "we feel impelled to focus in our main sessions on developments in the field of New Media with presentations on Virtual & Augmented Reality (VR/AR), Cross & Trans Media alongside perspectives on expanding markets such as Amazon and Netflix. As film teachers with roots in traditional film and television production, this world can often seem alienating and confusing, but we have to remind ourselves that it's going to make up a major part of the universe our students will enter. Just one statistic: the global market for VR is estimated to grow to some \$110 billion by 2025: is this a phenomenon we can afford to ignore? The issues faced by documentary filmmakers are not just those of technological change. In Europe and across the globe, so much has happened in this short period

since the last symposium: the refugee crisis, the resurgence of nationalism, Brexit, "fake news", concerns about privacy and surveillance. As Chris Marker put it so succinctly: "... rarely has reality needed so much to be imagined." Then it was time for the first Key Note Speaker.

William D. McMaster, born in Canada, directed over 40 VR experiences for organizations like The Economist, Doctors Without Borders (MSF), and the BBC, making him one of the most experienced VR directors in the world. His first documentary film, *Forest Man*, has been watched over 40 million times online, and earned him a Best Emerging Director award from the American Pavilion at Cannes in 2014. His experimental 360° film, *Experience Japan*, was the first 360° film available on the Oculus Rift. In 2013, William was hired as Head of VR for Visualise, a London (UK) based VR studio.

His Key Note "**Breaking through the hype: Will immersive technologies change film and television forever?**" was broken down in 3 parts: Past, Present, Future. William took people through his own history (past) first, about why he started making VR films in 2011, but framing that against what was happening in the industry at the time, with also examples of his own work by going over successes and failures. Then he gave a kind of state of the union on where the VR and AR industries are today (present), with the challenges that the industry currently faces, such as bulky headsets, and a lack of solid user base to sell content to. The question: is VR and AR changing the film industry? How the industry is responding to this emerging technology? The last section (future) was mostly made up of broad questions. How headset technology will evolve, leading it to become popularized? Will VR and AR films destroy the market for regular films? McMaster's conclusion, looking at the past, present, and future, is that immersive technology will enable fantastic new kinds of experiences. This will enable new ways to tell a story.

Sarah Mosses is CEO of Together Films, an Impact Distribution Consultancy based in London. She is a leading film marketing and distribution strategist working with Producers, Directors, Festivals and Sales Agents. After her masterclass of the day before she presented a Key-note: "**A film does not exist until an audience has seen it**". Using models from business planning theory, Sarah Mosses, delivered a keynote that focused on the anomaly of the film sector to spend more time focussing on film (product) development and not enough time on marketing and distribution strategies. There are a range of wonderful

film schools across the world, developing the creative minds of the next generation of talented Directors, Cinematographers and Producers. However, there is a lack of discussion around film distribution and marketing within the majority of the film education sector.

Raimo Lang, Finland, is head of development for 500 people at public broadcasting Yle Creative Content unit, that includes genres like documentary, drama, comedy, culture, science and music. Yle is the only remaining PBS in Europe having larger national reach with its local VOD than Netflix. "**Documentary genre and digitalization – question of fate**"

How documentary genre is facing digitalization is based on change on media usage habits of people under 45 years old, not technology. In this change, only the essence of it can be preserved. Is that the form and style, like 90 minutes and observing camera on the shoulder? Or the social role of the genre, like Yle likka Vehkalahti put it: the duty of documentary genre is to measure the temperature of the society directly from the ass? According to Raimo's research young adults and also middle age people want someone to give them the unique experience of relevance and revelation, by any technological means possible. What skills young documentary makers would need to create a new renaissance for the genre in these generations? What kind of professional teams they would need? What is the profile of a new doc producer? Raimo tried to answer this question based on Yle successes with audiences 15-30 and 30-45.

After taking the group photo and lunch, so called **Breakout Sessions** took place. It gave all participants the opportunity to engage in talks with the Key Note Speakers who were waiting in separate rooms. One was free to go in and out. Then it was time for the first **Best Kept Secrets** series.

Jan Vromman (RITCS) "**Atelier Black Box**" The student starts from the empty studio, black box, silent space. The student is forced to create out of nothing. Via the colour-key technique, the background can become a town in Afghanistan, a still, a galaxy, a found footage. Still, students realize a documentary, document based, using facts, archives, testimonies. We bring people (and even insects or donkeys) in relation to the subject in the studio. We explore voice-of, voice-over, costume, accessories, actors, written-out scenes. The workshop forces the student to a mental switch. The black box allows to decode. By pulling apart elements that belong together, we suddenly 'see'. Stripped of the obvious, images and sounds suddenly become more pronounced.

Rachel Landers (AFTRS) "**Hybrid Documentary**". AFTRS' documentary had world-wide festival success through innovative approaches in teaching "Hybrid documentary". Workshops allow students to discover hybrid techniques to create cinematic and highly collaborative solutions that respond to story in non-fiction. Students access subjects through a street casting process where we put out a broad public callout seeking individuals to come in to tell a personal life changing story. The casting day attracts dozens of radically diverse participants to the school. The students identify the subject they feel will be most responsive to the highly participatory processes of Hybrid documentary. Students then work in collaborative teams of fellow AFTRS students from Cinematography, Production Design, Editing and Screen Composition.

Linda Sternö & Klara Björk (Göteborg University Valand Academy) presented their "**Reversing and returning the gaze; a strategy to de-colonize curriculum?**" Through experiments together with the teachers and students in the exchange program from Valand Academy with Wits University, Johannesburg, South Africa, an alternative method of teaching documentary film making is evolving. The method is built on the simple principle of introducing the camera as a tool to people who are visually represented but do not have "control" over those representations and images. Film students build self-awareness of their own modes of seeing and in turn develop critical thinking (and practice) in image making. The reflexive approach allows for a reassessment of the conventions of image making, as well as addressing the normative and colonial world-view that images reproduce.

Bertrand Bacqué, (HEAD): "**The cinematographic essay: from researches to practical pedagogical issue**". Little by little, the notion of the cinematographic essay, as a hybrid between fiction and documentary and as reflexive form that questions our being in the world (Marker, Farocki, Godard), became one of the foundations of the identity of the Geneva Cinema Department / cinéma du reel, HEAD, in theory as well as in practice.

On Saturday 28th (day 2) a representative of the IDM - Film Fund & Commission of South Tyrol, which is one of the biggest film funds in Italy, with a major interest in financing documentary highlighted how you can apply for funding, even if not being based in South Tyrol.

Jean Perret was in charge of the documentary section at the Festival of Locarno, after which, in 1995, he became the Director of the International

Film Festival of Nyon (Switzerland), "Visions du Réel". In 2010, he moved to Geneva University of Art and Design, where he is in charge of the Film Department/cinéma du reel (HEAD). He presented the Key Note **"New media for the continuous enlargement of a unique global market?"** What if these new storytelling strategies (new VR and AR images legitimised by their transmedia circulation) were mostly the audio-visual industry's response to the needs of a globalised economy committed to winning over citizens to the entrancing mirrors of the global market? So, are the tools for world domination those that create added value nowadays, i.e. artefacts that perfect the illusion of seeing everything at all times, in a continuous spectacle? The entertainment industry, which is systematically engaged in colonising new territories, including the most intimate, is compelled to generate new images and narratives. Reality is no longer enough. Inflation does its job. Reality must be virtual or augmented. How does one remain healthy in mind and soul in these newly-textured realms? Documentary cinema? Shouldn't the documentary cinema archaeology be entirely reassessed?

Mike Robbins, (regularly visiting teacher FABW), producer and partner at Helios Design Labs, collaborated with award-winning interactive documentaries such as Quipu Project, Digital Me, After the Storm, Highrise, Offshore. Key Note presentation **"Death of the Expert: Cross-media as a business survival mechanism"**: there has been much to learn from working on interactive documentary projects, from 2012's Highrise series with the National Film Board of Canada and Kat Cizek, to a project currently in production with Berlin's gebrueder beetz. Even in the six or so years that we have been building these projects, technologies, audience expectations and funding models have changed radically. With such volatility, we see the "expert" as an endangered species. As a form of risk management, we try to blur the lines between more structured roles within project teams, less separation and more transparency between the creative, technical, and administrative parts of a project. A coder who is a storyteller still has a role to play if their technology becomes obsolescent, a filmmaker can remain relevant when funding bodies change what they see as relevant, and so on and so forth.

Linda Bath trains producers in the areas of finance, co-production and new industry business models and revenue streams for EAVE, MAIA and other Creative Europe MEDIA programmes. Her Key Note was **"The Digital Single Market: Believe in Tomorrow"**.

The distribution of documentaries used to be restricted to multinational television showings, some were lucky enough to do well in cinemas in their own country and others, and there was a viable DVD market. Over the past 10 years, documentaries lead the way in embracing internet distribution. Their creators and producers were particularly innovative in transmedia marketing and cross-platform engagement. So, what do the economics look like now? How and when can this innovation and audience enthusiasm translate to larger numbers of viewers, of amounts of money for production and real revenue sources for documentary producers?

After another **Breakout Sessions** opportunity for open conversation and discussion with the Key Note Speakers, a 2nd **Best Kept Secrets** series of presentations followed.

Chris Morris SoFT **"Fairy tales; a documentary workshop"**. In the fairy tale workshop, students analyse why and how stories work. Fairy tales are not owned but reimagined for new generations, so they also engage with ideas of story ownership and story evolution. In these sessions they are also as much audience members as story makers and so crucially, they 'physically' get to understand the needs and desires of an audience - who are sitting right in front of them! No cameras, no laptops, no electricity, no software!

Gesa Marten FBKW **"Editing Slam on Ethics"** When the subject or protagonist represented is real/actual, as in documentary filmmaking, a host of ethical considerations arise. How, formally and/or narratively, is the filmmakers' (editors') position (political, ideological, social or ethical) reflected in the film? How is the subjectivity of the narrator constructed? Which/who's truth/reality is described? How is empathy constructed? What is the responsibility of the filmmaker towards the protagonists, the audience or other parties?

Claudio Cipelletti MCSC **"How to turn a toy into an innovative tool for storytelling"**. The challenge we took five years ago with the new multimedia documentary course for new digital media such as VR, AR, 360 video and video-mapping, was to use these tools to tell more complex stories while testing to which extent this could work. How can we drive the viewer's gaze in immersive video? Does editing still exist? Is it possible to tell a single story through multiple media? What happened to audience? Directing and technology interact step by step producing a continuous exchange of problems and solutions between departments that were traditionally



organised in a vertical hierarchy.

Rob Rombout LUCA: **"Sound before Image"**. In a documentary teachers and students often start with the visual approach but in this exercise, Sound precedes the use of Image, diametrically opposite to the observational approach, finishing the soundtrack before even thinking about image. Students start the production of this exercise with their voice in their own (mother-tongue) language, in their own accent. By starting with the sound, students re-discover the impact of the image. We use the richness of the DocNomads "student population" as we have over 20 nationalities and +/- the same number of languages

That was **the end** of a very inspiring Conference that continued with a wonderful Closing dinner at Weisse Traube/Uva Bianca Resaturant. On Sunday optional cultural activities were offered for attendees who wanted to stay a bit longer in beautiful South Tyrol.

Alfred Diebold MARUBI, Albania GEECT; Rachel Landers AFTRS, Australia CAPA-CILECT; Nicollette Freeman VCA, Australia CAPA-CILECT; Shannon Owen VCA, Australia CAPA-CILECT; Michael Hudecek Filmakademie Wien, Austria GEECT; Elias Grootaers KASK, Belgium GEECT; Hannes Vanhoustraete KASK, Belgium GEECT; Daphné Pascual LUCA, Belgium GEECT; Rob Rombout LUCA, Belgium GEECT; Marc Van De Walle LUCA, Belgium GEECT; Bert Beyens RITCS, Belgium GEECT; Patrick Geeraerts RITCS, Belgium GEECT; Jan Vromman RITCS, Belgium GEECT; Stanislav Semerdjiev Ex. Dir. CILECT, Bulgaria; Mike Robbins Helios Design Labs, Canada (expert); Barbara Evans York University, Canada CNA-CILECT; Goran Dévic ADU, Croatia GEECT; Martin Reznicek FAMU, Czech Republic GEECT; Pavla Waitova FAMU, Czech Republic GEECT; Lucie Kralova FAMU, Czech Republic GEECT; Arne Bro National Filmschool, Denmark GEECT; Riho Vastrik Tallinn University BFM,

Estonia GEECT; Renita Lintrop Tallinn University BFM, Estonia GEECT; Raimo Lang Yle Creative Content, Finland (expert); Renaud Personnaz Ateliers VARAN, France GEECT; Vincent Lowy ENSLL, France GEECT; Dominique Gratiot INA, France GEECT; Christine Ghazarian, LA FEMIS, France GEECT; Fosco Dubini FHD, Germany GEECT; Sandra Hacker FHD, Germany GEECT; Merle Jothe Film University Babelsberg Konrad Wolf, Germany GEECT; Gesa Marten Film University Babelsberg Konrad Wolf, Germany GEECT; Susanne Schüle Film University Babelsberg Konrad Wolf, Germany GEECT; Guido Lukoschek FABW, Germany GEECT; Thorsten Schütte FABW, Germany GEECT; Karin Jurschik HFF, Germany GEECT; Daniel Lang HFF, Germany GEECT; Michael Leuthner Macromedia, Germany GEECT; Su Nicholls-Gärtner ifs, Germany GEECT; Ruth Olshan ifs, Germany GEECT; Hajo Schomerus ifs, Germany GEECT; Rick Minnich Met Film School, Germany (guest); Rebecca Ohene-Asah NAFTI, Ghana CARA-CILECT; Attila Kekesi SZFE, Hungary GEECT; Erika Winkler SZFE, Hungary GEECT; Milind Damle FTII, India CAPA-CILECT; Deirdre O'Toole IADT, Ireland GEECT; Jean Rice IADT, Ireland GEECT; Lev Yair Bezalel Academy, Israel GEECT; Aner Preminger SAPIR, Israel GEECT; Laura Zagordi CSCLV, Italy GEECT; Sabine Bubeck-Paaz ZeLIG, Italy GEECT; Emanuele Vernillo ZeLIG, Italy GEECT; Giedre Beinoriute LMTA, Lithuania GEECT; Ramunas Greicius LMTA, Lithuania GEECT; Giedre Kabasinskiene LMTA, Lithuania GEECT; Annemiek van der Zanden NFA, Netherlands GEECT; Lotte Mik-Meyer Norwegian Film School, Norway GEECT; Charlotte Røhder Tvedt Norwegian Film School, Norway GEECT; Jon Jerstad University College Oslo, Norway (observer); Inês Gil ULHT, Portugal GEECT; Victor Candeias ULHT, Portugal GEECT; Robert Kirchhoff VSMU, Slovakia GEECT; Tinna Joné UNIARTS/SADA, Sweden GEECT; Ulrika Malmgren UNIARTS/SADA, Sweden GEECT; Cecilia Liveriero Lavelli CISA, Switzerland GEECT; Domenico Lucchini CISA, Switzerland GEECT; Barbara Weber ZHdK,

Switzerland GEECT; Joanna Wright NAHEMI, UK GEECT; Peter Dale NFTS, UK GEECT; Lucy Leake NAHEMI, UK GEECT; Linda Sever UCLAN, UK (expert); Sally Lisk-Lewis USW, UK GEECT; Alistair Oldham NAHEMI, UK GEECT; Sylvie Bringas University Westminster, UK GEECT; Jane Thorburn University Westminster, UK GEECT; Robin Canfield Actuality Media, USA (observer).

**GEECT BOARD MEETING,
Ludwigsburg, Germany,
June 7th 2018 Filmakademie Baden-
Württemberg (FABW)**

The 2nd GEECT Board Meeting 2018 took place in Filmakademie Baden-Württemberg, Ludwigsburg, Germany, on the 7th of June 2018, all Board members present. (Chair: Bert Beyens, Vice-Chair: Vinca Wiedemann, Treasurer: Manuel José Damásio, Members: Eli Bø and Guido Lukoschek).

CONFERENCES: Bert Beyens and Guido Lukoschek attended the **“Conference Teaching Documentary II”** and gave positive reports. It was a successful conference, very well organized by Heidi Gronauer (ZeLIG School) and John Burgan and with exemplary dissemination of documentation on the CILECT website. A filmic impression of the event can be seen on the GEECT website. It was decided that the 2nd instalment of the GEECT Support would be paid asap.

DIVERSITY TWIN CONFERENCES: After receiving an email on 2nd February 2018, in which a working meeting of the two schools was announced (for February 7th), the GEECT Board acknowledged to have suggested two Twin Conferences in earlier correspondence. Therefore, the GEECT Board asked NFA and ifs to elaborate in detail on the upcoming Conference(s) **“Embracing Diversity in European Film Schools”**. The GEECT Board asked them to look for a balanced mix of approaches, taking inspiration from successful GEECT Conferences of the past (and also referring to the points in the original GEECT question-mail). The GEECT Board decided to give the two schools until 15th March 2018 to reply and appointed Guido Lukoschek and Eli Bø as liaisons for the Diversity Team, (because as elected Board members until 2020 they stand for continuity within the GEECT Board). After detailed reading of the documents that were provided by the two organizing schools, the following feedback and recommendations were made by the GEECT Board: a target audience should be defined for both conferences: either the same audience or clearly different for the two; identifying concrete strategies and policies should be the aim of the conference;

conference activities should reflect and accommodate this; ethics should not be a topic; no manifesto. Due to the relevance and urgency of the subject the GEECT Board agreed to contribute €10 000 to each event. GEECT can afford to spend €20.000 from reserves.

The GEECT Board will motivate its decision when presenting the Financial Biannual Report and new Budget Proposal 2018-2020 in Mumbai.

LILLEHAMMER CONFERENCE: The GEECT Board agreed to bring closure to the 2017 Lillehammer conference on **“Training the trainers”**. Chair Bert Beyens would write a mail to Karin Julsrud and request a final report or “excuse of duties” by the end of July. The response is expected in writing, whatever it may be. In case a final report can be evaluated positively GEECT will arrange payment of the 2nd instalment of the support. In case of “excuse of duties”, GEECT will definitively conclude this matter and execute no further transfer of funds. *(In September 2018 the GEECT Board decided to pay the remaining money, because it was a situation of “force majeure”, due to changes in the Lillehammer school).*

CALL SPRING CONFERENCE 2019: The GEECT Chair received only one proposal by the deadline of May 31st 2018 for a GEECT SPRING CONFERENCE:

“Teaching and researching Cinematography”, to be held in Brussels, April 2019; Conference Chairs Marijke Van Kets, SBC, RITCS and Ella van den Hove, SBC, INSAS. Tony Costa, IMAGO, is liaison for ULHT. Vice-Chair Vinca Wiedemann, Eli Bø and Guido Lukoschek asked both Bert Beyens and Manuel José Damásio to withdraw from the Board Meeting for this topic on the Agenda because their respective schools (RITCS and ULHT) were involved and/or partner in the proposal. Neither one of them could take part in the proper discussion. In general, the GEECT Board was very positive to the idea of a conference on cinematography but, based on the quality of the current document, decided not to approve the proposal at this time. The Board requested a reworking of the proposal. The Board suggested to look for inspiration from the recent GEECT and CNA Sound Conferences. The GEECT Board asked the conference chairs to adapt the proposal according to this feedback and asked them to send a revised document by 31st August. The GEECT Board promised a final decision before the end of September 2018.

(The GEECT Board finally decided negative in September 2018).

COST EU: As previously discussed ULHT (Universidade Lusófona) promoted an application for a COST Network in the area of television production and distribution. The reference of the application is OC-2018-1-22720. Title: European Network for the study of Television in Transition. Acronym: TELETRANS. All GEECT schools were invited to participate in the application and join the consortium, that finally integrated a total of 32 European HEI—Higher Education Institution, and companies coming from 15 European Countries. 27 Members of the consortium are HEI of which 8 are GEECT schools. The application was submitted in the end of April and results will be known beginning of November. Manuel José Damásio is the leading researcher on the proposal.

ETHIC LAB: The Film & TV, School of Creative Arts, University of Hertfordshire, was selected as European participant for the Ethic Lab. The workshop took place on 24-26 April 2018. Lyndsay Duthie was coordinating the event with Dr. Dan Geva.

As GEECT Chair Bert Beyens attended all CILECT Executive Meetings: Guadalajara, DIS, Mexico 11-12 March 2017; Lisbon, ULHT, Portugal, 1-2 July 2017; Zurich, ZHdK, Switzerland, 23 October 2018; Los Angeles, Chapman Dodge College, USA, 25-26 March 2018; Sao Paulo, USP, Brazil, 18-20 July 2018.



CILECT Executive Director Report 2016-2018

Prof. Dr. Stanislav Semerdjiev
National Academy for Theate and Film Arts (NATFA), Bulgaria



1. EXECUTIVE COUNCIL MEETINGS

The Executive Council and the Executive Director wish to thank heartily all the schools (and the respective individuals) that hosted the EC meetings in the period after the Los Angeles 2014 CILECT Congress:

1. Universidad de Guadalajara, Guadalajara, MEXICO	11-12 Mar 2017
2. Universidade Lusofona de Humanidades e Tecnologias, Lisbon (ULHT), PORTUGAL	01-02 Jul 2017
3. Zürcher Hochschule der Künste (ZHdK), Zurich, SWITZERLAND	23 Oct 2017
4. Chapman University, Los Angeles, USA	24-25 Mar 2018
5. Universidade de São Paulo (USP), São Paulo, BRAZIL	18-20 Jul 2018
6. Whistling Woods International (WWI), Mumbai, INDIA	11 Nov 2018

2. MEMBERSHIP

2.1. REQUESTED INFORMATION FOR MEMBERSHIP

In the reported period the Executive Director communicated with **22 applicants** for membership in CILECT (in alphabetical order):

01. Akademi Seni, Budaya dan Warisan Kebangsaan / National Academy of Arts, Culture and Heritage (ASWARA), Kuala Lumpur, Malaysia
02. Beijing Film Academy Modern Creative Media College, Qingdao, China
03. Bilkent University, Ankara, Turkey
04. Dalarna University (DAVA), Falun, Sweden
05. Effat University, Jeddah, Saudi Arabia
06. Karachi Film School, Karachi, Pakistan
07. Ho Chi Minh University of Theatre and Cinema, Ho Chi Minh, Vietnam
08. Izmir University of Economics, Izmir, Turkey
09. Kenyon College, Gambier, Ohio, USA
10. Korea National University of Arts (K'ARTS), Seoul, Korea (South)
11. Korea University of Media Arts (KUMA), Sejong, Korea (South)
12. Latvian Academy of Culture, Riga, Latvia
13. London College of Communication (LCC), London, UK
14. Notre Dame University (NDU), Louaize, Lebanon
15. Oscar International College, Tribhuvan University, Kathmandu, Nepal
16. Scuola di Cinema Napoli, Naples, Italy
17. Shanghai Vancouver Film School, Shanghai, China
18. Prague Film School, Prague, Czechia
19. University College London (UCL), London, UK
20. University for the Creative Arts (UCA), Farnham, UK
21. University of Nevada, Las Vegas (UNLV), Las Vegas, USA
22. Zeb Ejiro Film Academy, Lagos, Nigeria

The process required the exchange of **1,758 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 **10 site visits** (including three that were decided in the 2015-2016 period):

1. Executive Director Stanislav Semerdjiev: UCA, UK; NDU, Lebanon; MOME, Hungary; KUMA, South Korea; LCC, UK; Anadolu Universitesi, Turkey (application from 2015-2016 period); KRNNIVSA, India (application from 2015-2016 period); AISFM, India (application from 2015-2016 period)

2. CARA Chair Garth Holmes: Kenyatta University, Kenya (application from 2015-2016 period)

3. CNA Chair Bruce Sheridan: UNLV, USA

Three of the schools were admitted at the GA 2017 – NDU, Lebanon; UCA, UK; and MOME, Hungary. One school did not respond to any communication in the period after the visit: Anadolu Universitesi, Turkey. One school was considered by the Executive Council (after the site visit report) to not be yet ready for proposal for Full Membership: KRNNIVSA, India.

2.2. CANDIDATE MEMBERS

2.1.1 PROPOSED FOR FULL MEMBERSHIP STATUS (IN ALPHABETICAL ORDER)

1. Annapurna International School of Film + Media (AISFM)	Hyderabad, INDIA
2. Kenyatta University	Nairobi, KENYA
3. Korea University of Media Arts (KUMA)	Sejong, KOREA (South)
4. London College of Communication (LCC)	London, UK
5. University of Nevada, Las Vegas (UNLV)	Las Vegas, USA

2.1.2 PROPOSED FOR WAITING LIST UNTIL NEXT CONGRESS (IN ALPHABETICAL ORDER)

1. Anadolu Universitesi	Eskişehir, TURKEY (since GA 2016)
2. K.R.Narayanan Nat'l Institute of Visual Science & Arts	Kottayam, INDIA (since GA 2016)
3. Yaşar Üniversitesi	Izmir, Turkey (since GA 2014)

2.3. REMOVALS FROM MEMBERSHIP

STATUTES 3.4.3. Any member in arrears of payment of fees for two years shall be removed from membership by the Executive Council. All such removals shall be exercised in case there has been no repair of the breach after three reminders sent by email and one reminder sent by registered mail to the address of the member in the CILECT Directory. All such removals shall be formally reported to the next General Assembly.

1. Akademia Umetnosti - Belgrade	Belgrade, SERBIA	Full Member
2. High Cinema Institute (HCI)	Giza, EGYPT	Full Member
3. Universidade Estadual de Campinas (UNICAMP)	Campinas, BRAZIL	Full Member
4. Columbia University	New York, USA	Full Member

2.4. RESIGNATIONS FROM MEMBERSHIP

STATUTES 3.4.2. Any member wishing to resign must inform the Executive Director at least thirty days before the General Assembly. The letter of resignation must contain the proposal of the resigning member concerning the settlement of its commitments to CILECT or to its members.

1. ASPERA	AUSTRALIA	Partner Member
2. Herman Van Eyken	AUSTRALIA	Corresp. Member

2.5. HONORARY MEMBERSHIP

At its last meeting for the biennium, and at the proposal of the CILECT Executive Director based on the CILECT Statutes – 3.2.23 to 3.2.28 (and in the absence of the CILECT President), the CILECT Executive Council unanimously agreed to nominate the current CILECT President Prof. Dr. Maria Dora Mourão for **Honorary Membership** at the CILECT Congress 2018.

2.6. CILECT MEMBERSHIP BENEFITS

At its Zurich meeting the Executive Council endorsed the newly proposed text on the CILECT Membership Benefits presented by the CILECT Executive Director and agreed that it should be included both on the website and in the

CILECT Brochure (and expanded with examples):

1. High-scale recognition by the world's educational, scientific, cultural, audio-visual, and artistic communities.
2. Prospects for professional and personal growth for students, teachers and staff members through participation in a multitude of networking collaborations (regional or inter-regional workshops, conferences, symposia, festivals, co-productions, etc.).
3. Exchange or joint development of curricular plans and programs.
4. Access to classic and little-known professional and student films.
5. Exposure to managerial and methodological best practices as well as research and teaching materials of rare kinds.
6. Establishment of long-term professional and personal relations between high-quality experts, educators, student peers and staff on a global basis.
7. Acquiring of knowledge about and understanding of indigenous cultural, artistic and educational diversity in countries all over the world.

3. THE CILECT CONGRESS 2016

The CILECT Congress 2016 at Griffith University, Brisbane, AUSTRALIA (20-24 November 2016) attracted 177 delegates from 91 (104 with proxies) CILECT member schools representing 40 (45 with proxies) countries, as well as a number of observers, corresponding members, partner members and winners of the CILECT PRIZE and the CILECT TEACHING AWARD projects.

Participation Statistics – Full Members (without proxies)

CAPA	19 members out of 29	= 66%
CARA	3 members out of 9	= 33%
CIBA	6 members out of 15	= 40%
CNA	13 members out of 25	= 52%
GEECT	50 members out of 90	= 56%
Total:	91 members out of 168	= 54%

A dedicated, enthusiastic and competent team led by Head of School Prof. Herman Van Eyken, Prof. Trish Fitzsimons, Donna Hamilton and a number of their colleagues and students, ensured that delegates enjoyed a perfectly organized event (accommodation, transport, venues, official program, leisure time options, etc.) and were therefore, be able to work at our best.

The relation **Ethics/Aesthetics** has always been at the core of every pedagogical system since ancient times. Therefore, the theme proposed by CILECT Executive Director Prof. Dr. Stanislav Semerdjiev and developed further on by the Executive Council and CAPA Chair Prof. Herman Van Eyken became an excellent starting point for many discussions and sharing among the members. The conference was divided into two major sections: **CONTENT & CONTEXT**, i.e. how do we teach our students to work **with specific content** (cultural, religious, social, political, physical, emotional, racial, gender, etc.) and **within specific context** (peers, teachers, authorities, family, industry, technology, audience, artists, etc.).

The Keynote Speakers included (in alphabetical order): Bruce Beresford (Australia), Lord David Puttnam (UK), Gillian Armstrong (Australia), Joshua Oppenheimer (USA), and Peggy Chiao Hsiung-Sing (China/Hong Kong). The Guest Panelists included (in alphabetical order): Prof. Annie Goldson (New Zealand), Brent Quinn (South Africa), Prof. Dr. Jose Bogalheiro (Portugal), Pauline Clague (Australia), Prof. Dr. Michael Renov (USA), and Rolf de Heer (Australia).

Twenty six (26) proposals for presentations from schools were received by the deadline and twelve (12) were selected by the Executive Council. Although the merits of the proposals were the leading factor for the final judgement, from the statistical point of view it could be said that: 1) the selected 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. (NB: Two of the selected school speakers cancelled in the last moment.)

The General Assembly elected for a period of two years (2016-2018) Prof. Dr. Maria Dora Mourão as CILECT President and devoted several sessions to the major task of changing the CILECT Statutes & Rules. A total of 110

changes were proposed by the Executive Director and the Executive Council. They can be summarized as follows:

01. Fusing together of STATUTES AND RULES
02. Redefinition of the SPIRIT AND AIMS of CILECT
03. Deletion of the Statute re COOPERATION with NON-MEMBERS
04. Deletion of the SUSTAINING Membership Category
05. Redefinition of the PARTNER Membership Category
06. Redefinition of the CORRESPONDING Membership Category
07. Redefinition of the HONORARY Membership Category
08. Deletion of the ONE COUNTRY – ONE VOTE principle
09. Introducing a Statute on REGIONAL ASSOCIATIONS & their PROCEEDINGS
10. Deletion of the Statute re MEMBERSHIP IN INTERNATIONAL ORGANISATIONS
11. Definition of the EXECUTIVE DIRECTOR'S DUTIES
12. Introducing a TRANSLATION OF THE STATUTES in Spanish & French
13. Elaboration of the procedures for:
 - the EXPULSION of members
 - the election of HONORARY MEMBERS
 - the readmission of REMOVED MEMBERS
 - the PRESENCE OF MEMBERS at the Executive Councils' meetings
 - the REGULARITY OF CONVENING of General Assemblies
 - the election of CILECT PRESIDENT
 - the PROCEEDINGS OF THE EXECUTIVE COUNCIL
 - the creating and keeping of DOCUMENTATION
 - the filling in of VACANT POSITIONS of elected members
 - the FINANCIAL AUDITS and D&O Liability Insurance
 - the MODIFICATION OF THE STATUTES
 - the DISSOLUTION of CILECT

All of them were approved either unanimously or with a majority of more than 90% of the total votes.

The revised STATUTES were translated in Spanish and French immediately after the congress, and uploaded on the CILECT website in due time.

4. THE CILECT CONGRESS 2017

At the Brisbane Congress 2016, the General Assembly voted positively on the proposal to hold not only an annual conference but also an annual GA. Therefore, the planned 2017 conference automatically became a congress. The conference theme **Transmedia Strategies and Interdisciplinary Approaches in Teaching** was proposed by Prof. Christian Iseli from the host school and further developed by the CILECT Executive Director and the CILECT Executive Council. It was held at the Zürcher Hochschule der Künste (ZHdK), Zurich, Switzerland (24-27 October 2017) as an integral part of the 25th anniversary celebrations of the school. Due to the immense desire of the host school to make it as multiple-choice based as possible it had, for the first time in CILECT's history **5 parallel venues with different content** – presentations, screenings, hands-on experiences and workshops.

Head of the Performing Arts & Film Department Prof. Hartmut Wickert, Conference Host Prof. Christian Iseli, Deputy Head of Film Chantal Haunreiter and the whole staff and volunteers of ZHdK performed a marvelous job to solve difficult situations and made it a memorable event which attracted 228 delegates from 107 (109 with proxies) schools representing 43 (45 with proxies) countries, as well as a number of observers, corresponding members, partner members and winners of the CILECT PRIZE and the CILECT TEACHING AWARD projects.

Participation Statistics – Full Members (without proxies)

CAPA	16 members out of 29	= 55%
CARA	5 members out of 9	= 55%
CIBA	8 members out of 15	= 53%
CNA	18 members out of 25	= 72%
GEECT	60 members out of 90	= 67%
Total:	107 members out of 168	= 64%

The organization of the congress was unanimously considered to be excellent. An even greater achievement was the fact that for the first time in many years the audio-visual material was not only well filmed but also available on-line both during and after the congress.

The Keynote Speakers included (in alphabetical order): Andrea Phillips (USA), Prof. Dr. Barbara Flückiger (Switzerland), Prof. Christian Iseli (Switzerland), Frank Rose (USA), Marcus Gross (Switzerland), Prof. Dr. Pia Tikka (Estonia), Shmerah Passchier (South Africa), Dr. Tim Marsh (Australia).

Sixty two (62) proposals for presentations from schools were received by the deadline and thirty one (31) were selected by the Executive Council. The selected schools' speakers' representation by regions was as follows: GEECT (26), CIBA (2), CAPA (4), CARA (0), CNA (8). The gender representation among all speakers and moderators showed that 32 (57%) were male and 24 (43%) were female.

5. THE CILECT CONGRESS 2018

After the initial **Call for 2018 Congress Hosting** there were three bids submitted in the announced deadline (30 June 2017): FBKW (Germany), NECTV (Costa Rica), and WWI (India). During the discussions of the schools with the Executive Director regarding obligations and expectations of both sides, FBKW decided to withdraw and to eventually bid for 2020 and NECTV decided to withdraw as its new management didn't feel holding a CILECT Congress was a priority in their internal policy at the moment.

At its Zurich 2017 meeting the Executive Council heartily greeted Rahul Puri and Meghna Ghai Puri – the official representatives of the only remaining bidding school **Whistling Woods International, Mumbai, India** – and examined the initial documentation provided. A number of themes were discussed until both sides agreed with the idea of CILECT President Prof. Dr. Maria Dora Mourão and CNA Chair Prof. Bruce Sheridan to focus on directing, i.e. the theme was announced as **Directing the Future**. The final dates of the event were set at 12-16 November 2018.

In November 2017, the Executive Director performed a thorough monitoring of all school venues and eight hotel venues in Mumbai in order to decide on the best possible location for the event, and discussed with the hosts all kinds of matters of organization, schedule, budget and documentation of legal character (which was found to be satisfactory). Specific problems that occurred in the later organizational process were the time consuming and bureaucratically complex system of receiving visas in some countries and the difficulties of receiving fee payments through some of the credit cards from GEECT. In the best interest of the delegates (some of which had to leave earlier) it was decided by the Executive Council to swap the initially announced Elections' Day (16 Nov 2018) and the Cultural Trip day (14 Nov 2018).

The Executive Council confirmed six (6) Keynote Speakers: three were proposed by WWI – Prof. Krishnan Hariharan, Prof. Anjum Rajabali and Ravindra Velhal, and the other three by the EC itself - Nosipho Dumisa (South Africa), Prof. Kalle Boman (Sweden) and Lord David Puttnam (UK).

Thirty two (32) proposals for school case presentations were received in the announced deadline and thirteen (13) of them were selected by the Executive Council: GEECT (6), CIBA (0), CAPA (3), CARA (0), CNA (4). Regretfully, there were very few proposals from CIBA (2) and CARA (1) to be able to choose from. The gender representation among all speakers and moderators shows that 14 (58%) are male and 10 (42%) were female.

An important element of the 2018 Congress will be the elections for CILECT President and Regional Councils. The complete information about all candidates could be found in the congress book. The Executive Council believes CILECT is facing yet another brilliant congress both in content and organisation.

6. THE CILECT CONGRESS 2019

In the timeframe of the CILECT Congress 2016 Tatiana Tursunova, Head of the International Relations Department of the oldest film school in the world – VGIK, Moscow, Russia – presented an official proposal from Rector Prof. Vladimir Malyshev for holding the 2019 CILECT Congress as part of the 100th anniversary of VGIK. The delegates accepted the offer by acclamation.

In June 2018, the Executive Director did an extensive visit to the new building of VGIK, as well as to six different

hotel venues. He discussed with the hosts the possible themes of the conference as well as the preliminary dates of the event: **7-11 October 2019**. The general theme designed by him and the host school and endorsed by the Executive Council at its Sao Paulo 2018 meeting was **Dramaturgy and the New Media: Challenges and Prospects of Interaction**. Topics may include:

- Dramaturgy and the new forms of metacommunication; new forms of reality; inter-penetration of fiction, documentary and animation into hybrid forms;
- Interactivity, hyper textuality, nonlinearity, intertextuality and other basic principles of the new dramaturgy; video blogs, “do-it-yourself” (DIY) or “film from scratch”, interactive cinema, video for cell phones (the language of close-ups), computer games;
- New characters – the human being design;
- New media script formats with reference to multimedia and cinema creative work; new/old means (texts, video, photos, pictures, animated graphics and others) as part of the script;
- The school and the tutor roles in the 21st century; the development of a student's creative potential in dramaturgy – modern teaching technologies and methods.



7. THE CILECT PRIZE

In 2018 two major improvements were implemented by the Executive Director in the curation of the CILECT PRIZE project. Both of them were accepted with massive admiration by the membership:

- the launch of the **Online Video Platform (OVP)** which allows schools to watch all entries on the CILECT website for the whole period of voting (15 March-15 July);
- the option to vote for **FIVE nominees** (instead of three) in the categories of Documentary and Animation.

Meanwhile, more and more festivals and forums pay respect to the winners each year and seek permission to screen their films. This is good publicity for CILECT, the respective schools and the respective students. Among the partners at present are the Fresh Wave Festival (Hong Kong/China), Bergamo Film Festival (Italy), UFVA Conference (USA), Locarno Film Festival (Switzerland), Via Pontica Art Festival (Bulgaria), Georgetown Festival (Malaysia), a.o.

It has never been the case with the CILECT PRIZE entries to receive complaints regarding **copyright infringement** but in 2018 the Communication University of China (CUC) found stunning similarities between “Beneath the Eaves” submitted by the Hanoi Academy of Theatre and Cinema (HATC) for the Animation Category and their own multi-awarded graduation film of 2013 “Song of Rain”. The CILECT Executive Council and the CILECT Executive Director took the matter extremely seriously and after the clarification of the situation (which was unexpected also for HATC) the film was officially withdrawn from competition.

7.1. COMPARATIVE TABLE OF PARTICIPATION 2006-2018

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
2017	(168) 129 / 77%	(61) 53 / 87%	263	115	94	54
2018	(171) 126 / 74%	(61) 52 / 85%	269	120	92	57

7.2. THE CILECT PRIZE 2017 WINNERS/NOMINEES

114 out of 168 Full Member schools voted (68%).

FICTION (Total Points Possible: 525)

1. When Grey Is a Colour	(NFA/Netherlands)	85 points
2-3 (Tie) A Night in Tokoriki	(UNATC/Romania)	72 points
2-3 (Tie) Sweet Maddie Stone	(NFTS/UK)	72 points
4. All of Us	(HMS/Germany)	70 points
5. Decalb Elementary	(UCLA/USA)	66 points

DOCUMENTARY (Total Points Possible: 297)

1. The Origin of Trouble	(NFA/Netherlands)	56 points
2. The Most Beautiful Woman	(TAU/Israel)	43 points
3-4 (Tie) Aurelia and Pedro	(DIS/Mexico)	23 points
3-4 (Tie) Tarfala	(HFF/Germany)	23 points

ANIMATION (Total Points Possible: 273)

1-2 (Tie) A Love Story	(NFTS/UK)	52 points
1-2 (Tie) Once upon a Line	(USC/USA)	52 points
3. Pussy	(PWSFTViT/Poland)	47 points

7.3. THE CAPA BEST FILM AWARD 2017

20 out of 29 CAPA schools voted (69%) – the best ever result for their endeavor.

FICTION (Total Points Possible: 100)

Taxi Blues	(BFA/China)	43 points
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DOCUMENTARY (Total Points Possible: 54)

Story of the Hua Dang Family	(HATC/Vietnam)	21 points
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ANIMATION (Total Points Possible: 51)

Baozha!	(NTU/Singapore)	29 points
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7.4. THE CIBA BEST FILM AWARD 2017

12 out of 15 CIBA schools voted (80%) – a really great achievement.

FICTION (Total Points Possible: 60)

Colour Cage	(INCINE/Ecuador)	28 points
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DOCUMENTARY (Total Points Possible: 33)

Bats	(UBA/Argentina)	14 points
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ANIMATION (Total Points Possible: 30)

Ocean	(USP/Brazil)	18 points
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7.5. THE CILECT PRIZE 2018 WINNERS/NOMINEES

112 out of 167 Full Member schools voted (67%).

FICTION (Total Points Possible: 540)

1. Facing Mecca	(ZHdK/Switzerland)	84 points
2. Provence	(RITCS/Belgium)	61 points
3. Blue Summer Symphony	(FABW/Germany)	59 points
4. Little Italian Girls	(CSC/Italy)	58 points
5. Portrait of My Family in My 13th Year	(JSFS/Israel)	46 points

DOCUMENTARY (Total Points Possible: 505)

1. Find Fix Finish	(HFF/Germany)	74 points
2. Apollo Javakheti	(TAFU/Georgia)	65 points
3. The Man behind the Wall	(BAAD/Israel)	52 points
4. The Unknown Soldier	(TAU/Israel)	51 points
5-6 (Tie) An Unforgettable Farewell	(NFA/Netherlands)	44 points
5-6 (Tie) Handout	(AFTRS/Australia)	44 points

ANIMATION (Total Points Possible: 455)

1. Poles Apart	(NFTS/UK)	178 points
2. Monsters Don't Exist	(MSCS/Italy)	90 points
3. The Fruits of Clouds	(FAMU/Czechia)	75 points
4. Awaker	(UTB/Czechia)	60 points
5-6 (Tie) Cradle	(USC/USA)	48 points
5-6 (Tie) Cubed	(NTU/Singapore)	48 points

7.6. THE CAPA BEST FILM AWARD 2018

16 out of 29 CAPA schools voted (55%).

FICTION (Total Points Possible: 80)

Abdullah's Wonderland (BFA/China) 41 points

DOCUMENTARY (Total Points Possible: 42)

Labour Adda (FTII/India) 13 points

ANIMATION (Total Points Possible: 39)

Cubed (NTU/Singapore) 26 points

7.7. THE CIBA BEST FILM AWARD 2018

9 out of the 15 CIBA schools voted (60%).

FICTION (Total Points Possible: 45)

At the Border (UBA/Argentina) 20 points

DOCUMENTARY (Total Points Possible: 27)

The Root of the Oak (DIS-UG/Mexico) 19 points

ANIMATION (Total Points Possible: 27)

Tangible (ECYTV/Colombia) 14 points

8. THE CILECT TEACHING AWARD

In 2017 the decision to bestow awards in **three specialized categories** (instead of a general one only) was already applied to the CILECT Teaching Award Project:

- Lifetime Educational Achievement
- Leading International Pedagogue
- Promising Young Teacher

The requirements laid out in 2014 were still in force for both 2017 and 2018 editions:

- Candidates could be nominated only by Full Member schools in good standing;
- Candidates could be re-nominated up to three times;
- The portfolio of each candidate should consist of information about the educational background, teaching positions, publications and related service commitments.

The evaluation rubrics in the final judgement were also still the same:

- Overall Portfolio – 30%
- Teaching Philosophy – 10%
- Teaching Innovation – 20%
- Teaching Acknowledgements – 10%
- Student Achievements – 20%
- Student/Peer Reviews – 10%

8.1. NOMINATIONS 2017

Lifetime Educational Achievement (over 65 years of age)

1. Karel Vachek – proposed by FAMU, Czechia
2. Jorge Ayala Blanco – proposed by CUEC, Mexico

Leading International Pedagogue

1. Audrius Stonys – proposed by LMTA, Lithuania
2. Dan Geva – proposed by Beit Berl, Israel
3. Samuel Larson Guerra – proposed by CCC, Mexico

Promising Young Teacher (under 45 years of age)

No proposals were received even within the extended deadline.

8.2. WINNERS 2017

Lifetime Educational Achievement (over 65 years of age)

No award was bestowed.

Leading International Pedagogue

1. Dan Geva
2. Samuel Larson Guerra

Promising Young Teacher (under 45 years of age)

No award was bestowed.

8.3. NOMINATIONS 2018

Lifetime Educational Achievement (over 65 years of age)

1. Jose Mario Luna Garcia – proposed by CUEC, Mexico

Leading International Pedagogue

1. Aner Preminger – proposed by SAPIR, Israel
2. Orit Azulay – proposed by JSFS, Israel

Promising Young Teacher (under 45 years of age)

1. Adrian Lim – proposed by Ngee Ann Polytechnic, Singapore
2. Anna Luise Kiss – proposed by FBKW, Germany
3. Itay Harlap – proposed by SAPIR, Israel
4. Ramona Mismetti – proposed by MCSC, Italy
5. Lucia Mariana Gaja Ferrer – proposed by CUEC, Mexico

8.4. WINNERS 2018

After four extremely successful years of the Teaching Award project (with 11 awards bestowed altogether), the Executive Council was surprised by the failure of most schools to submit **the required elements of the portfolio**. For example:

- In four (out of eight) cases the portfolios were lacking the most important element – a 15-minute audio-visual excerpt from a **teaching session of the nominee in class**. It was substituted either by interviews with students praising their teacher (the respected nominee) or by short (2-3 mins.) bits and pieces from several different presentations of the candidate (not necessarily in front of students);
- In three (out of eight) cases a number of the materials listed in support of the scientific or pedagogical work of the nominees were partially or completely **not translated into English**;
- In one case, the theme of the teaching session announced (by the nominee) had nothing to do with the **development of the session itself**;
- In another case, the supporting materials did not show enough evidence for the **international** scope of the nominee's achievements, although the nomination was in the category "Leading International Pedagogue".

Regretfully, none of the proposals received the minimal requested percentage of points (67%), therefore no awards in any of the categories were bestowed.

8.5. THE CILECT TEACHING AWARD 5TH ANNIVERSARY BOOK

At its Zurich ECM 2017, the Executive Council had an extensive discussion on what would be the best way to present the five years of achieved excellence through the Teaching Award project. Finally, it agreed to follow both ideas: 1) to publish a paper book with all the speeches of the winners (proposed by Executive Director Prof. Dr.

Stanislav Semerdjiev); 2) to prepare an E-Book with all the speeches and additional interviews with all the winners who should answer the same questions (proposed by CAPA Chair Prof. Herman Van Eyken). The final outcome of the two ideas is expected to be ready in time for the 2018 Congress.

9. THE CILECT WEBSITE

9.1. TECHNICAL IMPROVEMENTS

In order to make the website more functional, in 2017 the CILECT Executive Director performed a number of changes on it:

1. New buttons were created for easier surfing: CONFERENCES, CILECT PRIZE, TEACHING AWARD, ACTIVITIES.
 2. The button CAKE was deleted (hidden) as all its info could be already found in NEWS and CONFERENCES;
 3. In the button ACTIVITIES everything older than the current year was inserted under ARCHIVE.
 4. In the button CONFERENCES all materials for CILECT and all the regions were separated under sub-buttons for easier surfing.
 5. In the button ASSOCIATION new buttons for Minutes from GAs and ECMs were created and a new button LINKS was added.
 6. The button MEDIA was deleted (hidden) as there was not much to show in there anyway. If the situation changes – it will be restored.
 7. In the button MEMBERS all Application Rules as well as Forms for Full, Partner and Corresponding Members were uploaded.
 8. In the button CILECT PRIZE a new password-protected VIMEO option was installed for the online viewing of entries.
 9. PROFILES were simplified by hiding all the information that was empty.
- The website hits have risen from 11 500 for 2015 to 211 000 for 2017. Until 30 Sep 2018 there were over **260,000 hits**.

9.2. REGIONAL WEBSITES

In 2017, GEECT Chair Bert Beyens and CNA Chair Prof. Bruce Sheridan presented the spin-off websites of their regional associations:

- geect.wordpress.com
- cilectnorthamerica.com

The Executive Council agreed that the websites could become valuable instruments in solving some of the communication issues with members. It would be helpful if registration for regional (and CILECT) events through the regional (and CILECT) websites could also be installed as special feature. An inherent element of all registrations should be the obligation of the participant to upload his/her photo and to make it available for publication on all CILECT-related websites as well as to give authorization (by the mere fact of registration) to using photos from the event (in which the participant appears) for CILECT (and regional) promotional/archival purposes.

9.3. COLIN YOUNG EX-LIBRIS

Honorary Member Colin Young has further developed his **Bibliography on Documentary Film** with reviews on each book and now it is very close to a publication format (which could be named Colin Young Ex-Libris: Documentary). It is obviously going to be an important source of information on the KNOWLEDGE section and CILECT could prepare an e-book after discussing it with the author.

10. THE CILECT ARCHIVE

In 2018, during his preparation visit for the 2019 CILECT Congress at VGIK, Moscow, Russia, the Executive Director continued with his efforts to re-create the past of CILECT. He found in the school's archives a real treasure of more than 60 considered "lost" CILECT documents from the 50-ties until the 70-ties. With the generous permission of Rector Prof. Vladimir Malyshev and the personal help of Vice Rector Scientific Research Assoc. Prof. Dr. Elena Rusinova and her staff, he started digitizing them. They will be ready in 2019 and will be included in the complete CILECT archive.

11. THE 21ST CENTURY FILM, TV & MEDIA SCHOOL BOOK PROJECT

11.1. VOLUME 1

The first volume of the CILECT labelled series "*The 21st Century Film, TV & Media School*" which was published in 2016 under the title "*Challenges, Clashes, Changes*" was the result of the dedicated efforts of editors Maria Dora Mourão, Stanislav Semerdjiev, Cecilia Mello and Alan Taylor. It was delivered in time for the CILECT Congress 2016.

In 2017, the volume was distributed to all the schools that were not present at the CILECT Congress 2016 (unfortunately 22 schools never confirmed receipt of the package!) as well as to the 33 book contributors and to 20 esteemed specialized libraries around the world. An **E-Book** version of the book was prepared and a contract with Amazon.com allowed for its distribution through the link: [21st Century Film, TV & Media School - Vol.1. - E-Book](#).

Three chapters of the book were re-printed in ENSIGHT – the scientific journal of FTII, Pune, India, (with the permissions of the editors and authors):

- Politics of Narrative – Sylke Rene Meyer
- A Future for Sound Design – Ben Zijlstra
- The Dialogic Film School – Helen Doherty

Copies of the journal were sent by courier to the authors and some were preserved for the CILECT archives. Three more chapters will be re-printed in the next issue. The chapter "Production Design for the 21st Century" by Alex McDowell has been accessed more than 300 times in the last year through www.ACADEMIA.edu

11.2. VOLUME 2

The second volume of the series was intended to appear in time for the 2018 Congress but delays on the side of some authors prevented this from happening. CILECT President Prof. Dr. Maria Dora Mourão and CNA Chair Prof. Bruce Sheridan suggested that its focus and title should be the same as the 2018 Congress' focus: "Directing the Future".

Twenty six (26) proposals for contributions were received in the deadline. Thirteen (13) of them were accepted. A few more authors were invited by the editors. The following (alphabetical) list is probably not the final one but it gives an idea of the distribution by regions, countries and schools – CAPA (5), CARA (2), CIBA (2), CNA (1) and GEECT (8).

1. Aner Preminger	SAPIR	Israel	GEECT
2. Dominic Lees	UCA	UK	GEECT
3. Edwin Culp	IBERO	Mexico	CIBA
4. Francois Human	TUT	South Africa	CARA
5. Garth Holmes	AFDA	South Africa	CARA
6. Hanna Maylet	Aalto U	Finland	GEECT
7. Jyoti Mistry & Bruce Sheridan	Goteborg U & CCC	Sweden & USA	GEECT & CNA
8. Kym Campbell	NTU	Singapore	CAPA
9. Lisa Marie Gamlem	Westerdals	Norway	GEECT
10. Liu Qian	BFA	China	CAPA
11. Lyndsay Duthie	U Hertfordshire	UK	GEECT
12. Manuel Jose Damásio	ULHT	Portugal	GEECT
13. Mary Carmen Angiolillo	FAMU	Czechia	GEECT
14. Nick Deocampo	UPFI	Philippines	CAPA
15. Nico Meissner	GFS	Australia	CAPA
16. Roberto Moreira	USP	Brazil	CIBA
17. Yu Ran	CUC	China	CAPA

12. THE CREN (CILECT RESEARCH EXAMINERS' NETWORK) PROJECT

At the CILECT Congress 2017, the finalized CREN project (endorsed by the GA 2014, Los Angeles) was presented by its originator Prof. Nicolette Freeman (VCA, Melbourne, Australia). In short, it is a database for CILECT to host, wherein tertiary educational institutions teaching **film practice** can lodge and find data to access qualified Higher Degree examiners for Masters by Research and PhD examination. The website and database allow for:

- An updateable user profile for researchers/examiners when they move institutions or undertake new qualifications;
- Profiles searchable by expertise, location, institution, qualifications, and name.

Other eligible academics and institutions will be invited to contribute to and start to use the database. At the moment the project has not shown its full potential as it actually needs input from the users to become a tool to be used.

13. THE ETHICS LAB PROJECT

The Ethics/Aesthetics theme of the 2016 CILECT Congress opened new perspectives for CILECT to work in areas of interest for the membership which have been in focus until that moment. One of the proposals that appeared as a spin-off was proposed by Dr. Dan Geva, Beit Berl College, Israel: **The ETHICS LAB Project**. The goal of the project was to **collect audiovisual ethical evidence** from film, television and related media students and teachers around the world, to share with CILECT's global community. All testimonies (interviews) would finally become elements of a special section on the CILECT website dedicated to ETHICS.

The Executive Council considered the project to be worth pursuing. CNA Chair Prof. Bruce Sheridan commented that it was important though, to emphasize that ethics is a process and not a singular prescriptive set of views and behaviors. The Executive Council asked CILECT President Prof. Dr. Maria Dora Mourão and Prof. Sheridan to start working with Dr. Dan Geva on the re-definition of the project and later on – to monitor it until the goals become clear to all schools who would participate.

In 2018 The ETHICS LAB performed six (6) workshops:

- CARA - AFDA(South Africa) 11-13 April
- GEECT - University of Hertfordshire (UK) 14-17 April
- CAPA - GFS (Australia) 11-14 July
- CIBA - USP (Brazil) 27-29 August
- GEECT - SAPIR (Israel) 08-10 October
- CNA - American University (USA) 27-29 October

Testimonies were collected from nearly 200 students, teachers, filmmakers, and researchers. The one year pilot and body of knowledge will be presented at the CILECT Congress 2018 and further steps of the project will be announced after the response of the GA.

14. THE CILECT LIBRARY CONSORTIUM

Another spin-off project of the CILECT Congress 2016 was the idea of Bhupendra Kainthola, Film & Television Institute of India (FTII), Pune, India, for the creation of a **CILECT Library Consortium** which would connect libraries or resource centers of the member institutes of CILECT. According to the proposal, the priority objective would be to establish a network of member libraries and inter-library cooperation amongst them by providing electronic resources (databases, e-books, full text e-journals, bibliographic resources or any other material available in electronic format) which are relevant to the core subject of CILECT and to acquire or subscribe them at highly discounted rates.

The Executive Council agreed that the project was worth pursuing. The school was invited to submit a preliminary budget, a timeline, methodology for evaluating the results, possible partners and letters of endorsement from them, etc. but the final version of the proposal was never received.

15. THE CULTURE SHIFT PROJECT

A third spin-off project of the CILECT Congress 2016 was **Culture Shift**, proposed to the Executive Council in 2017 by Prof. Barbara Evans (York University, Canada) and Prof. Karla Berry (UFVA, USA). Its idea was to start a discussion and find ways for CILECT to contribute to the massive cultural shift in equity, diversity and inclusion in the global audiovisual industries and educational institutions.

The Executive Council suggested to the authors to prepare a panel for the CILECT Congress 2018 that could bring together participants from all regions to address the issue, to reflect on current practices and to offer insights from the perspective of their schools for future directions on a range of areas including race, gender, ethnicity, class, disability, migration, etc. On the proposal of CILECT Executive Director Prof. Dr. Stanislav Semerdjiev the panel could also become the initial platform for the formation of **a Standing Committee on Diversity and Equity** which could further work on specific steps for the implementation of the GA decisions arising as a result of its findings/suggestions.

16. PARTNERSHIPS

16.1. NXT ACCELERATOR

In the beginning of 2015 the **NXT Accelerator: New European Creative Talent** project in which CILECT partnered with ELIA (leading partner) and 25 other institutions from 15 countries was one of the 16 (out of 127) applications selected for financial support by the Creative Europe Program of the EU. The project ended on 30 April 2018 and was a great opportunity for the further development of CILECT students. Its aim was to encourage, monitor and coordinate the growth of initiatives generally named **"creative hubs"** which has grown exponentially in recent years. The project's focus addressed key issues related to **interdisciplinary** oriented work in the creative hubs as well as to their typology and their relation to educational institutions. A major goal was to bring **cultural entrepreneurship subjects** into the school environment. Thirty nine (39) CILECT member schools participated in the different activities:

- Three live editions of NEU NOW, the transdisciplinary art festival (location Amsterdam), which welcomed a total of 175 emerging artists from 24 countries;
- Coupled to the NEU NOW festival, a series of workshops focusing on professional skill development needed for their international careers;
- A digital platform **NXT-CREATIVES**, which includes 680 artworks, 113 creative hubs from 36 countries and 64 knowledge items;
- Desk research, including 9 case studies on creative hubs, which deepened the knowledge on how artists and creatives are supported in their career development process. The research was based on 194 survey respondents from both creative hubs and higher arts education institutions;
- Three international events which brought together arts educators, cultural entrepreneurs, artists, art students, hub managers and policy makers (total of over 600 delegates);
- Artists in Residence program 2016: 5 international artists attended a multidisciplinary program in Amsterdam as part of the program Europe by People;
- Artists in Residence program 2017: 5 international and 5 local artists joined for a unique entrepreneurial training program, hosted by the Academy of Fine Arts Vienna, in cooperation with Make Yourself an Expert HUB 2017 and the Centre for Knowledge Transfer East;
- 5 peer-review visits in three different locations, being Belgrade, Riga and Tirana, during which different activities took place involving arts educators, emerging artists, art students, cultural entrepreneurs and hub managers;
- 3 toolkits (in both video and written version) for both artists and educators;
- 1 final publication, **Career in the Arts: Visions for the Future**, in which the main outcomes of the project are collected, including recommendations for policy, the full desk research analysis, 9 case studies, two academic essays and four examples of artists' careers paths.

Link for full information is: <http://www.nxt-creatives.eu/>

16.2. MUBI

In 2017, at the proposal of NFTS Director Jon Wardle, the Executive Director contacted the curated streaming platform MUBI in regard to their initiative for free service to students and discussed the conditions under which this could happen for CILECT schools. It was agreed that not only **all CILECT member students but also all**

CILECT teachers would be entitled to redeem a complimentary subscription. MUBI presents a new film each day, ranging from timeless classics and thought-provoking documentaries, to festival darlings and acclaimed masterpieces. Every title is hand-picked by film experts and with each film available to stream for 30 days, there are always 30 films to explore. Links for registration: mubi.com/filmstudent or mubi.com/filmteacher

16.3. CUMULUS

CUMULUS is the world association of schools of Arts, Design & Architecture and consists of more than 260 members from 55 countries. The Executive Director proposed the signing of a **MoU** between CILECT and CUMULUS. This happened at the CUMULUS conference in Bangalore, India, in November 2017. A similar MOU is under development with ELIA and AEC.

16.4. POITIERS FILM FESTIVAL

In 2017, The Executive Director was reached by Elodie Ferrer, Head of Industry Programs at the Poitiers Film Festival, who expressed her desire to restore the fruitful relations CILECT and PFF once had. Conversations started with the idea to have a whole day dedicated to CILECT (inviting representatives from each region) but were later changed into doing a shorter event which would be a kind of a spin-off of the GEECT Conference 2017 Training Artists as Teachers. As the latter conference was an event produced solely by GEECT, the Executive Council asked GEECT Chair Bert Beyens to continue the conversations with PFF. Later in the year, Bert Beyens informed that although he had immediately started preliminary arrangements with PFF they had to be abandoned for a number of reasons. The Executive Council felt that the planned partnership did not unfold in the desired way. In the end, Bert Beyens was invited to chair a session on education with some of the schools participating in the festival (more in a personal capacity than in a CILECT capacity). No further development of relations was pursued on either side.

16.5. CREATIVE EUROPE

In March 2017, the Executive Director prepared and submitted a project proposal to the Creative Europe funding scheme with CILECT as the beneficiary organization and NATFA, Bulgaria, and Lusófona University, Portugal, as partner organizations. The project's title was **THE CILECT PRIZE in Support of European Film Education** and its main goals were to "promote, raise awareness and facilitate the distribution of a compilation of the best short movies in documentary, fiction and animation from the top-ranked film universities in Europe and the world; to support the development of young audiences in film literacy, knowledge of and interest in European audio-visual works by organizing public screenings of THE CILECT PRIZE 2006-2016 compilations; and easing the access for young filmmakers to the labour market by organizing a Mentorship Program for the winners of THE CILECT PRIZE". The project did not succeed in attracting interest from the funding body.

16.6. FEISAL

In 2018, CILECT President Prof. Dr. Maria Dora Mourão and CIBA Chair Prof. Silvio Fischbein reported that initial conversations have been started with FEISAL to try and overcome the differences that prevented the two institutions to collaborate in the last 15 years. An official letter in this regard has been received by FEISAL President Esteban Ferrari. A favorable answer was sent by the Executive Director on behalf of CILECT. No further development of relations was pursued on either side.

16.7. ARRI

In 2018, The Executive Director was approached by Christian Richter from ARRI, in order to discuss details of their new Certified Pre-Owned Program. ARRI sees this program as a great opportunity for film schools across the world to get easier access to ARRI Technology and are interested to discuss what they can do for the education sector on an individual basis. More info on the CPO Program can be found at: www.arri.com/cpo An ARRI Presentation is included in the CILECT Congress 2018 schedule.

16.8. FILM TERM PROJECT

The **Film Term** project is a Strategic Partnership project for higher education under the Erasmus+ Programme (Reg.No. 2018-1-EE01-KA203-047130). The leading partner is the Baltic Film and Media School, Tallinn, Estonia. CILECT is one of the partners together with Lusófona University, National Film School of the Latvian Academy of Culture; Estonian Film Database; University of Tartu Viljandi Culture Academy; Metropolia University of Applied Sciences. The goal of the project is to create a comprehensive multilingual film terms database. It will merge international film terminology expertise, prior research and audiovisual examples, unify production

standards for creating the audiovisual examples, determine the common features in the film terminology of the partner school countries, map out the differences, and develop and put into practice a term database viewing platform which would take into account the nature of film art and the requirements of a film school (e.g. would enable the display of audiovisual examples, the creation of illustrative lecture materials, gamified study materials and tests). The total budget is 256 370 Euro. The project period is November 2018 – November 2020. The first meeting of the partners will be held in Tallinn, Estonia, during the PÖFF-Shorts film festival in November 2018. The partner members will discuss the detailed agenda, deadlines and each partner's obligations. The amount allocated to CILECT is 35 292 Euro. CILECT's participation in this project would be to disseminate the project's results and output through its existing network. The partners of the project are in the process of signing of contracts and negotiating the terms and obligations of each partner.

16.9. INTERNATIONAL SUMMIT ON HIGHER ARTS EDUCATION (ISHAE)

In 2014, at the proposal of Carla Delfos (ELIA Executive Director) the four major networks in higher education in the arts (BIG4) – ELIA, CILECT, Association Européenne des Conservatoires (AEC) and the International Association of Universities and Colleges of Art, Design and Media Centre (CUMULUS) met for the first time to discuss the options for projects to launch together. This resulted in the success of the NXT Project (see 16.1).

In the past biennium the BIG4 met four times. Several ideas were discussed but in the end of 2017 all of them agreed that efforts should be consolidated for the execution of a project proposed by CILECT Executive Director Prof. Dr. Stanislav Semerdjiev: **International Summit on Higher Arts Education (ISHAE)**. Its first edition is scheduled to happen at NATFA, Sofia, Bulgaria (21-24 May 2020). A number of high-profile guests (politicians, economists, society leaders) will be invited as well as other eventual partner organizations. CILECT will be represented by all the members of the CILECT Executive Council and its Regional Councils. Tentative title of the theme: **FOSTERING CREATIVITY**.

Main topics may include:

- Enlarging Arts' literacy in education as a fundamental prerequisite to the building of creative work skills
- New methodologies of teaching Arts in the primary, secondary & tertiary education
- Teaching artists to teach Arts for all levels of education
- Developing artistic research (recognition, goals, criteria, networking)
- Interdisciplinary projects between schools of Arts & schools of Sciences
- Developing an International Artists' Mobility Position Paper for allowing artists, Art teachers and Art students to work in "taboo" zones of war and/or abuse of human rights
- Defining quality in the area of Arts and creating comparative indicators for quality ranking(s) of higher education in the Arts
- Exchange of good practices and sharing curricula problems in Arts' schools

17. INTER-REGIONAL ACTIVITIES' SUPPORT

After a thorough research presented by the Executive Director Prof. Dr. Stanislav Semerdjiev, at the CILECT Congress 2016 the General Assembly voted for the transition of financial support from the broad range of activities (which seemed to not be interesting for more than 90% of the members) – such as joint curricula development, **translation** of teaching materials, exchange of teachers & staff, dissemination of results of events, etc. – to **only two major areas** – Quality Enhancement Modules for 1) teachers; 2) students.

The decision proved to be in the right direction at least in its first component as it became immediately clear that the most sought after support was for **teachers (inter)-regional events** that could not be financed through other sources but were of fundamental importance for the development of professional relations between members and for the creation of pedagogical tools and collaboration projects. It is very important to note here that besides the money given to the schools for inviting and accommodating Keynote Speakers, the **Fee Waiver** program for teachers who wished to participate in other regions' T-QEMs broke a real record with **forty (40) grants** (12 in 2017; 28 in 2018) at the total amount of **16,700 Euro**. The necessity for support of students' events, though, has been permanently decreasing in the last ten years.

Based on the above and other analyses, the Executive Council asked the Executive Director to prepare a revised and adequate to the reality **Strategy & Budget 2019-2020** which will be distributed to the delegates at the CILECT Congress 2018.

FINANCIAL SUPPORT 2017-2018	EURO	PARTICIPANTS	COUNTRIES
1210. Teachers' Quality Enhancement Modules (T-QEMs)	41189.00		
T-QEM CAPA Ngee Ann Polytechnic (30 Nov - 01 Dec 2017, Singapore) <i>Storytelling in the Asia Pacific: Cultural Crossroads and Multi-Nationalities in Film</i>	4305.00	CILECT: 44 (18 Schools) Non-CILECT: 0 (0 Schools) Non-CILECT: 11 (6 Industry)	14
T-QEM GEECT Universidade Lusófona de Humanidades e Tecnologias (ULHT) (5-6 Oct 2017, Lisbon, Portugal) <i>Assembling Essemble: Storytelling in VR/AR</i>	6150.00	CILECT: 72 (8 Schools) Non-CILECT: 0 (0 Schools) Non-CILECT: 4 (4 Industry)	7
T-QEM GEECT Lietuvos Muzikos ir Teatro Akademija (LMTA) (27-30 Sep 2017, Vilnius, Lithuania) <i>Music and Sound Design in Film/New Media</i>	3600.00	CILECT: 60 (36 Schools) Non-CILECT: 7 (7 Schools) Non-CILECT: 3 (3 Industry)	27
T-QEM CIBA Universidad Nacional de Colombia (UNAL) (30 Aug - 02 Sep 2017, Bogota, Colombia) <i>Film/TV Schools and Their Impact on Society</i>	5327.00	CILECT: 23 (18 Schools) Non-CILECT: 68 (17 Schools) Non-CILECT: 0 (0 Industry)	10
T-QEM GEECT Den Norske Filmskolen (DNF) (08-10 May 2017, Lillehammer, Norway) <i>Training the Trainers: Reboot</i>	1600.00	CILECT: 95 (44 Schools) Non-CILECT: 0 (0 Schools) Non-CILECT: 0 (0 Industry)	22
T-QEM CNA Chapman University (21-24 Mar 2018, Orange County, USA) <i>Sound and Storytelling</i>	8278.00	CILECT: 87 (39 Schools) Non-CILECT: 34 (31 Schools) Non-CILECT: 57 (27 Industry)	25
T-QEM CARA Wits School of Arts (WSOA) (11-14 Apr 2018, Johannesburg, South Africa) <i>Politics and Poetics of the Practices of Film</i>	4668.00	CILECT: 39 (10 Schools) Non-CILECT: 5 (3 Schools) Non-CILECT: 8 (8 Industry)	10
T-QEM GEECT ZeLIG School for Documentary, Television and New Media (ZeLIG) (26-29 Apr 2018, Bolzano, Italy) <i>Teaching Documentary -2</i>	2000.00	CILECT: 80 (40 Schools) Non-CILECT: 1 (1 Schools) Non-CILECT: 6 (6 Industry)	28
T-QEM CIBA Universidad Iberoamericana (IBERO) & CCC & CUCEC (25-27 Apr 2018, Mexico City, Mexico) <i>Creative Research in Cinema Schools</i>	5261.00	CILECT: 80 (20 Schools) Non-CILECT: 3 (3 Schools) Non-CILECT: 0 (0 Industry)	13
1220. Students' Quality Enhancement Modules (S-QEMs)	24012.00		
S-QEM GEECT - TAU (11-16 Jun 2017, Tel Aviv, Israel) <i>Student Film Bus</i>	5000.00	Students (Schools): 40 (15)	9
S-QEM CIBA/GEECT - UCINE & FEMIS (2017, Buenos Aires, Argentina & Paris, France) <i>Student Exchange</i>	4992.00	Students (Schools): 5 (2)	2
S-QEM CIBA/CAPA - USP & BFA (2017, Sao Paulo, Brazil & Beijing, China) <i>Student Exchange</i>	1700.00	Students (Schools): 2 (2)	2
S-QEM CAPA - GFS & BFA & DKU (02 Dec 2017, Singapore) <i>Film Distribution Workshop "On the Move"</i>	3620.00	Students (Schools): 6 (3)	3
S-QEM GEECT/CNA - UMDK & NYU (2017, Wien, Austria & New York, USA) <i>Student Exchange</i>	3700.00	Students (Schools): 2 (2)	2
S-QEM GEECT - TAU (03-10 Jun 2018, Tel Aviv, Israel) <i>Student Film Bus</i>	5000.00	Students (Schools): 40 (15)	9
TOTAL	65201.00		

18. ORGANIZATIONAL MATTERS

18.1. ELECTIONS

According to the provisions of the current CILECT Statutes, the Executive Council launched a Call for Candidacies for several vacant positions to be elected at the Congress 2018:

- CILECT President
- CAPA Regional Council: Chair, Vice Chair, Three Members
- CARA Regional Council: Chair, Two Members
- CIBA Regional Council: Chair, Vice Chair, Three Members
- CNA Regional Council: Chair, Vice Chair, Three Members
- GEECT Regional Council: Chair, Vice Chair, One Member

18.2. ASSESSMENT OF EXECUTIVE DIRECTOR'S WORK PERFORMANCE (2012-2016)

At its first meeting of the biennium (11-13 March 2017, Guadalajara) the CILECT Executive Council evaluated the work of the CILECT Executive Director in the period 2012-2016, in accordance with the provisions of his contract. The CILECT Executive Director was not present during the evaluation. The CILECT Executive Council agreed unanimously that the Executive Director's performance meets or exceeds expectations in all areas. He was advised of this determination when called back to the meeting. In acknowledgement of the increased complexity and scale of his position, especially on specific issues in each of the regions, the CILECT Executive Director was encouraged to seek assistance from the Regional Chairs for appropriate tasks or at times of heavy workload.

18.3. REGIONAL CHAIRS' JOB DESCRIPTION (RESPONSIBILITIES)

By the end of 2017, the CILECT Executive Council unanimously voted the draft presented by CILECT President Prof. Dr. Maria Dora Mourão re the Regional Chairs' Job Description (Responsibilities):

Preamble: The fact that CILECT is a wide scope international association, has led the Executive Council to re-evaluate the importance of the regions and to give higher importance to their representation. The 2010 GA Barcelona decision established a new administrative structure (President, 5 Regional Chairs, Executive Director) which makes the Executive Council's work more dynamic and productive but it also gave a lot of responsibilities to the chairs of the regions. They could be divided into two main sections:

Responsibilities within the region:

- To develop, assess and analyze the needs of the region;
- To report on the overall goals of the region and to propose actions in line with CILECT's main objectives;
- To convene various regional meetings, to prepare agendas and minutes for/of them and to follow up all regional decisions on activities;
- To encourage the participation of members in the various regional and CILECT activities;
- To facilitate and increase school adherence, as appropriate for the region, in line with CILECT's policy;
- To manage, co-ordinate and liaise with the members of the region and to proactively seek new potential members.

Responsibilities within the Executive Council:

- To attend the CILECT Executive Council meetings and participate in the administrative decisions that are fundamental to the progress of the association;
- To provide timely and elaborate reports on the activities of the region;
- To elaborate, together with the CILECT President and the CILECT Executive Director, proposals for activities that help to further promote CILECT Aims and Strategy in the region;
- To liaise and collaborate with the other Regional Chairs and the CILECT Executive Director where appropriate.

The Executive Council agreed that the text should be included in the intended re-write of the chapter on Regional Associations in the CILECT Statutes which would be proposed to the GA 2018 for ratification. (NB: At its Sao Paulo 2018 Meeting, the Executive Council decided that the respective chapter should be largely discussed at the GA before proposing any texts for ratification.)

18.4. CILECT FUTURE

At its Sao Paulo 2018 Meeting, the CILECT Executive Council spent one whole day to reflect on its work for the four-year term (and for some of the members – for their 8-year terms) and to discuss the forthcoming challenges. Many topics were touched in short or in length, including:

- Structure and size of CILECT: inclusive or exclusive; definition, establishment & dissolution of regions (by language, territory, common interests/field of teaching, sources of financing, etc.);
- Liaison between the CILECT Executive Council, the Regional Councils & the members: ways for improvement;
- Activities: identifying preferences for global, regional or sub regional ones; flexibility of financing; focus on teaching & research methodologies as well as on short/long term exchanges of teachers (not student projects!); support for young teachers/leaders; developing of more strategic projects (such as CILECT PRIZE, Teaching Award, CREN, Ethics Lab, 21C Book Project, Diversity & Equity SC, etc.)
- Quality Assurance: allowing for paid by interested schools accreditation process; creating a system for monitoring the keeping of standards of admitted members;
- PR & Advertising: seeking corporate advice/action for improvement; including CILECT logo in films/publications/diplomas of the members; fostering special projects with professional festivals; improving the KNOWLEDGE section of the website;
- EC/RC meetings: fixed venues or changing venues; ecology of contacts; complete financing of expenses;
- Conference Formats: travelling or repeating with different keynotes; etc.

The CILECT Executive Council will discuss those and other topics with all newly elected officers at the CILECT Congress 2018.

18.5. HONORARY MEMBERSHIP

At the proposal of the Executive Director based on the CILECT Statutes – 3.2.23 to 3.2.28 (and in the absence of the President), at its Sao Paulo Meeting (18-20 July 2018), the Executive Council unanimously agreed to nominate the current CILECT President Prof. Dr. Maria Dora Mourão for Honorary Membership at the CILECT Congress 2018.

19. 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 2016 – 31 December 2016
- Appendix 2: CILECT Income & Expenditure 01 January 2016 – 31 December 2016
- Appendix 3: CILECT Balance 31 December 2016
- Appendix 4: Auditor's Report 01 January 2017 – 31 December 2017
- Appendix 5: CILECT Income & Expenditure 01 January 2017 – 31 December 2017
- Appendix 6: CILECT Balance 31 December 2017



Prof. Dr. Stanislav Semerdjiev
CILECT Executive Director

Centre International de Liaison des Ecoles de Cinema et de Television (CILECT)

Auditor's report for the period 1 January 2016 - 31 December 2016

INDEPENDENT AUDITOR'S REPORT

To: THE CILECT GENERAL ASSEMBLY

Opinion

We have audited the accompanying financial statements of CILECT for the period 1 January 2016 till 31 December 2016, prepared with the accounting principles applicable at CILECT, which show total assets of **€ 220,090** and a loss for the year of **€ 23,741**.

In our opinion, the financial statements as of 1 January 2016 till 31 December 2016 of the association's assets, liabilities, financial position and results in accordance with the accounting principles applicable at CILECT.

Base for expressing an opinion

We performed our audit in compliance with the International Standards on Auditing. Our responsibilities according to those standards are additionally described in the section from our report "Responsibilities of the auditor for the financial statements' audit". We are independent of CILECT in compliance with the Code of Ethics for Professional Accountants of the International Ethics Standards Board for Accountants (IESBA's Code) and with the requirements of the Independent Financial Audit Act (IFAA), applicable in relation to our audit of the financial statements in Bulgaria, and we also met our other ethical responsibilities in accordance with the requirements of the IFAA and the IESBA's Code. We consider that the audit evidence we have obtained is sufficient and relevant in view of providing a base for our opinion.

Management's responsibility for the financial statements

The executive council of the CILECT is responsible for the preparation and fair presentation of these financial statements in accordance with the IFRS, adopted in the EU, and for such internal control system, which the Management considers as necessary for ensuring the preparation of the financial statements, free of any material incorrect disclosures and reporting, whether due to fraud or error. Upon preparation of the financial statements the Management is responsible for assessing the capacity of CILECT to continue to function as a going concern, disclosing, when applicable, matters related to the going concern assumption, unless the Management intends to liquidate CILECT or to suspend its activity, or if the Management in reality has no other alternative except to do so.

Auditor's responsibilities for the audit of the financial statements

Our goals are to receive reasonable degree of certainty regarding whether the financial statements as a whole are free of material incorrect disclosures and reporting, whether due to fraud or error, and to prepare and issue an auditor's report, which shall include our auditor's opinion. The reasonable degree of certainty is a high degree of certainty, however it is not a guarantee that an audit performed in accordance with the International Standards on Auditing will always uncover material or incorrect reporting when such exists. Incorrect reporting and disclosures may occur as a result of fraud or error, and they are considered material if it could be reasonably expected that they, independently or as an aggregate, could affect the economic decisions of the consumers, considered based on these financial statements.

As a part of the audit in accordance with the International Standards on Auditing, we use professional assessment and maintain professional skepticism during the audit. We also: -identify and assess the risks of material incorrect



disclosures and reporting in the financial statements, whether due to fraud or error, elaborate and perform audit procedures in response to those risks and obtain audit evidence, sufficient and relevant, in view of providing base for our opinion. The risk of not establishing a material incorrect disclosure or reporting, which is a result of a fraud, is higher than the risk of material incorrect disclosure and reporting, which is a result of an error, since the fraud may include secret understandings, falsification. Intentional omissions, declarations for misleading the auditor, as well as ignoring or going around the internal control. -evaluate the appropriateness of the accounting policies used and the reasonableness of the accounting estimates and the related thereto disclosures, made by the Management. -reach a conclusion regarding the appropriateness of use on behalf of the Management of the accounting base, based on the going concern assumption, and taking into account the obtained audit evidence whether material uncertainty exists, related to events or conditions, which could cause significant doubts regarding the CILECT's capacity to continue to function as a going concern. If we reach a conclusion that a material uncertainty exists, we are required to pay attention in our audit report to such uncertainty disclosures in the financial statements or in case such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence, obtained until the date of our audit report. However future events or conditions may become reasons for the CILECT to suspend its functioning as a going concern. -evaluate the overall presentation, structure and contents of the financial statements, including the disclosures, and whether the financial statements present the founding for it transactions and events in a manner, achieving fair presentation.

We communicate to the Management, among any other matters, the envisaged scope and time of the audit's performance and the material findings therefrom, including any significant shortcomings in the internal control, which we identify during the performed by us audit.

Registered Auditor:

Violeta Pancheva-member of the
Institute of Certified Public Accountants in Bulgaria



Stamp:

Date: 03.09.2018

**BALANCE SHEET**

As of December 31, 2016

ASSETS	EURO
Current Assets	
Checking/Savings	
Central Funds	194591
Secretariat	9711
Total Checking/Savings	204302
Accounts Receivable	
Accounts Receivable	-5891
Total Accounts Receivable	-5891
Total Current Assets	198411
TOTAL ASSETS	198411
LIABILITIES & EQUITY	
Equity	
Opening Bal Equity	98727
Retained Earnings	123333
Net Income	-23649
Total Equity	198411
TOTAL LIABILITIES & EQUITY	198411

INCOME & EXPENDITURE

01 Jan 2016 -01 Dec 2016

A	INCOME	EURO
1000	MEMBERSHIP FEES	262739
1100	Fees Full Members (inc\ GEECT Fees)	3147
1200	Fees Partner Members (inc\ GEECT Fees)	10840
1300	Fees Candidate Members	1220
1400	Fees Corresponding members	200
4000	OTHER	
4100	Bank Interest	
TOTAL INCOME		278146
B	EXPENDITURE	
1000	NETWORKING AND COLLABORATION	
1100	BASIC ACTIVITIES	
1110	CILECT Congress 2016	-52010
1120	CILECT Prize 2015 & 2016	-17528
1130	CILECT Conference 2015	-840
1140	CILECT Website	-6600
1150	CILECT Teaching Award 2015 & 2016	-4604
1160	CILECT Archives' Digitalization	-800
1180	CILECT 21st Century FilmfTV Handbook Series	-12019
TOTAL BASIC ACTIVITIES		-94401
1200	INTER-REGIONAL ACTIVITIES	
1210	Schools' Networking	
1211	Inter-Regional Participation at Regional Events	-6250
1213	Training the Trainers' Initiatives	-14413
1220	Inter-Regional Students' Collaboration	-8845
1230	Scientific, Educational and Methodological Materials	
1231	Joint Curricula Development	-2500
1233	Translation of Teaching Materials Total Inter-Regional Activities	-700
Total Inter-Regional Activities		-32708
1300	FUNDRAISING	
1310	Fundraising Activities & Materials	-11199
Total Fundraising		-11199
1400	REGIONAL ACTIVITIES	
1410	Refund GEECT Fees 2016	-26720
Total Regional Activities		-26720
2000	ADMINISTRATIVE SERVICES	
2100	Management Services	-66000
2200	Legal Services	-4
2300	Executive Director Assignments' Travel	-6775
2400	Financial Audits	-2000
2500	Accounting Services	-2400
2600	Technical Support	-2300
Total Administrative Services		-79480

3000 CILECT OFFICE		
3100	Office Space Rental & Maintenance	-6475
3300	Bank Charges	-1005
3400	Communication Expenses	-1416
3500	Office Consumables	-347
3600	Postage and Freight	-457
Total CILECT Office		-9701
4000 EXECUTIVE COUNCIL		
4100	Executive Council Travel Allowance	-31313
4200	Candidate Members' Reporting Visitations	-7241
4300	Executive Council Meetings	-8601
4400	President Assignments	-431
Total Executive Council		-47586
TOTAL EXPENDITURE		-301795
NET INCOME		-23649

Centre International de Liaison des Ecoles de Cinema et de Television (CILECT) Auditor's report for the period 1 January 2017 - 31 December 2017

INDEPENDENT AUDITOR'S REPORT

To: THE CILECT GENERAL ASSEMBLY

Opinion

We have audited the accompanying financial statements of CILECT for the period 1 January 2017 till 31 December 2017, prepared with the accounting principles applicable at CILECT, which show total assets of € 232,605 and a profit for the year of € 34,194.

In our opinion, the financial statements as of 1 January 2017 till 31 December 2017 of the association's assets, liabilities, financial position and results in accordance with the accounting principles applicable at CILECT.

Base for expressing an opinion

We performed our audit in compliance with the International Standards on Auditing. Our responsibilities according to those standards are additionally described in the section from our report "Responsibilities of the auditor for the financial statements' audit". We are independent of CILECT in compliance with the Code of Ethics for Professional Accountants of the International Ethics Standards Board for Accountants (IESBA's Code) and with the requirements of the Independent Financial Audit Act (IFAA), applicable in relation to our audit of the financial statements in Bulgaria, and we also met our other ethical responsibilities in accordance with the requirements of the IFAA and the IESBA's Code. We consider that the audit evidence we have obtained is sufficient and relevant in view of providing a base for our opinion.

Management's responsibility for the financial statements

The executive council of the CILECT is responsible for the preparation and fair presentation of these financial statements in accordance with the IFRS, adopted in the EU, and for such internal control system, which the Management considers as necessary for ensuring the preparation of the financial statements, free of any material incorrect disclosures and reporting, whether due to fraud or error. Upon preparation of the financial statements the Management is responsible for assessing the capacity of CILECT to continue to function as a going concern, disclosing, when applicable, matters related to the going concern assumption, unless the Management intends to liquidate CILECT or to suspend its activity, or if the Management in reality has no other alternative except to do so.

Auditor's responsibilities for the audit of the financial statements

Our goals are to receive reasonable degree of certainty regarding whether the financial statements as a whole are free of material incorrect disclosures and reporting, whether due to fraud or error, and to prepare and issue an auditor's report, which shall include our auditor's opinion. The reasonable degree of certainty is a high degree of certainty, however it is not a guarantee that an audit performed in accordance with the International Standards on Auditing will always uncover material incorrect reporting when such exists. Incorrect reporting and disclosures may occur as a result of fraud or error, and they are considered material if it could be reasonably expected that they, independently or as an aggregate, could affect the economic decisions of the consumers, considered based on these financial statements.

As a part of the audit in accordance with the International Standards on Auditing, we use professional assessment and maintain professional skepticism during the audit. We also: -identify and assess the risks of material incorrect disclosures and reporting in the financial statements, whether due to fraud or error, elaborate and perform audit procedures in response to those risks and obtain audit evidence, sufficient and relevant, in view of providing base for our opinion. The risk of not establishing a material incorrect disclosure or reporting, which is a result of a fraud, is higher than the risk of material incorrect disclosure and reporting, which is a result of an error, since the fraud may include secret understandings, falsification. Intentional omissions, declarations for misleading the auditor, as well as ignoring or going around the internal control. -evaluate the appropriateness of the accounting policies used and the reasonableness of the accounting estimates and the related thereto disclosures, made by

the Management. -reach a conclusion regarding the appropriateness of use on behalf of the Management of the accounting base, based on the going concern assumption, and taking into account the obtained audit evidence whether material uncertainty exists, related to events or conditions, which could cause significant doubts regarding the CILECT's capacity to continue to function as a going concern. If we reach a conclusion that a material uncertainty exists, we are required to pay attention in our audit report to the related to such uncertainty disclosures in the financial statements or in case such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence, obtained until the date of our audit report. However future events or conditions may become reasons for the CILECT to suspend its functioning as a going concern. -evaluate the overall presentation, structure and contents of the financial statements, including the disclosures, and whether the financial statements present the founding for it transactions and events in a manner, achieving fair presentation.

We communicate to the Management, among any other matters, the envisaged scope and time of the audit's performance and the material findings therefrom, including any significant shortcomings in the internal control, which we identify during the performed by us audit.

Registered Auditor:

Violeta Pancheva-member of the
Institute of Certified Public Accountants in Bulgaria



Stamp:

Date: 18.10.2018



BALANCE SHEET

As of December 31, 2017

ASSETS	EURO
Current Assets	
Checking/Savings	
Central Funds	239747
Secretariat	8375
Total Checking/Savings	248122
Accounts Receivable	
Accounts Receivable	-15517
Total Accounts Receivable	-15517
Total Current Assets	232695
TOTAL ASSETS	232605
LIABILITIES & EQUITY	
Equity	
Opening Bal Equity	98727
Retained Earnings	99684
Net Income	34194
Total Equity	232605
TOTAL LIABILITIES & EQUITY	232605

INCOME & EXPENDITURE (01 Jan 2017-01 Dec 2017)

A	INCOME	EURO
1000	MEMBERSHIP FEES	
1100	Fees Full Members (inc\ GEECT Fees)	290835
1200	Fees Partner Members (inc\ GEECT Fees)	2367
1300	Fees Candidate Members	6915
1400	Fees Corresponding members	1028
3000	PARTNERSHIPS	275
4000	OTHER	210
4100	Bank Interest	210
TOTAL INCOME		301630

B	EXPENDITURE		
1000	NETWORKING AND COLLABORATION		
1100	BASIC ACTIVITIES		
1110	CILECT Congress 2016	-2600	
1120	CILECT Prize 2017	-16990	
1130	CILECT Congress 2017	-47987	
1140	CILECT Website	-11190	
1150	CILECT Teaching Award 2017	-3867	
1180	CILECT 21 st Century FilmTV/Media School Book Series	-4556	
	TOTAL BASIC ACTIVITIES		-87335
1200	QUALITY ENHANCEMENT MODULES (QEMs)		
1210	Teachers' OEMs (T-OEMs)	-17477	
1220	Students' OEMs	-11692	
1233	Translation of Teaching Materials	-1300	
	Total Inter-Regional Activities		-30469
1300	CILECT BRAND PROMOTION		
1310	Fundraising, Advertising & PR -Materials	-122	
1320	Fundraising, Advertising & PR -Activities	-7612	
	Total Fundraising		-7734
1400	REGIONAL ACTIVITIES		
1410	Refund GEECT Fees 2017	-22250	
	Total Regional Activities		-22250
2000	ADMINISTRATIVE SERVICES		
2100	Management Services	-66000	
2200	Legal Services	0	
2300	Executive Director Assignments' Travel	-7051	
2400	Financial Audits	0	
2500	Accounting Services	-2400	
2600	Technical Support	-1438	
	Total Administrative Services		-76889
3000	CILECT OFFICE		
3100	Office Space Rental & Maintenance	-5153	
3200	Equipment & Software	-1928	
3300	Bank Charges	-668	
3400	Communication Expenses	-2138	
3500	Office Consumables	-244	
3600	Postage and Freight	-262	
	Total CILECT Office		-10393
4000	EXECUTIVE COUNCIL		
4100	Executive Council Travel Allowance	-22191	
4200	Candidate Members' Reporting Visitations	-3187	
4300	Executive Council Meetings	-5683	
4400	President Assignments	-1303	
	Total Executive Council		-32364
TOTAL EXPENDITURE			-267436
NET INCOME			34194

CILECT AND REGIONAL ELECTIONS

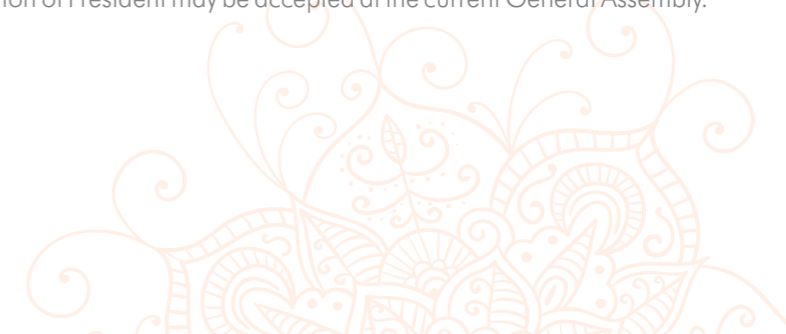
POSITION	CANDIDATE in alphabetical order	SCHOOL	COUNTRY	TERM if elected	POSITION 2014-2018
CILECT		Royal Institute of			
President	Bert Beyens	Theatre, Cinema & Sound (RITCS)	Belgium	First	GEECT Chair
	Bruce Sheridan	Columbia College Chicago (CCC)	USA	First	CNA Chair
CAPA					
Chair	Herman Van Eyken	Griffith Film School (GFS)	Australia	Second	CAPA Chair
Vice Chair	Huang YingXia	Beijing Film Academy (BFA)	China	Second	CAPA Vice Chair
	Rahul Puri	Whistling Woods International (WWI)	India	First	n/a
Member 1	Sebastian Grobler	Nanyang Technological University (NTU)	Singapore	First	n/a
Member 2	Vacant				
Member 3	Vacant				
CARA					
Chair	Marcellin Zannou	Institute Supérieure des Métiers de l'Audiovisuel (ISMA)	Benin	First	CARA Vice Chair
Vice Chair	Vacant				
Member 2	Vacant				
Member 3	Vacant				
CIBA					
Chair	Vacant				
Vice Chair	Javier Olarte	Escuela de Cine y Televisión (ECYTV) /UNAL	Colombia	First	n/a
Member 1	Eduardo Santos Mendes	Universidade de São Paulo (USP)	Brazil	First	n/a
Member 2	Vacant				
Member 3	Vacant				
CNA					
Chair	Bruce Sheridan	Columbia College Chicago (CCC)	USA	Second	CNA Chair
	Michael Kowalski	Chapman University	USA	First	n/a
Vice Chair	Paul Schneider	Boston University	USA	Second	CNA Vice Chair
Member 1	Francisco Menendez	University of Nevada Las Vegas (UNLV)	USA	Second	CNA Member
Member 2	Gerda Cammaer	Ryerson University	Canada	First	n/a
Member 3	Brigid Maher	American University	USA	First	n/a
GEECT					
Chair	Bart Römer	Nederlandse Film Academie (NFA)	Netherlands	First	n/a
	Manuel José Damasio	Universidade Lusófona de Humanidades e Tecnologias (ULHT)	Portugal	First	GEECT Member
Vice Chair	Patrick Geeraerts	Royal Institute for Theatre, Cinema and Sound (RITCS)	Belgium	First	n/a
	Vinca Wiedemann	Den Danske Filmskole (DDF)	Denmark	Second	GEECT Vice Chair

POSITION	CANDIDATE in alphabetical order	SCHOOL	COUNTRY	TERM if elected	POSITION 2014-2018
Member 3	Adriano de Santis	Centro Sperimentale di Cinematografia (CSC)	Italy	First	n/a
	Barry Dignam	Institute of Art, Design and Technology (IADT)	Ireland	First	n/a
	Bart Römer	Nederlandse Film Academie (NFA)	Netherlands	First	n/a
	Cecilia Liveriero Lavelli	Conservatorio Internazionale di Scienze Audiovisive (CISA)	Switzerland	First	n/a
	Leif Holst Jensen	Westerdals Institute of Film and Media	Norway	First	n/a
	Lyndsay Duthie	University of Hertfordshire	UK	First	n/a
	Manuel José Damasio	Universidade Lusófona de Humanidades e Tecnologias (ULHT)	Portugal	Second	GEECT Member
	Patrick Geeraerts	Royal Institute for Theatre, Cinema and Sound (RITCS)	Belgium	First	n/a
	Vinca Wiedemann	Den Danske Filmskole (DDF)	Denmark	First	GEECT Vice Chair
	Vincent Lowy	École Nationale Supérieure Louis Lumière (ENSL)	France	First	n/a

CILECT STATUTES

4.5. EXECUTIVE COUNCIL – COMPOSITION AND TERMS OF OFFICE

- 4.5.5. Any representative of a Full Member in good standing, and present at the General Assembly, shall be eligible for the position of President.
- 4.5.6. In case no candidacies for the position of President have been received by the officially announced deadline, the Executive Council shall decide which of its members shall assume the function of Acting President until the following General Assembly or Extraordinary General Assembly. No new candidacies to fill in that position may be accepted at the current General Assembly.
- 4.5.7. The President shall be elected by the General Assembly in a secret ballot, with a majority of one half plus one of the Full Members present at the voting session.
- 4.5.8. In case no candidate for the position of President receives the required majority of votes after three consecutive ballots, the Executive Council shall decide which of its members shall assume the function of Acting President until the following General Assembly or Extraordinary General Assembly. No new candidacies to fill in the position of President may be accepted at the current General Assembly.



5.3. REGIONAL COUNCILS – COMPOSITION AND TERMS OF OFFICE

5.3.1. The administrative body of any Regional Association is the Regional Council which is elected by the Regional Assembly.

5.3.2. The Regional Council consists of a Chair, a Vice-Chair and from one to three Members.

5.3.3. No member of the Regional Council shall serve more than two consecutive terms of four years each or eight consecutive years.

5.3.4. No member of the Regional Council may delegate his/her function to another representative of his/her institution, or to another member of the Regional Council.

5.3.5. The Chair of the Regional Council shall represent the Regional Association on the Executive Council, shall carry out the decisions of the Regional Council, and shall take all initiatives necessary for the activity of the Regional Association between the meetings of the Regional Assembly.

5.3.6. Any representative employed by a Full Member in good standing, affiliated to the respective Regional Association, and present at the Regional Assembly, shall be eligible for the positions at the Regional Council.

5.3.7. The representatives elected to 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 represented.

5.3.8. In case no candidacies for one vacant position have been received by 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 are made, 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.

5.3.9. In case all positions at the Regional Council are vacant and no candidacies have been received for any of those positions by the officially announced deadline, the Executive Council shall appoint an ad hoc Regional Council of three members (including a Chair and Vice Chair), chosen from Full Members of three different countries, until the next Regional Assembly.

5.3.10. Candidates for any of the vacant positions on the Regional Council shall be elected by a secret ballot, with a majority of one half plus one of the Full Members present at the voting session.

5.3.11. The vote shall be organised in consecutive ballots, a first one to elect the Chair, a second one to elect the Vice Chair, and separate ballots to elect each Member.

5.3.12. In case no candidate receives the required majority of votes after three consecutive ballots, the position for which he/she is running shall stay vacant until the next Regional Assembly. No new candidacies to fill that position may be accepted at the current Regional Assembly.

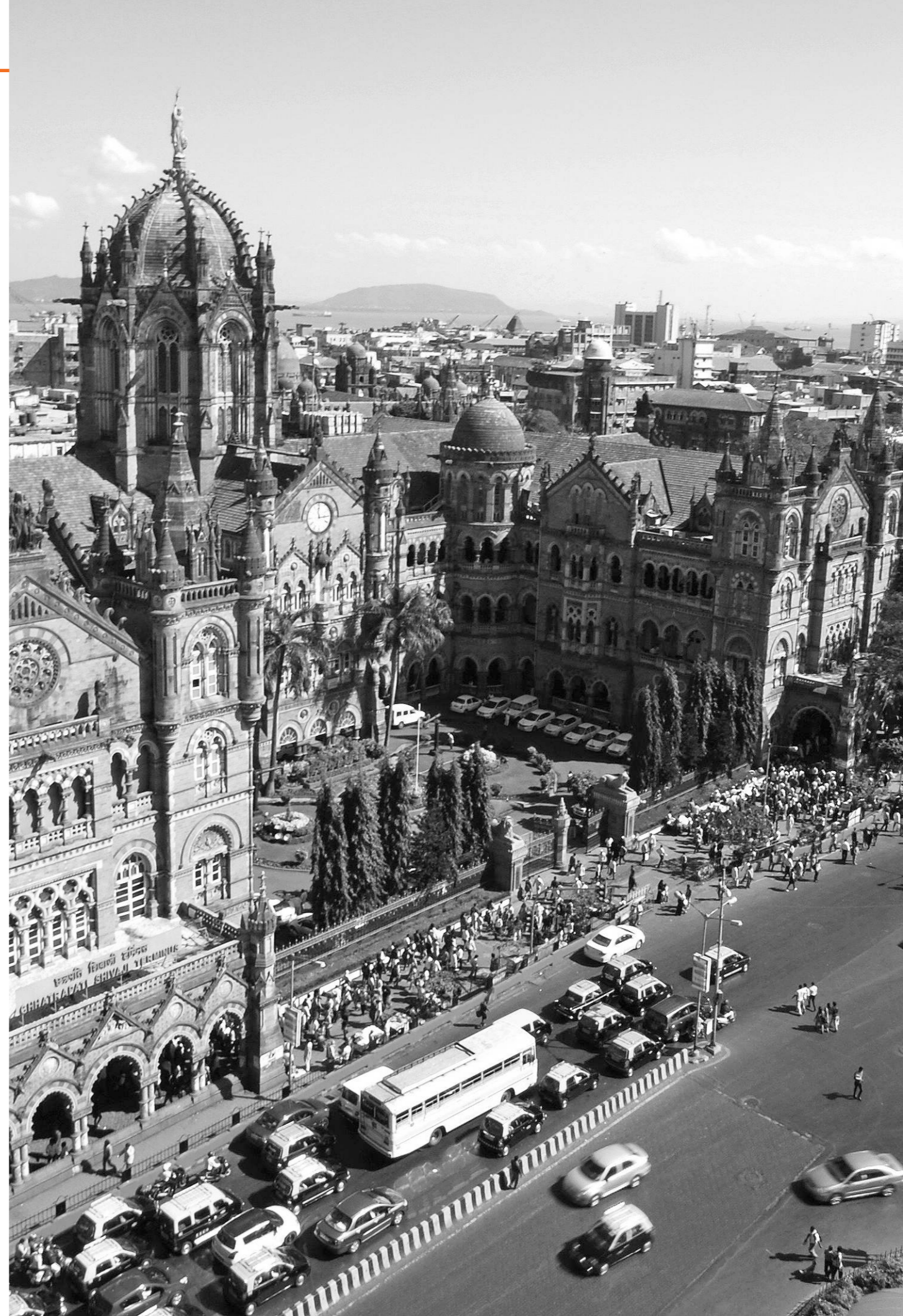
5.3.13. In case a candidate for the Chair or Vice-Chair positions is not elected, he/she may announce his/her wish to be re-considered for a Member position and may be added to the respective list of candidates.

5.3.14. In case no candidates are elected for any of the vacant positions under the provisions of 5.3.10, the CILECT Executive Council shall appoint an ad hoc Regional Council of three members (including a Chair and a Vice Chair) until the next Regional Assembly, and under the provisions of 5.3.7.

5.3.15. Members of the Regional Council shall resign if for any reason they are unable to meet their responsibilities for a period of six months or if they are no longer entitled to represent a Full Member. A one month written notice of resignation must be facilitated to the Executive Director and to the respective Regional Chair.

5.3.16. If the position of a Chair of a Regional Association becomes vacant, the Vice-Chair of the Regional Council of that association shall assume the function of Acting Chair until the following Regional Assembly.

5.3.17. If both the positions of Chair and Vice Chair of a Regional Association become simultaneously vacant, the members of the Regional Council shall decide which of them shall assume the respective functions (as Acting Chair and Vice-Chair) until the following regional Assembly.



GENERAL ASSEMBLY 3

CILECT CONGRESS

VGIK, Moscow, Russia

7-11 October 2019

2019

Dramaturgy and the New Media: Challenges and Prospects of Interaction

A quantum leap of the contemporary media culture over the past few decades resulted in the development of a new information-oriented society shifting from periodicals to cinema, television, and online news media and on to the new media and mobile applications. In this changing context a major role is played by the Internet which expands the media culture universe not only by enriching the capabilities of one-way communication but also by establishing quite a new form of dramaturgy – a dialogical, an interactive one.

Both in new media and in social networking an ever-greater popularity is being now gained by storytelling. Within the net communication the stories are translated by a series of statements. Thus, text- or video bloggers in the social networks employ the dramatic structure of the TV series which make the audience keep watching some characters day by day. This kind of dramaturgy is often based on the so called crowd-sourcing that is team research, creative activity and voting. In which case dramaturgy is faced with one of the essential characteristics of the contemporary media universe – that of the nonlinear narration.

Another challenging development pattern of contemporary media dramaturgy is cross media, i. e. the opportunity to transmit a text via different media platforms, due to the digital revolution that integrated all the media into a universal one, a universal media text. This integrated medium allows for the use of different codes characteristic of cinema, theatre, painting, advertisement, literature etc. tending here to converge. Genre, specific etc. boundaries fade away so that different segments of culture merge into one single universe. Cross media character of the visual language implies its omnitude. Thus screenwriting and stage design are used on television (live analytical talk-shows, documentary projects), in multimedia projects, online and new media.

One of the fundamental problems in contemporary media communication is a certain quality gap between the technical capacities and the form of communication translated by different media. That is to say, the media as a complex of means and methods of production and delivery of heteromorphic information need a new kind of dramaturgy taking into account the essential qualities of the contemporary media universe, its multimedial, hypersexual and interactive character. This refers directly to the future cinema which attempts already to create a virtual space in which the viewer happens to be a film character or a watcher who can influence the story unravelling. These changes regard still other forms of the media culture and multimedia creative work.

Discussion Topics:

- Dramaturgy and the new forms of metacommunication; new forms of reality; interpenetration of fiction, documentary and animation into hybrid forms;
- Interactivity, hypertextuality, nonlinearity, intertextuality and other basic principles of the new kind of dramaturgy; video blogs, “do-it-yourself” (DIY) or “film from scratch”, interactive cinema, video for cell phones (the language of close-ups), computer games; new characters – the human being design;
- New media script formats with reference to multimedia and cinema creative work; new/old means (texts, video, photos, pictures, animated graphics and others) as part of the script;
- The school and the tutor roles in the 21st century; the development of a student’s creative potential – modern teaching technologies and methods.

CILECT

CENTRE INTERNATIONAL DE LIAISON DES ECOLES
DE CINEMA ET DE TELEVISION THE INTERNATIONAL
ASSOCIATION OF FILM AND TELEVISION SCHOOLS



THURSDAY, 15 NOVEMBER 2018 - DAY 4

07.30 - 09.00	BREAKFAST
09.00 - 11.00	Conference Session 6: KEYNOTE SPEAKERS Anjum Rajabali <i>Introduced by Rahul Puri</i> Hariharan Krishnan <i>Introduced by Ravi Gupta</i>
11.00 - 11.30	COFFEE BREAK
11.30 - 13.30	Conference Session 7: SCHOOL PRESENTATIONS <i>Moderator: Garth Holmes</i> Paul Schneider (Boston U, USA) Shreepali Patel (NAHEMI, UK) Tereza Barta (York U, Canada) Gitanjali Kapila (CCC, USA)
13.30 - 14.30	LUNCH
14.30 - 16.30	Conference Session 8: SCHOOL PRESENTATIONS (14.30 – 15.30) <i>Moderator: Silvio Fischbein</i> Robert Sabal, Theodore Life, Tom Kingdon, Julia Halperin, Cristina Kotz Cornejo (Emerson College, USA)
15.30 – 16.30	Conference Session 9: GROUP DISCUSSIONS (15.30 – 16.30) 4 Parallel Groups <i>Moderator Group 1 - Garth Holmes</i> <i>Moderator Group 2 - Bruce Sheridan</i> <i>Moderator Group 3 - Silvio Fischbein</i> <i>Moderator Group 4 - Bert Beyens</i>
16.30 - 17.00	COFFEE BREAK
17.00 - 18.00	Conference Session 10: CLOSING PLENARY DISCUSSION <i>Moderators: Stanislav Semerdjiev & CILECT President</i>
18.00 - 20.00	OLD & NEW CILECT EXECUTIVE COUNCILS & REGIONAL COUNCILS MEETING <i>Moderator: Stanislav Semerdjiev</i>
20.00 - 20.30	FREE TIME
20.30 - 22.30	CONGRESS DINNER

DIRECTING THE FUTURE | CONFERENCE SESSION 6 - KEYNOTES SPEAKERS

A DIFFERENT DIRECTION TO CONTEMPORARY CINEMA: MYTH AS MODERN STORYTELLING



Anjum Rajabali

Most first-time foreign viewers find it challenging to detect cohesiveness in a mainstream Indian film. The onslaught of song and dance, melodrama, emotionally heavy scenes, rhetorical grandiloquent dialogue, frequent moral generalizations, coupled with a narrative that tends to ever so often veer away into the by-ways of the plot and operates in a mix-and-match genre, can leave them overwhelmed. However, Indians happily accept this cinema as a complete and cohesive storytelling experience.

The difference between the two audiences is essentially the cultural familiarity that Indians have with the indigenous ancient narrative

Anjum Rajabali has been a professional screenwriter since 1992, with ten films to his name, including *Drohkaal*, *Ghulam*, *The Legend of Bhagat Singh*, and *Raajneeti*. He has also been a script consultant and mentor to numerous films. In 2004, he designed and created India's first full-fledged Screenplay Writing department at the Film and Television Institute Pune, and was the department's Honorary Head for 12 years. Since 2006, he has been the Founder-Head of Screenwriting at Whistling Woods International, Mumbai. He regularly conducts screenwriting workshops and masterclasses in India and abroad, and has convened several national screenwriting conferences, seminars, fellowships, script contests and such initiatives for Indian screenwriters. He has frequently lectured on Indian Mythology at different institutes and in public forums. In 2006, he created the Progressive Writers Group, which has been steering the Screenwriters Association, the trade union for screenwriters since 2008.

traditions, which are embedded into the evolution of the popular filmmaking form of Indian cinema. For over 5000 years, the two great epics – the Ramayana and the Mahabharata – have been the staple storytelling diet of all Indian children. Like all mythology, these two stories reflect the deepest dilemmas, anxieties, desires and contradictions of human nature, and draw their dramatic power from them. Hence, in most mainstream Indian films, we find an eternal recurrence of the most fundamental themes (love, friendship, justice, loyalty) and the most archetypal conflicts (desire vs. duty, law vs. justice, dharma vs. adharma (loosely: righteousness vs. evil) which happen to be the cornerstones of our myths.

However, herein also lies a challenge in the relationship of the screenwriter and the director. If the deeper dramatic power of the script is to be tapped, then it

becomes imperative that, together with the screenplay document, an understanding & an appreciation of the influence of these narrative traditions also be passed on from writer to director. Likewise, in the teaching of not just screenwriting, but also of direction, it is more than desirable that there be a significant and substantial exposure to and an understanding of mythology and its relationship to the human condition. And, by implication, to modern filmic storytelling, if we are to avoid the danger of the younger generation seeing tales from mythology as not relevant to modern life.

While this is only a case study of India, most countries have long-standing narrative traditions, which reveal archetypes that the collective psyche relates to at a deeper level. It may be significantly enriching for directors and screenwriters to treat them as subjects worthy of study.

REFRAMING NARRATOLOGY FOR DIGITAL CINEMA

Over a filmmaking career spanning 37 years, Hariharan has produced and directed nine features and over 350 short films, documentaries and TV serials on subjects ranging from Film History to the Tamil Bhakti poets. His passion for teaching and conducting workshops has taken him from the Film Institute in Pune to University of Pennsylvania where he taught courses on Indian Cinema and Society. In 2004, he founded the LV Prasad Film & TV Academy with a completely new approach to film pedagogy and practice. Ten years later he moved to Mahindra Ecole Centrale, an engineering college, as Professor of Creative Sciences. This stint brought him close to several institutes working with the various aspects of digital media technology. In 2016 he joined Ashoka University, a liberal arts school to gain experience in the art and craft of critical thinking as Professor, Broadcast Journalism & Film Studies. Simultaneously, he has been a regular on the international film festival circuit serving on their juries and interacting with students from Warsaw to Manila. Presently he is completing a filmic biography on Tamil film-star Kamal Haasan entitled 'Citizen K' which will also study cinema's close links to the larger struggles with democratic institutions.

Our Narratology is premised on the idea of the Narrator as the originator who navigates the Narration to reach the Narratee. This A to Z Narrative is slowly crumbling apart with the unprecedented democratization of the media: with today's mobile phone/camera everybody is a producer, filmmaker and exhibitor! Most students across the world negotiate and comprehend their worlds today in extremely digital ways. They are able to handle and flip across multiple lines of communications in vertical and horizontal planes. To the traditional pedagogue the students' attitude appears as a serious case of Attention-Deficit-Disorder which seems to inhibit basic teaching processes for we want to refit the student to join an

industry which is completely subservient to the unreasonable categories such as feature-length; short films; documentaries; experimental; art; commercial; etc. But when being digital is all about interactivity, artificial intelligence and dynamic participation I strongly believe that the old segregating conventions need to be challenged and film schools have to accept and integrate new developments happening in the domains of VR/AR & IR with open arms. The new digital cinema has to recognize the fact that the Audience/ Narratee has to be co-opted into the Narration not merely as a 'Rasik' (the appreciator) but as an interactive participant.

Is there a possibility to develop a



Hariharan Krishnan

new Narratology where we can train students to become the avant-garde: innovators working on Virtual / Augmented Reality devices, customizing narrations for each viewing citizen to render their own entertainment and share it with others? I would like to present a possible syllabus which could serve the cause of inter-disciplinary education in meaningful ways and disrupt the colonial system of hierarchic restraints which have plagued our academia for over two centuries. Low on theory and high on empathy, such an education should bring the experiential and creative practices to the fore by harnessing faculty who function more as mentors co-crafting the progress of each student. The director for new digital cinema will function more as a facilitator to combine new developments in Artificial Intelligence with contemporary social issues and join the storytelling streams in creative ways. This will make the industry outside realize the real challenges of the digital world and take some corrective action to evolve more dynamic practices. And we, the new academic world, have no way out but to show the way ahead!

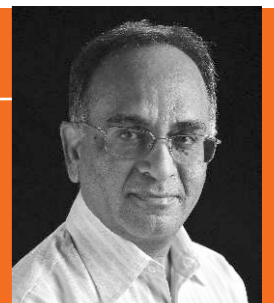
Introduced by Rahul Puri

Rahul Puri is the Managing Director of India's leading entertainment company Mukta Arts Ltd. & Head of Academics of India's finest creative education Institute, Whistling Woods International. A Business graduate of Kings College London, Rahul started his career as an investment banker at UBS Warburg. Rahul moved to Mumbai in 2002, and worked in the sector of Corporate Finance & Strategy before he joined Mukta Arts to produce and distribute Indian films. Rahul is now involved in all aspects of the company including financing, distribution, production, exhibition and marketing. He was keenly involved in the set up of Whistling Woods International and now is setting up and building out a chain of Cinemas under the brand name of Mukta A2 Cinemas.



Introduced by Ravi Gupta

As Managing Director, National Film Development Corporation, India, Ravi Gupta has nurtured new talent but also worked with masters such as Satyajit Ray, Mrinal Sen, Shyam Benegal, Mira Nair, Aparna Sen, Ketan Mehta among many others. He represented India on the Governing Board of FIAPF and was on the Board of iEmmy. He was editor of 'Cinema in India' and continues to be on the Organizing Committee of the Pune International Film Festival. He was the Founder & CEO of B4U Television Network and has served on the Boards of companies in the UK, USA, Middle East & Africa. He was CEO of Mukta Arts and is now Dean of Whistling Woods International. His book 'When God went to Hell' was published recently.



DIRECTING THE FUTURE | CONFERENCE SESSION 7 - SCHOOL PRESENTATIONS

Moderated by Garth Holmes

Garth Holmes is the co-founder of AFDA, the School for the Creative Economy, South Africa. He has MA in Drama (Production Design) from the University of Cape Town and is currently pursuing a PhD at the University of Liverpool. He has co-written a number of successful theatre productions and has worked as a writer and designer on a number of music videos, corporate short films and the award winning student feature *Soldiers of the Rock* (2000). He specialises in Aesthetics, Production Design, Producing, Higher Education and Pedagogics, for socio-constructivist and collaborative learning environments. Since 2010 Garth is Chair of CARA (CILECT African Regional Association).



PAUL SCHNEIDER

Collaboration: The Director – Creative Team Relationship

Paul Schneider received his undergraduate degree from Stanford University, an MFA in Theater Directing from Columbia University, and an MFA in Film Directing from the American Film Institute. He is Chair of The Department of Film and Television, Boston University, USA. Paul has directed more than thirty movies for television and numerous television episodes as well as several independent feature films. His work has been seen internationally and broadcast in the USA on CBS, ABC, NBC, FOX, The Disney Channel, Lifetime, Hallmark Channel, PBS and Animal Planet. Theater work at NY Shakespeare Festival/Public Theater, Manhattan Theater Club, Playwright's Horizons, Folger Shakespeare Library.

A subject that is rarely, if ever, touched upon in books on film and media production is the vital importance of a successful collaboration between the director and her/his creative team including writer, cinematographer, production designer and producer. The process can be difficult, frustrating and a likely source of conflict. Many, if not most, student film and television directors have little idea how to work together in a constructive way to develop a story and, ultimately, a creative vision that successfully integrates the shared contributions of the key creative team.

The question is, how do we teach collaboration? If left to their own devices student directors frequently fall into a battle of egos and dominance with other members of the team. They simply do not know how to talk to each other without creating defensiveness and insecurity. This can result in hurt feelings, rejection, mutual rigidity and failure. The presentation will focus on teaching and mentoring this crucial interaction. It will discuss methods of enabling constructive collaboration that we, at Boston University, have developed over years of trial and error in our graduate and undergraduate programs.

Shreepali Patel, PhD, is a former BBC Producer/Director, BAFTA Award winning filmmaker and co-director of Emmy Award winning *Eyeline Films*. With over 30 broadcast documentaries, drama, and moving image exhibitions, she has over 25 years of worldwide extensive filmmaking experience. Her work crosses genres (documentary, drama, artist moving image, promos and commercials) and platforms (multiscreen, cinema, exhibition, interactive and immersive digital media). She is currently Director of Story Lab Research Institute in Cambridge, ARU. Her practice-led research focuses on creative communication and explores multimodal storytelling through new and existing creative technology.

SHREEPALI PATEL

The Evolving Team Relationship/ Language within Multimodal Storytelling

With the growing presence of VR, AR, MR and numerous platforms of distribution directors have had to evolve their practices and communication skills to keep up with the pace of technological development and distribution. This has led to the adoption of ad hoc practices that within the current rapid pace of creative application have had little scope for reflection within industry and education.

The presentation, through case study examination, aims to provide a framework to reflect upon some of these practices. This proposal offers an exhibition of *The Crossing* (2017), a multiplatform award winning project on sex trafficking (patron: actress Emma Thompson), combined with a case study examination of the evolving film language involved in constructing a cross-platform digital (single screen, multi-screen, interactive and immersive) and the relationship between the director and the production team.



Tereza Barta has extensive experience as a director, writer, and researcher, having worked on more than 25 documentaries, a feature film and several television productions. For 12 years, she was a writer/director at the Romanian National Film Board, Bucharest. In 1989 she became a political refugee in Austria where she produced the documentary "Through her Own Eyes" for ORT. Her first Canadian documentary "Our Home is Here" (1994) received the National Gemini Award. Her films were screened at prestigious festivals such as Bilbao (Spain), Leipzig and Oberhausen (Germany), Bucharest (Romania), Montreal (Canada), Chicago (USA). Since 1996, she is an Associate Professor of Film, York University, Toronto, Canada.



Performance in Theatre and Cinema in the Digital Era

TEREZA BARTA

As art forms, theater and cinema have important likenesses and intriguing differences. Both drama and cinema share certain common supporting features. These include sets, props, costumes, and all the other elements that make up *mise en scène*; music and other sound effects; and a script in which the primary thrust of the story is articulated through human speech or "dialogue." Both are primarily story-based art forms. But most importantly, both live drama and cinema depend primarily on performers and performance to communicate the story to the audience.

My interest centers on how the digital tools transformed the artistic language/grammar of theatre versus film language and the audiences' perception. The alchemy between new and old on stage and on the screen. I will look at how theatrical performances that essentially rely on the utilization of modern digital technology such as Robert Lepage's *887* and Simon McBurney's *The Encounter*, are impacted by visual and aural stage digital effects and I will juxtapose them to performance from films such as *Enter de Void* (Gaspar Noe) or *11:57* (Sid Lee Collective), films centered around the sensorial CVR (Cinematic Virtual Reality) experience.

GITANJALI KAPILA

Points of View(er)s: the Viewer as Director/the Director as Viewer

Mosaic, the desktop and mobile phone application, created by Steven Soderbergh features a model of storytelling inviting the viewer to determine a personalized narrative path through its episodic structure. A story map with hyperlinks offers the viewer a set of binary options to advance the narrative. Soderbergh has suggested that his intent was about allowing the viewer to experience the story from shifting points of view. Though it might be assumed that shifting the power to direct the narrative from the creator to the consumer might be unequivocally welcome, the reviews of the *Mosaic* app experience in the press were mixed. *Mosaic's* breaching narrative interrupts strict identification of the viewer with a traditional protagonist. Is it possible that this was partly the reason for the mixed reception to the interactive version?

In exploring this question, this presentation seeks to 1) offer strategies for non-linear narrative modalities which preserve the scaffolding of viewer identification in traditional narrative structure; and 2) illuminate methodologies for directors creating non-linear multi-platform content to inhabit shifting point of view(er)s in order to enable them to be effective facilitators of collaborative content experiences.

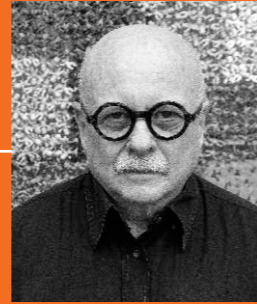


Gitanjali Kapila received her MFA in Filmmaking from Columbia University. She is a Chicago-based filmmaker currently in post-production on a short drama, *Breathing above the Treeline*. She is a lecturer at the School of the Art Institute, Chicago, and is adjunct faculty at Columbia College Chicago. She teaches Screenwriting courses as well as classes in Filmmaking Foundations. She spent 3 years working as a filmmaker in Copenhagen where she was awarded a grant by the Danish Film Institute to make an experimental short, *Weaning*. While there she also directed a documentary on new parents which was aired on National Danish TV.

DIRECTING THE FUTURE | CONFERENCE SESSION 8
- SCHOOL PRESENTATIONS

Moderated by
Silvio Fischbein

Silvio Fischbein is visual artist and filmmaker. Consultant Professor and Undersecretary of Culture, FADU, UBA. Chair of CIBA (CILECT Ibero-América). President of the Argentinian Visual Artists Association. Since 1965 he has created 33 solo exhibitions in Argentina and abroad and participated in 55 group shows. As a filmmaker he has made 30 shorts, 2 video arts and 5 fiction feature films. Awarded the George Méliès Prize (France, 1984) and repeatedly awarded grants by the governments of France and Canada. Awarded the Pollock Krasner Foundation Grant, 2015 and 2018. In 2015 published the book "Silvio Fischbein - Visual artist" and in 2018 "silvio FISCHBEIN, visual artist 2"



More than ever, filmmakers are collaborating across continents through the use of new digital technologies. We have a duty to direct our students toward learning key aspects of collaboration-pursuing self-knowledge through self-assessment and reflection, understanding and promoting positive group process, and engaging in productive conflict management. (Robert Sabal, Dean of the School of the Arts and Associate Professor of Visual & Media Arts)

ROBERT SABAL

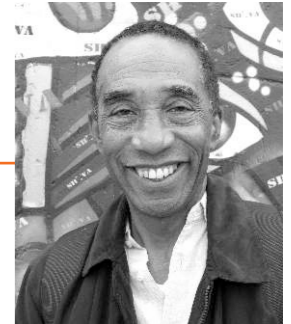
**Teaching
Collaboration**

Robert Sabal is a film and video producer whose works include narrative drama, documentary, abstract experimental, instructional, and commercials. His films and videos have won awards at numerous festivals and have been funded through regional, state and local grants. He previously taught at the University of Arizona and the University of Texas.

THEODORE LIFE

**Preparation
to be Present**

Theodore Life's recently completed Cocktail Party was inspired by the Akutagawa Prize winning novella by Oshiro Tatsuhiro. His first theatrical film was Reunion, starring Academy Award winner Denzel Washington, followed by Native Son, about the life and work of Richard Wright, shot on location in the US and Europe for Discovery Networks, and The Story Of Joe Barboza for NBC. He also produced Live Your Dream: The Taylor Anderson Story, which is about the two Americans who lost their lives during the 2011 Great East Japan Earthquake and Tsunami.

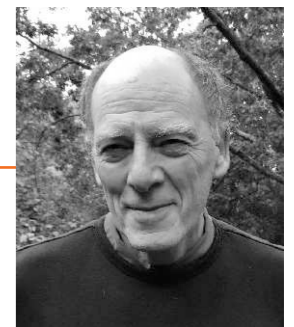


Directors are master storytellers, whether it be in fiction or documentary. If the director is prepared he or she can be present in the moment with the actor/collaborator, and thereby be at one with the acting process, which itself involves being in the moment. The actor's director needs a methodology to mirror this process and be at one with the actor right from the start. Tools that build one's pre-production notes are the foundation of directing. (Theodore Life, Distinguished Artist-in-Residence, Department of Visual & Media Arts)

TOM KINGDON

Devising Film

Tom Kingdon is a producer, director (theater and television) and production manager. His directing credits include BBC TV's Theatre Night and Eastenders, in addition to Beowulf (2006), Interfaces (2009), 1954 (2016), and many primetime network drama series (two hundred episodes in total), children's programs and corporate productions. His book on directing narrative fiction, Total Directing, was published in 2004.



A case study of a recent class in which graduate directing students and advanced "acting for the camera" students from the Performing Arts Department collaborated in creating new work. (Tom Kingdon, Assistant Dean of the School of the Arts and Professor of Visual & Media Arts)

JULIA HALPERIN

Redefining the Director's Role

Julia Halperin is a filmmaker and media educator with a B.A. in Theater and Film, Hunter College, and M.F.A in Film/Video Production, University of Texas. Her short films and video installations have screened widely in the U.S. and abroad and have received support from the Texas Filmmaker's Production Fund, the Liberace Foundation, the Hershey Foundation, City of Austin Cultural Contracts, and the Texas Commission on the Arts. Julia's most recent feature is the psychological suspense film *Barracuda*. Previously, she produced, co-directed and edited *Now, Forager*, which was included in several critics' best-of-the-year lists, including the Museum of Modern Art's "Contenders" series.



Queen Sugar is a one-hour television drama presented by the Oprah Winfrey Network, now going into its fourth season. Executive Producer Ava DuVernay has specifically chosen to staff the show with 100% guest directors, nearly all of whom are first time TV directors. In this way, *Queen Sugar* can be seen as a long-term directing collaboration, across multiple episodes and even seasons, balancing the individuated creative visions of the guest directors with a reliable archive of institutional knowledge. The infrastructure that creates consistency in the show's visual style and character arcs points to useful models for the world of film & TV education. (Julia Halperin, Assistant Professor of Visual & Media Arts)



CRISTINA KOTZ CORNEJO

The Director as Collaborative Storyteller

From traditional film to virtual reality, this presentation will explore the tools of directorial collaboration in storytelling development through post-production. (Cristina Kotz Cornejo, Professor of Visual & Media Arts)

Cristina Kotz Cornejo holds a MFA from NYU's Tisch School of the Arts and a BA in International Relations from USC. She works in long and short fiction, documentary and now emerging media forms. Trained as a writer/director, Cristina's films have screened at film festivals around the world. Her first feature film, *3 Americas*, streamed on Netflix and continues to stream on Amazon Prime, SnagFilms and indieflix. She received Image Grant Funds from the LEF Foundation and was a MacDowell Colony Fellow, a Massachusetts Cultural Artist Fellow, a Cine Qua Non Screenwriting Fellow and a Film Independent Project Involve Fellow.

Tom Kingdon is a producer, director (theater and television) and production manager. His directing credits include BBC TV's *Theatre Night* and *Eastenders*, in addition to *Beowulf* (2006), *Interfaces* (2009), *1954* (2016), and many primetime network drama series (two hundred episodes in total), children's programs and corporate productions. His book on directing narrative fiction, *Total Directing*, was published in 2004.



DIRECTING THE FUTURE | CONFERENCE SESSION 9
- GROUP DISCUSSIONS

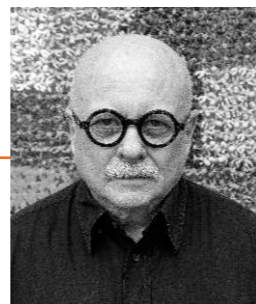
Moderator Group 1 - Garth Holmes

Garth Holmes is the co-founder of AFDA, the School for the Creative Economy, South Africa. He has MA in Drama (Production Design) from the University of Cape Town and is currently pursuing a PhD at the University of Liverpool. He has co-written a number of successful theatre productions and has worked as a writer and designer on a number of music videos, corporate short films and the award winning student feature *Soldiers of the Rock* (2000). He specialises in Aesthetics, Production Design, Producing, Higher Education and Pedagogics, for socio-constructivist and collaborative learning environments. Since 2010 Garth is Chair of CARA (CILECT African Regional Association).



Moderator Group 2 - Bruce Sheridan

Professor Bruce Sheridan is a drama and documentary filmmaker who teaches producing, directing and writing for both forms at Columbia College Chicago, where he was Chair of Cinema Art + Science from 2001-2017. He won the 1999 New Zealand Best Drama Award for *Lawless*, and has directed or produced award-winning feature documentaries, including *Perfectly Frank*, *Spellbound*, *Head Games*, and *Our Blood Is Wine*, which was selected to the 2018 Berlinale. Professor Sheridan researches and writes about creativity and screen education, and has been Chair of CILECT North America (CNA) since 2014.



Moderator Group 3 - Silvio Fischbein

Silvio Fischbein is visual artist and filmmaker. Consultant Professor and Undersecretary of Culture, FADU, UBA. Chair of CIBA (CILECT Ibero-América). President of the Argentinian Visual Artists Association. Since 1965 he has created 33 solo exhibitions in Argentina and abroad and participated in 55 group shows. As a filmmaker he has made 30 shorts, 2 video arts and 5 fiction feature films. Awarded the George Méliès Prize (France, 1984) and repeatedly awarded grants by the governments of France and Canada. Awarded the Pollock Krasner Foundation Grant, 2015 and 2018. In 2015 published the book "Silvio Fischbein - Visual artist" and in 2018 "silvio FISCHBEIN, visual artist 2"



Moderator Group 4 - Bert Beyens

Bert Beyens studied film directing in RITCS, made the awarded film *Jan Cox, A Painter's Odyssey*, (co-writer Pierre De Clercq, 1988), started teaching writing/directing in RITCS (Royal Institute for Theatre, Cinema and Sound), 1993, and served as Director of the School between 2001 and 2013. He was Vice President CILECT (2008-2010); Board Member of VAF (Flemish Film Fund 2005-2009); Member of VAF committees on Documentary TV-Series (2011-2013) and Fiction Features (2014-2018). Since 2014 he is Chair of GEECT (The European Regional Association of CILECT). Bert Beyens is member of the Belgian Directors Guild and the European Film Academy (EFA).

DIRECTING THE FUTURE | CONFERENCE SESSION 10
- CLOSING PLENARY DISCUSSION

Moderated by
Stanislav Semerdjiev & CILECT New President

Stanislav Semerdjiev is CILECT Executive Director since 2011 (Vice President 2002-2010). He founded the first undergraduate, graduate and doctoral Screenwriting Programs at the National Academy for Theatre and Film Arts (NATFA), Sofia, Bulgaria (1991). He created the first Bulgarian long-running TV serial *Hotel Bulgaria* (2004). His hybrid film *The Hamlet Adventure* (2008) as well as his feature *Time Is Ours* (2018) have been widely acclaimed and awarded. He has been script-editor, screenwriter and/or producer for a number of European projects. President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, 2006-present), Board Member of the Federation of Screenwriters in Europe (FSE, 2007-2015), Rector of NATFA (2003-2011, 2015-present).





CULTURAL PROGRAM

India is a land of remarkable diversity, from ancient traditions and artistic heritage, to magnificent landscapes and culinary creations. It is a country with diverse terrain, from Himalayan peaks to Indian Ocean coastline.

There are a lot of places in India you can visit depending on where your interests lie; history, adventure, treks, archaeology, family activities, cultural immersion.

Whistling Woods International has collaborated with Mumbai Magic as the travel partner, to give you an insight into the life, culture & adventure of this city as part of the Culture Program.

All the details about the same are mentioned on the website www.whistlingwoods.net/cilect-2018.



GENERAL INFORMATION

VENUES

The CILECT Congress will be held at two locations:
Primary Venue for the Congress: J W Marriott Sahar, Mumbai, India 400099.

Secondary Venue for the Congress: Whistling Woods International, Mumbai, India 400065.

Please refer to the congress program for further information.

CONGRESS SECRETARIAT

Whistling Woods International is managing the Congress. Please contact us at cwc2018@whistlingwoods.net. For urgent matters please phone +91 9867019420

REGISTRATION DESK

The registrations desk is located at the lobby. Please follow the signs when entering the building.

The registration desk timings are as follows:

10th Nov 2018: 10:00 am to 8:00 pm

11th Nov 2018 to 12th Nov 2018: 10:00 am to 8:00 am

(Please note: The registration will be open through the night from 11-12 Nov 2018)

CATERING

Included in the full delegate registration:

- Breakfast at the hotel(s)

- Lunches at Congress venue from 11th - 15th Nov 2018

- CILECT Welcome Dinner (12th Nov.), Congress Dinner (13th & 14th Nov.) & Farewell Dinner (15th Nov.)

- Two coffee breaks per day at the congress venue

NAME BADGES

Please wear name badges to all sessions, receptions and dinners. Your name badge is your ticket.

INTERNET

WiFi connection is free in the hotel. Please ask for the login at reception.

TAXI INFORMATION

Meru Cabs: Tel +91 22 4422 4422

Cool Cabs: Tel +91 9920944431

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, but they must not be used for recording. Congress sessions will be recorded officially and available on the CILECT website after the Congress, along with presenters' PowerPoints.

MOBILE PHONES

Mobile phones and tablets should be switched off or operated in "silent" mode at all times out of consideration for speakers and other conference attendees.

EMERGENCY FIRST AID & MEDICAL

Ambulance 102

Police 100 or 108

Fire 101

The nearest Public Hospital is Kokilaben Dhirubhai Ambani Hospital & Medical Research Institute, Andheri West, Mumbai, India.

24 Hrs.: +91-22-3099-9999

Emergency: +91-22-3091-9191

EMERGENCY EVACUATION

In the event of an emergency evacuation, public address system announcements will be made, audible alarms will sound and staff will assist.

LUGGAGE STORAGE

Luggage storage is available in your hotel. There is no luggage storage at the congress venue.

RESTAURANTS

- **JW Café- JW Marriott Mumbai Sahar**
(JW Marriott Mumbai Sahar, IA Project Road, Chhatrapati Shivaji International Airport, Mumbai Sahar, Chakala, Mumbai)
- **Romano's- JW Marriott Mumbai Sahar**
(JW Marriott Mumbai Sahar, IA Project Road, Chhatrapati Shivaji International Airport, Mumbai Sahar, Chakala, Mumbai)
- **JW Lounge- JW Marriott Mumbai Sahar**
(JW Marriott Mumbai Sahar, IA Project Road, Chhatrapati Shivaji International Airport, Mumbai Sahar, Chakala, Mumbai)
- **Mainland China-**
(Sakinaka Junction, Andheri Kurla Road, Opposite HP Petrol Pump, Andheri East)
- **Kitty Su-**
The Lalit Mumbai (The Lalit Mumbai, Sahar Airport Road, Andheri East, Chakala, Mumbai)
- **24/7 Restaurant-**
The Lalit Mumbai (The Lalit Mumbai, Sahar Airport Road, Andheri East, Chakala, Mumbai)
- **Baluchi-**
The Lalit Mumbai (The Lalit Mumbai, Sahar Airport Road, Andheri East, Chakala, Mumbai)
- **Beluga-**
The Lalit Mumbai (The Lalit Mumbai, Sahar Airport Road, Andheri East, Chakala, Mumbai)
- **Trendz-**
The Lalit Mumbai (The Lalit Mumbai, Sahar Airport Road, Andheri East, Chakala, Mumbai)

INTERNATIONAL DELEGATES

A warm welcome to India to our international delegates.

The official language of CILECT is English. All Congress staff can help you in English and Hindi. For more information on the location of your embassy, please visit: <https://www.mumbai.org.uk/consulates-deputy-high-commissions.html>

ORGANIZATION

Whistling Woods International, Filmcity Complex, Goregaon East, Mumbai 400065, Maharashtra, India. www.whistlingwoods.net

For any queries about the Congress or Program please contact:

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Chaitanya Chinchlikar: +91 9867019420

CILECT

The International Association of Film and Television Schools.

www.cilect.org

Prof. Dr. Stanislav Semerdjiev

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Riddhi Bhogi

