

THE CILECT CONFERENCE

WORKING

WITH

ACTORS

MUNICH 2015 NOVEMBER 17-19

UNIVERSITY OF  
TELEVISION AND FILM  
MUNICH GERMANY



CILECT



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

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# Conference Schedule

	<b>MONDAY</b> 16 November 2015	<b>TUESDAY</b> 17 November 2015	<b>WEDNESDAY</b> 18 November 2015	<b>THURSDAY</b> 19 November 2015	<b>FRIDAY</b> 20 November 2015
09.00-10.30	ARRIVALS	<b>KEYNOTE SPEAKERS</b> <i>Introduced by Stanislav Semerdjiev</i> Bettina Reitz – President HFF, Germany Maria Dora Mourão – President CILECT Andreas Gruber – HFF, Germany	PARALLEL PARTNER PRESENTATIONS <b>ADOBE</b> Bill Roberts & Michael O'Neill <b>ARRI EDC-16</b> Markus Dürr & Peter C. Slansky	<b>CILECT Regional Associations</b> <i>Parallel Meetings</i>	DEPARTURES & TOURISM
10.30-11.00		Coffee Break	Coffee Break	Coffee Break	
11.00-12.30		<b>UNDERSTANDING ACTING</b> <i>Presentations &amp; Plenary Discussion</i> <b>Moderator: Garth Holmes</b> Orit Azoulay – JSFS, Israel Federico Godfrid – UBA, Argentina Christopher Morris – NFS/USW, UK	<b>DIRECTING ACTING</b> <i>Presentations &amp; Plenary Discussion</i> <b>Moderator: Bruce Sheridan</b> Nigel Orrillard & Andy Smith – NFS/USW, UK Roberto Moreira – USP, Brazil Ylva Gustavsson – SADA, Sweden	<b>PERFECTING ACTING</b> <i>Presentations &amp; Plenary Discussion</i> <b>Moderator: Maria Dora Mourão</b> Roger Crittenden – NFTS, UK Norman Hollyn – USC, USA	
12.30-13.30		Lunch	Lunch	Lunch	
13.30-15.00		PARALLEL WORKSHOPS 1 & 2 <b>Edwin Culp – IBERO, Mexico</b> <b>Mary Angiolillo – FAMU, Czech Rep</b> <i>Introduced by Silvio Fischbein</i> <b>Miroslav Mandić – AGRFT, Slovenia</b> <i>Introduced by Andreas Gruber</i>	PARALLEL WORKSHOPS 5 & 6 <b>Drikus Volschenk &amp; Jolette Richter – AFDA, South Africa</b> <i>Introduced by Garth Holmes</i> <b>Mark Travis – GFS, Australia</b> <i>Introduced by Herman Van Eyken</i>	WORKSHOP 9 <b>Michael Coldewey – HFF, Germany</b> <b>Ludger Pfanz – ZKMK, Germany</b> <i>Introduced by Andreas Gruber</i>	
15.00-15.30		Coffee Break	Coffee Break	Coffee Break	
15.30-17.00		PARALLEL WORKSHOPS 3 & 4 <b>Claudia Myers – AU, USA</b> <i>Introduced by Bruce Sheridan</i> <b>Andrzej Mellin – HFFM, Germany</b> <i>Introduced by Andreas Gruber</i>	PARALLEL WORKSHOPS 7 & 8 <b>Shahar Rozen – Beit Berl, Israel</b> <i>Introduced by Bert Beyens</i> <b>Stefan Verra – Germany</b> <b>Martin Miller – Switzerland</b> <i>Introduced by Andreas Gruber</i>	<b>CLOSING PLENARY DISCUSSION</b> Moderators: Maria Dora Mourão & Stanislav Semerdjiev	
17.00-17.30		Coffee Break	Coffee Break	Coffee Break	
17.30-18.30		<b>CILECT TEACHING AWARD 2015</b> <i>Masterclass 1</i> XIE FEI (China) <i>Introduced by Herman Van Eyken</i>	<b>CILECT TEACHING AWARD 2015</b> <i>Masterclass 2</i> MIGUEL PÉREZ (Argentina) <i>Introduced by Silvio Fischbein</i>	<b>CILECT TEACHING AWARD 2015</b> <i>Masterclass 3</i> ROBERTO PERPIGNANI (Italy) <i>Introduced by Bert Beyens</i>	
18.30-20.00		<b>Conference Registration</b>	<b>HFF Tour &amp; Presentation</b> <i>Introduced by Peter C. Slansky and Team</i> HFF Welcome Drink	<b>CILECT PRIZE 2015</b> <i>Introduced by Stanislav Semerdjiev</i> Winners' Screenings & Awards Ceremony	
20.00	<b>CILECT Welcome Drink</b>	<b>HFF Welcome Dinner</b>	<b>ISFF Munich Professors' Dinner</b>	<b>ARRI / OSRAM Closing Dinner</b>	

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**MONDAY**  
**16 NOVEMBER**

LOBBY OF HFF 18.30-20.00  
**CONFERENCE**  
**REGISTRATION**



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## Organization

### **University of Television and Film Munich**

[www.hff-muc.de](http://www.hff-muc.de)

[cilectconference@hff-muc.de](mailto:cilectconference@hff-muc.de)

Prof. Andreas Gruber

Prof. Dr. Peter C. Slansky

Jette Beyer

Margot Freissing

Gerda Pilz

Evi Stangassinger

Gwendolin Stolz

### **CILECT**

#### **The World Association of Film and TV Schools**

[www.cilect.org](http://www.cilect.org)

Prof.Dr. Stanislav Semerdjiev

CILECT Executive Director

[executive.director@cilect.org](mailto:executive.director@cilect.org)

External Organization

**G.R.A.L. GmbH**

[www.gral-gmbh.de](http://www.gral-gmbh.de)

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# TUESDAY 17 NOVEMBER

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AUDIMAXX 09.30-10.30  
**KEYNOTE  
SPEAKERS**

**Bettina Reitz – HFF President, Germany**

**Maria Dora Mourão – CILECT President**

**Andreas Gruber – HFF, Germany**

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Introduced by  
**Stanislav Semerdjiev**  
CILECT Executive Director  
National Academy for Theatre and Film Arts, Bulgaria



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



**BETTINA REITZ**  
Hochschule für Fernsehen und Film München  
GERMANY

Only weeks after taking over this office, it is my privilege and pleasure, as President of the Munich film school, to open this year's CILECT Conference, here at HFF – I couldn't have wished for a better start. It is one of my primary objectives to promote the international reputation of the HFF. The conference also offers the opportunity to discuss the future of media education from an

international perspective. Along with my colleagues at HFF who organized this conference, it is my pleasure to extend a very cordial welcome to our international guests. I look forward to excellent discussions, fruitful exchanges of ideas and thus hope for a wonderful conference.

**Bettina Reitz** worked as a freelance producer and writer until 1991 when she became an editor at ZDF. In 1998 she undertook the direction of the First Movie Program for the Bavarian Film Center. In 2003-2011 she was head of feature film and series programming, and head of TV movies for the public broadcaster Bayerischer Rundfunk where in 2012 she became the Director of Television. She was on the Board of Directors of FilmFernseh-Fonds Bayern and is a member of the German and European film academies. In 2009 Bettina received the Hans Abich Award for her outstanding contribution to feature film and TV movies. She was involved in numerous award-winning films, including the Oscar Winners *The Lives of Others*, *Amour* and *Citizenfour* and produced the hit TV series *Turkish for Beginners*. Since 2012 she is an honorary professor at HFF Munich. In 2015 Bettina Reitz took office as the first full-time president of HFF Munich.



MARIA DORA MOURÃO  
CILECT President  
Universidade de São Paulo  
BRAZIL

This is the third CILECT conference which intercuts with the Congresses as a result of the decision we took in Barcelona in 2010. Now we have the opportunity to offer more focused international forums dedicated to reflection and debate in order to improve the quality of our film and television education.

The main theme of this conference is WORKING WITH ACTORS and I want to thank Andreas Gruber for proposing such an interesting topic as well as all the col-

leagues at HFF Munich for all their efforts regarding the organization of the event. Within so many important steps in the production of the audiovisual product, directing the actors is probably the most fundamental one for achieving the laborious task.

I'm sure that the quality of the presentations and workshops during these three days will enrich our knowledge on the subject with new methodologies and approaches. I wish you all a fruitful time together!

**Maria Dora Mourão** is Head of the Film, Radio and Television Department, University of São Paulo (USP), Brazil. She has a Ph.D. from USP and a Post Doctorate from the Ecole des Hautes Etudes en Science Sociales (EHESS), Paris. She teaches editing and worked on many documentaries among which *São Paulo Sinfonia e Cacofonia* (dir. Jean Claude Bernardet) and *São Paulo Cinemacidade* (dir. Aloysio Raulino). She was also an author or contributor to many publications among which *The Cinema of the Real*, with Amir Labaki (three editions: 2005, 2011 and 2014) and *Images from the South: Contemporary Documentary in Argentina and Brazil*, in *The Documentary Film Book*, with Ana Amado (2013). She is member of the editorial board of the Brazilian Revue of Film and Audiovisual Studies *Revista Significação*. CILECT President since 2011.



ANDREAS GRUBER  
Hochschule für Fernsehen und Film München  
GERMANY

As 'Working with Actors' is our main subject of the conference it is not enough to talk about it. We have to watch, to see and to work with actors. Not only with their speech or emotions but also with their bodies as an integrated part of personality. Therefore the basic idea of the program is to have both presentations and workshops. Starting with the script, going through the casting process and further on – there is always the question of sympathy and empathy to a character and how these can be established. Which is the most important, in real life and in film, for the first impression? Many times it is the appearance (charisma). Therefore should we do type casting? How exciting is the contradiction between appearance, posture and the behavior of a character? It is interesting, that – especially in the years of the Cold War – the Secret Services (CIA, Stasi, etc.) had a leading role in the systematic scientific research of body language and the unintentional information expressed by the body, its posture and movements. The Secret Services assumed that a body cannot permanently be controlled and influenced by the mind. So it communicates messages in contradiction to the verbal statement. The body never lies?

**Andreas Gruber** graduated in Screenwriting/Directing from the Vienna Film Academy. Since 1978 he works as a free-lancer for both film and TV and has created more than 50 documentaries and 10 feature films. In 2002 he was invited as Chair of the Fiction Film Department at HFF Munich, Germany. He has been awarded with numerous prizes for his films *Inside and Outside* (1983), *Funeral Speeches* (1987), *T4-Hartheim 1* (1988, nominated also for European Film Academy Awards 1989), *Shalom General* (1989), *The Quality of Mercy* (1994, Special Jury Prize, San Sebastian and more than 50 other prizes and nominations), *The Debt of Love* (1997), *Welcome Home* (2003), *Hanna's Sleeping Dogs* (2014) and others.

Martin Miller, who created the body therapeutic theories, contradicts those ideas by favoring the body awareness of the individual and creating a holistic form of personal integrity between body posture, movement and position. What does this mean for the actors and the directing work? Martin Miller says: It is not enough to work with the expression of an actor; we always have to see the impression on the audience. We have to watch and see the body language as a motion corresponding or contradicting the emotions of the character. We have to watch and see how actors create a relation to the surrounding space, how the environment (light, color) influences and changes the acting. And we have to watch and see that proximity and distance are very physical issues, not only created by the work of the actors but also by the camera. The physical contact of characters balances between the extremes of cautious tenderness and outmost brutality. Finally, we should see what happens when we try to create digital faces and digital bodies. We have to learn something about the 400 facial muscles and how to create constant emotional communication through their different combinations, i.e. to stay in front of the 'uncanny valley'.

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# TUESDAY 17 NOVEMBER

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AUDIMAXX 11.00-12.30

## UNDERSTANDING ACTING

Presentations & Plenary Discussion

**Federico Godfrid** – UBA, Argentina

**Orit Azoulay** – JSFS, Israel

**Christopher Morris** – NFS/USW, UK

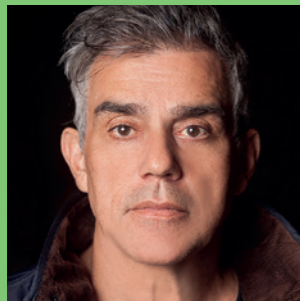
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Moderator:

**Garth Holmes**

CARA Chair

AFDA, South Africa



**Garth Holmes** has a Higher Education Diploma from The University of the Witwatersrand and the JHB College of Education. He has co-written a number of successfully produced theatre productions and has worked as a writer and production designer on a number of music videos, corporate and short films. He is the co-founder and Executive Chairman of AFDA, the South African School of Motion Picture Medium and Live Performance where he primarily lectures in Aesthetics and Marketing. Chair of CILECT African Regional Association (CARA) since 2010.



FEDERICO GODFRID  
Universidad de Buenos Aires  
ARGENTINA

## The Journey as Emotional Catalyst

In the preproduction process the cast and I go to the locations, taking a real and fictional journey together, away from the routines of daily life. There, the space we occupy becomes a place of emotional catalyst for the actors in constructing the characters. During this encounter between actors and local place/people, I begin the rewrite of the script, being pervious to the space, as we absorb the rhythms, body language and speech of the non-actors, searching for an emotional truth to make the film a part of us. Familiar stories,

relational, easily recognizable ones - that is my search as a film director: a cinema born from the air that floats between the characters, where all its elements spring from reality, and when organized in a fictional device, they release a perception of the reality. The presentation will expose the most relevant points of this methodology: coming to know the place as essential to character creation; the relation non-actor/actor; illuminating with audiovisual fragments the creative process.

**Federico Godfrid** is Argentine film director, teacher and researcher. He graduated from the Image and Sound Design program at Universidad de Buenos Aires. Throughout his career, he has integrated the academic and professional work with the audiovisual and scenic arts. He teaches 'Acting Direction' and 'Mise en Scene' at Universidad de Buenos Aires and Universidad Nacional del Centro. He has taught seminars and presentations at EICTV (Cuba); USP (Brazil); ESCAC (Spain), and Cinema Village (Venezuela). His first film *La Tigra, Chaco* (2009) was presented in 45 film festivals winning 17 awards.



ORIT AZOULAY  
The Sam Spiegel Film & TV School  
ISRAEL

## Teaching Casting

The method of my teaching encircles a necessary process of four main focuses, of which the director deals with the translation of the script from a verbal language to a visual language. The main focus of the course is to find the theoretical, aesthetic and emotional connections between the written character and the personality of the actor. Subjects studied throughout the course include:

- The key image found in the actor or attributed to him;
- Interpretation of an actor's face, look, physical features, energy and body language;
- Natural qualities of the actor's persona that match the character;
- Typecast compared with a unique character and the 'character role'; etc.

The peak of the semester is a three day workshop in which the film students practice auditions with actors. It aims to examine the communications level, the use of dramaturgy tools (will, obstacle, conflict), and how to generate the connection between the character in the script and the role of the actor (casting). A video of a simulation with an actor/actress will be shown for demonstration.

**Orit Azoulay** is a graduate of the Beit Zvi School of the Performing Arts. She has worked as casting director and script editor for more than 10 projects in film and television and has two Israeli Academy Film Awards for casting for *The World is Funny* (2012) and *Zero Motivation* (2014). She has been a teacher, tutor and a member of the Teaching Committee at the Sam Spiegel Film & TV School, Jerusalem (2001-current), a teacher in Casting at the Tel Aviv University (since 2015), a workshop instructor for professional actors at 'Stage Center' (2010-2015) and at leading acting schools in Israel.



CHRISTOPHER MORRIS  
Newport Film School  
UK

## Casting Authenticity

Documentary filmmaker Christopher Morris will show short clips from the casting sessions and the final film *Fog of Sex* (a 60 minute drama/documentary) entirely made by students and staff from Newport Film School and The Centre for Criminal Justice at Swansea University. The film recreates the stories of nine female student sex workers. To preserve anonymity the sex

workers are played by actors, all the dialogue however is verbatim, drawn directly from the interview transcripts. Over 2 000 professional actresses applied for the 9 roles and the presentation will explore in detail the casting process, which in the end resulted in 5 of the roles cast to student actors who had never before performed in front of a camera.

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



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TUESDAY  
17 NOVEMBER

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SR 1 13.30-15.00

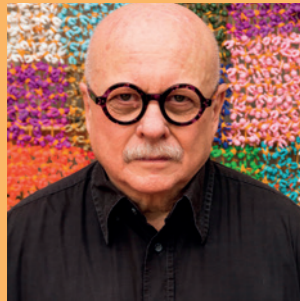
## Workshop 1

Edwin Culp – IBERO, Mexico

Mary Angiolillo – FAMU, Czech Republic

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Introduced by  
**Silvio Fischbein**  
CIBA Chair  
Universidad de Buenos Aires, Argentina



**Silvio Fischbein** is a visual artist and filmmaker who lives and works in Buenos Aires, Argentina. He holds degrees as Architect and Urban Planner (1974, 1980) from the University of Buenos Aires (UBA). He is Full Professor of Media Design at UBA and Professor of Directing at the Faculty of Arts, Center University of Buenos Aires State. As artist, he is exhibiting his work since 1965. As a filmmaker he made 30 short films, 5 feature films and 2 art videos. Chair of CILECT Ibero-American Regional Association (CIBA) since 2012.



EDWIN CULP  
Universidad Iberoamericana  
MEXICO



MARY ANGIOLILLO  
FAMU  
CZECH REPUBLIC

## Teaching Improvisation

The presentation focuses on using improvisation in the director's work with actors - both for researching and creating script, and in applying improvisation techniques to already scripted scenes. Improvisation is seen as a creative research and rehearsal tool to develop the director's vision of the film, as well as enable actors to explore backstory, relate to objects and space and find their character's dynamic thoughts. The director's role in setting up the improvisation and responding to the actor's work is emphasized.

**Edwin Culp** is professor and MA program coordinator at the Communications Department, Universidad Iberoamericana. His research interests cover, on the one hand, politics of representation, exclusion and violence through the study of cultural objects; and, on the other, film-based creative research based. He holds a PhD in History of Art from the UNAM (Mexico) and an MFA in Art, Territory and Media Culture from the University of Barcelona (Spain). His publications include film criticism articles in *Nexos* (Mexico) and chapters in the books *Cine Mexico 1970-2011* (Gran Numeronce Producciones, Mexico) and *Theater and Performativity in Times of Excess* (CITRU-INBA, Mexico).

## Improvisation in Rehearsal

If used well, improvisation can make the actor's work specific, help actors relate to objects and space, and help actors work out their character's dynamic thoughts. Many student directors are afraid to use improvisation and may also find resistance from actors if the improvisation is not set up so that its purpose and parameters are clear. The workshop would introduce key points for setting up an improv (clear rules of the game – clear given circumstances, clear objectives) and for knowing when to stop it. Directors are shown how to enter into the improvisation either as a character themselves or as a side coach (recalling or changing given circumstances or guiding the actors toward effective choices).

**Mary Angiolillo** received her Ph.D in Theatre Arts from Northwestern University (USA). She is twice recipient of a Fulbright Grant, for research in Paris and for teaching in Prague. She has worked as a theatre director in Paris, Prague and Chicago, has acted in both theatre and film, and has served as an acting/dialogue coach on films. She currently teaches Acting, Acting Theories and Working with Actors at FAMU. She also teaches Acting Techniques at DAMU, the theatre division of Prague's Academy of Performing Arts.

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TUESDAY  
17 NOVEMBER

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FILMSTUDIO 1/2 13.30-15.00

## Workshop 2

Miroslav Mandic – AGRFT, Slovenia

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Introduced by  
**Andreas Gruber**  
HFF München, Germany



**Andreas Gruber** graduated in Screenwriting/Directing from the Vienna Film Academy. Since 1978 he works as a free-lancer for both film and TV and has created more than 50 documentaries and 10 feature films. In 2002 he was invited as Chair of the Fiction Film Department at HFF Munich, Germany. He has been awarded with numerous prizes for his films *Inside and Outside* (1983), *Funeral Speeches* (1987), *T4-Hartheim 1* (1988, nominated also for European Film Academy Awards 1989), *Shalom General* (1989), *The Quality of Mercy* (1994, Special Jury Prize, San Sebastian and more than 50 other prizes and nominations), *The Debt of Love* (1997), *Welcome Home* (2003), *Hanna's Sleeping Dogs* (2014) and others.



MIROSLAV MANDIC  
Akademija za Gledališče, Radio, Film in Televizijo  
SLOVENIA

## Improvisational Skills 1

The first and most important aspect is, that the workshops of Andrzej Mellin and Miroslav Mandic are connected, insofar as they work in the same location with the same actors on the same scene – but still totally differently. The set is a decoration built in the studio – a library destroyed by fire. For both workshops didactically suited technical surroundings will be constructed, making it possible for the participants (who are in the studio) to witness the process and the development of the scene. A camera, operated by a camera student, will continually show the actors on a big screen in the studio, according to the instructions of the directing

student. A student television team will show the lecturer live on three projection screens in the studio in multi-camera-technique. Both workshops will work on the same scene with two famous English speaking actors. It will be exciting to see how the scene can be interpreted completely differently. The main subject of both workshops is: how much the performance can be influenced by the 'visuals' and vice versa. 'Visuals' means in this case everything: space, image, lenses, composition, camera movement, mise-en-scene, lighting, set design etc.

**Miroslav Mandic** is a writer and director, whose films have won numerous awards at international film festivals (Cracow, Melbourne, Strasbourg, Munich, Sarajevo, etc.). While being a full-time teacher at AGRFT (Ljubljana, Slovenia), he is a regular guest lecturer at HFF Munich and a tutor at MFI (Mediterranean Film Institute, Greece). Prior to that, he has taught screenwriting and directing at FAMU Prague, Columbia University in New York, etc.

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TUESDAY  
17 NOVEMBER

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SR 1 15.30-17.00

## Workshop 3

Claudia Myers – American University, USA

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Introduced by  
**Bruce Sheridan**  
CNA Chair  
Columbia College, Chicago, USA



**Bruce Sheridan** is Professor and Chair of Cinema Art + Science, Columbia College, Chicago, USA. In 1999 he won the New Zealand Best Drama Award for *Lawless*, and in 2012 produced the highly acclaimed documentary on sports concussion, *Head Games*. He is currently directing *Children First*, a project on children of divorce, and producing a feature documentary on the renaissance of winemaking in the Republic of Georgia. In 2015 he was the fourth Creative Thinking Project Fellow at the University of Auckland, New Zealand. He is the recipient of the International Cinematographers Guild 'Technicolor William A. Fraker' Educator of the Year 2015 award. Chair of CILECT North American Regional Association (CNA) since 2014.



CLAUDIA MYERS  
American University  
USA

## Responsibly Directing Sex and Violence

For all the sex and violence in contemporary cinema, there is relatively little discussion about how to responsibly approach these types of scenes from a directorial standpoint. Love scenes can make actors feel uncomfortable and exposed, and violent interactions that carry a risk of physical injury may similarly cause actors anxiety. Understanding the function and necessity of a given scene is essential to the rest of the director's process. But directing sex and violence doesn't just require understanding, it requires rigorous preparation. This

workshop seeks to demystify the process of directing these physically – and often emotionally – demanding scenes by suggesting a methodical approach. We will look more specifically at love scenes, using an example from my film *Fort Bliss*. The workshop will lay some foundations for the director's work concluding with a brief demonstration of how an intimate or violent scene can be safely and comfortably designed in collaboration with your actors.

**Claudia Myers** was named one of "10 Filmmakers to Watch in 2015" by Independent Magazine. Using her experience making documentaries about the military over five years, Claudia wrote, directed and produced *Fort Bliss* starring Michelle Monaghan and Ron Livingston. *Fort Bliss* won several festival awards and was listed by *The Washington Post* and *Philadelphia Inquirer* among the Best 2014 Films. Prior to this, Claudia wrote and directed *Kettle of Fish* starring Mathew Modine premiered at the Tribeca Film Festival. Her script *Wild Oats*, starring Shirley MacLaine, Jessica Lange and Demi Moore is scheduled for release in late 2015. Claudia is an associate professor at American University's School of Communication.

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TUESDAY  
17 NOVEMBER

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FILMSTUDIO 1/2 15.30-17.00

## Workshop 4

Andrzej Mellin – PWSFTViT, Poland

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Introduced by  
**Andreas Gruber**  
HFF München, Germany



**Andreas Gruber** graduated in Screenwriting/Directing from the Vienna Film Academy. Since 1978 he works as a free-lancer for both film and TV and has created more than 50 documentaries and 10 feature films. In 2002 he was invited as Chair of the Fiction Film Department at HFF Munich, Germany. He has been awarded with numerous prizes for his films *Inside and Outside* (1983), *Funeral Speeches* (1987), *T4-Hartheim 1* (1988, nominated also for European Film Academy Awards 1989), *Shalom General* (1989), *The Quality of Mercy* (1994, Special Jury Prize, San Sebastian and more than 50 other prizes and nominations), *The Debt of Love* (1997), *Welcome Home* (2003), *Hanna's Sleeping Dogs* (2014) and others.



ANDRZEJ MELLIN  
Państwowa Wyższa Szkoła Filmowa,  
Telewizyjna i Teatralna  
POLAND

## Improvisational Skills 2

The first and most important aspect is, that the workshops of Andrzej Mellin and Miroslav Mandic are connected, insofar as they work in the same location with the same actors on the same scene – but still totally differently. The set is a decoration built in the studio – a library destroyed by fire. For both workshops didactically suited technical surroundings will be constructed, making it possible for the participants (who are in the studio) to witness the process and the development of the scene. A camera, operated by a camera student, will continually show the actors on a big screen in the studio, according to the instructions of the directing

student. A student television team will show the lecturer live on three projection screens in the studio in multi-camera-technique. Both workshops will work on the same scene with two famous English speaking actors. It will be exciting to see how the scene can be interpreted completely differently. The main subject of both workshops is: how much the performance can be influenced by the 'visuals' and vice versa. 'Visuals' means in this case everything: space, image, lenses, composition, camera movement, mise-en-scene, lighting, set design etc.

**Andrzej Mellin** graduated from the Warsaw University and from the Direction Department of the Polish National Film School in Lodz (PWSFTViT). He works as a film director and as a film teacher. He teaches Basics of the Feature Film Direction at PWSFTViT (Department Head 2002 – 2009). He also runs the Screenwriting studies at the PWSFTViT. For many years he has taught 2-3 week-long directing workshops at the NFTS, UK, HFF Munich and DNF, Norway.

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**TUESDAY  
17 NOVEMBER**

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AUDIMAXX 17.30-18.30  
**CILECT TEACHING  
AWARD 2015**

**Masterclass 1**  
Xie Fei – BFA, China

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Introduced by  
**Herman Van Eyken**  
CAPA Chair  
Griffith Film School, Australia



**Herman Van Eyken** has a background in script writing, producing and directing. He directed more than 190 films in all sorts of genres. His research interests lay in the area of film policies and film training needs for professionals. He originally crafted his film teaching career in Brussels, at RITCS. In 2005, he founded Singapore's first film degree and headed the Puttnam School of Film at LASALLE College of the Arts. For CILECT he was Project Chair and Executive Producer of the 10 DVD Box *Lessons in Film*, currently distributed to all members. He now heads the Griffith Film School, Brisbane, Australia. Chair of CILECT Asia-Pacific Regional Association (CAPA) since 2014.



XIE FEI  
Beijing Film Academy  
CHINA

## 50 Years Teaching Film Directing

My master class will take the cases of three world well-known Chinese directors who studied at BFA: Xie Fei (1960-1965, Department of Directors), Zhang Yimou (1978-1982, Department of Cinematography) and Jia Zhangke (1993-1995, Department of Film Studies) as examples, focusing both on their education and film-making experiences after graduation. Thus I will introduce the audience to my own experience on the "cultivation" of a film director. The master class will first make a brief introduction on the change of the

educational system at BFA caused by the great changes of society and politics in China since the 1950s to show how those influenced the "cultivation" of a film director. Then I will elaborate my idea about the three most important abilities of a director: the perception of image; the conception of art; the execution of creativity. Finally, I will discuss case studies of the collaboration between the three directors and their actors and the methods of teaching "Directing Actors".

**Xie Fei** graduated from the Beijing Film Academy in the 1960s. He started teaching in 1965, was Vice President of BFA (1980-1988) and currently he is Honorary Professor. *The Girl from Hunan* (1986) awarded at the San Sebastian Film Festival made him a worldwide known director. *Black Snow* (1989) won the Silver Bear Award at the Berlinale and the *Woman Sesame Oil Maker* (1992) won the Golden Bear Award. In 1995 *A Mongolian Tale* won Best Director at the Montreal Film Festival. Among his students are Chen Kaige, Zhang Yimou, Tian Zhuang-zhuang and Jia Zhangke. He has been awarded more than 30 times at different forums around the globe.

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**TUESDAY  
17 NOVEMBER**

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AUDIMAXX 18.30-20.00  
**HFF TOUR &  
PRESENTATION**

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PETER C. SLANSKY  
Hochschule für Fernsehen und Film München  
GERMANY

The new building of the HFF is the first building of a film school in Germany in the center of an arts quarter: The Pinakothek with its unique collection of painting just opposite of the street, the museums of classic Arts at the Königsplatz just around the corner, the academy of music and theater as a neighbor and the new museum of Egyptian arts on the same plot, the HFF now resides in a highly inspiring place. From the beginning of the planning in 1999 until the opening of the build-

ing on September 15<sup>th</sup> 2011 it took 12 years. During this time Peter C. Slansky, Professor for Film Technology of the HFF, was responsible not only for the conception of the media technology but also for the coordination of the planning of the building from the side of the school. He and his team will guide you through the studios and facilities, starting in the AudimaxX and ending in the foyer.



**Peter C. Slansky** studied photo engineering and film/television in Cologne. As a freelance film maker he produced 60 corporate films. In 1999 he was appointed as professor for film and television production technology to the Hochschule für Fernsehen und Film, Munich (HFF). In 2007 he founded the Institute of Advanced Studies of Film Technology at the HFFM. Since then he is Vice Chairman of the HFF council, and since 2013 Dean of Studies. In 1999 - 2014 he was commissary of the HFF for the planning and the media technology of the new building in the center of the Munich arts quarter. He and his team will also be responsible for the technical realisation of the conference.

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**WEDNESDAY  
18 NOVEMBER**

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AUDIMAXX 9.00-10.30

**Parallel  
Partner Presentations**

**Adobe**

**Bill Roberts**  
Director, Video Product Management

**Michael O'Neill**  
Sr. Strategic Development Manager

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**BILL ROBERTS**  
Adobe  
CANADA



**MICHAEL O'NEILL**  
Adobe  
UK

## Premiere Pro CC Workflows for Film, TV & Animation

Join Adobe as we present the advancements in Premiere Pro CC workflows for Film, TV & Animation and our roadmap for Adobe's Anywhere collaborative editing platform. Learn about Premiere Pro CC's growing support among Hollywood editors & directors including Walter Murch, David Fincher, The Coen brothers, Tim Miller's *Deadpool*, Rhys Thomas and Adam Epstein's *Staten Island Summer*. We'll discuss our rich partner panel integration that is used across all genres of TV for studios like Disney ABC, NRK, ITV, Televisa, Cartoon Networks, Viacom, Nickelodeon, MTV; as well as sports such as the Sochi Olympics,

FIFA World Cup, Red Bull, ESPN & BBC. We'll highlight Adobe Primetime DRM streaming technology adopted by Turner, HBO Now, Showtime, MLB, Sony Pictures Entertainment, RTL Group, Shomi, Voo and Starz (Par-sifal). In our workshop we'll cover the evolution of colour workflows based on support for ARRI RAW, Rec. 2020 and other HDR formats; audio mixing, loudness normalization, monitoring and metering to ATSC, EBU and ITU standards; as well as native editing of 2K,4K and our support for UHD ingest/export in Adobe's Media Encoder: including Digital Cinema Prints, DNxHR, H.265 (HEVC), and OpenEXR.

**Bill Roberts** graduated Ryerson University, Toronto, Canada. The majority of his 25 years career has been focused on developing software tools for creative professionals and spans time spent editing for Canada's largest private network, CTV (Bell Media), through to developing software for leading visual effects artists at Discreet Logic / Autodesk, helping broadcasters adapt to changing technologies and workflows at Avid. In 2010 Bill joined Adobe as Director, Video Product Management. Bill is an expert on video, film and file based workflows and the impact that the Internet / Cloud Computing is having on both content creation and consumption. Bill is a patent holder and member of SMPTE.

**Michael O'Neill** is Adobe's Sr. Strategic Development Manager working with agency, broadcast, animation and film accounts like Ridley Scott Films, Warner Brothers, Sony, WPP, Rovio, Moving Picture Company, Cartoon Network, BBC, SKY and Aardman. He is in close contact with camera manufacturers Arri, Red, Sony, Canon, Panasonic & GoPro as well as Avid, Autodesk, Foundry and Black Magic to ensure open workflows across toolsets. Michael also works with film schools and Ministers of Education to set curricula for accreditation and professional development training. In his early years he was a producer at MTV responsible for over 600 hours of content per year.

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WEDNESDAY  
18 NOVEMBER

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FILMSTUDIO 2 9.00-10.30

Parallel  
Partner Presentations

ARRI EDC-16

Markus Dürr – ARRI, Germany

Peter C. Slansky – HFF, Germany

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MARKUS DÜRR  
ARRI  
GERMANY



PETER C. SLANSKY  
Hochschule für Fernsehen  
und Film München  
GERMANY

## ARRI EDC-16

The basic education in cinematography is a key to film education in general. With the turn to digital cameras – many of them consumer technology – many teachers see an important momentum of professionalization of films students fade away: The first contact with a professional film camera and its demand for a proper learning of the basics of cinematography, such as framing, camera position and perspective, camera movement, exposure control, color reproduction.

Now ARRI offers to develop a new digital camera solution especially targeting film schools and universities, the “EDC-16” (Educational Digital Camera 16 mm).

Based on the Amira, there could be unique features offered for film education, such as Super 16 mm target size in Full HD quality and an administration mode by which the camera functions can be reduced to the basics by the film schools technicians or teachers, for example to black & white or to a limit of the recording time. It would also come with special business models for film schools.

Markus Dürr (ARRI) and Peter C. Slansky (HFF) will be very interested to get into discussion to get more information about the interest and the needs of the film schools about this project.

**Markus Dürr** was visiting student at the HFF Munich. He worked as cinematographer/DoP for scripted productions, documentaries, commercials and corporate productions for about 15 years. Then he became Product Manager for Editing systems at Avid (amongst others). Since 2012, he is Product Manager for camera systems at ARRI, where he developed the AMIRA camera system.

**Peter C. Slansky** studied photo engineering and film/television in Cologne. As a freelance film maker he produced 60 corporate films. In 1999 he was appointed as professor for film and television production technology to the Hochschule für Fernsehen und Film, Munich (HFF). In 2007 he founded the Institute of Advanced Studies of Film Technology at the HFFM. Since then he is Vice Chairman of the HFF council, and since 2013 Dean of Studies. In 1999 - 2014 he was commissary of the HFF for the planning and the media technology of the new building in the center of the Munich arts quarter.



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# WEDNESDAY 18 NOVEMBER

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AUDIMAXX 11.00-12.30  
**DIRECTING  
ACTING**

Presentations & Plenary Discussion

**Nigel Orrillard & Andy Smith – NFS/USW, UK**

**Roberto Moreira – USP, Brazil**

**Ylva Gustavsson – SADA, Sweden**

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Moderator:

**Bruce Sheridan**

**CNA Chair**

**Columbia College, Chicago, USA**



**Bruce Sheridan** is Professor and Chair of Cinema Art + Science, Columbia College, Chicago, USA. In 1999 he won the New Zealand Best Drama Award for *Lawless*, and in 2012 produced the highly acclaimed documentary on sports concussion, *Head Games*. He is currently directing *Children First*, a project on children of divorce, and producing a feature documentary on the renaissance of winemaking in the Republic of Georgia. In 2015 he was the fourth Creative Thinking Project Fellow at the University of Auckland, New Zealand. He is the recipient of the International Cinematographers Guild 'Technicolor William A. Fraker' *Educator of the Year 2015* award. Chair of CILECT North American Regional Association (CNA) since 2014.



**NIGEL ORRILARD**  
Newport Film School  
UK



**ANDY SMITH**  
Newport Film School  
UK

## Continuity Is Hard: Modelling Collaborative Director/Actor Relationships

We propose to share the principal results of ten years work built around the ethics of trust, and discussing the balancing act at each moment between aesthetics and logistics. Since its inception in 2005 'Working with Actors' has been the largest and most extensive collaboration between student film-makers and student actors in the UK: 1600 BA Film, BA Performing Arts and MA Film students organised in 340 shoots/edits for almost 190 filmed scenes. This is a process learning how to build trust and creatively collaborate with other human beings in professional film conditions through

mutual respect, communication, rigorous planning, shared experience and common goals. It teaches new film-makers and new film actors how to work with each other, usually for the first time, under the pressure of assessed professional conditions, under the parameters of professional continuity pre-production and rehearsal over several weeks where they prepare for only two, one hour continuity shoots on P2 cameras, two weeks apart, to produce a short scene for the assessment of other Film and Performance students.

**Nigel Orrillard's** 1998 MA Graduation film, *May Day* (Writer, Director, Producer, Editor), won the £30,000 Davies Award at the International Film Festival Wales. His first feature script, *King's Shadows* (1999), was awarded £11,500 by the Arts Council of Wales. Since 2006 Nigel's been contracted Script Consultant at the Andrzej Wajda Film School in Warsaw to 57 feature films. Since 2009 he has been an ERASMUS Visiting Tutor at ESMAE, Porto, Portugal. In 2010 he was a Visiting Scholar at New York University Tisch School of the Arts, and has been Senior Lecturer – Film at Newport since 2003 (Programme Leader for the MA Film, 2003-2012).

**Dr Andy Smith** is the Associate Head of the School of Media at the University of South Wales. As a research practitioner his main interests are in theatre directing, film acting and scenography. Andy has published numerous journal articles and book chapters on horror cinema, post-war British theatre and the Gothic in popular culture. Andy has run collaborative research projects on screen acting and film directing and directed over fifteen theatre productions, including plays by Howard Barker, Anton Chekhov, Caryl Churchill, Martin Crimp, William Shakespeare and Sam Shepard. He is the co-editor of *Howard Barker's Theatre: Wrestling With Catastrophe* (Bloomsbury Methuen, 2015).



ROBERTO MOREIRA  
Universidade de Sao Paulo  
BRAZIL

## Breaking the Directing Student

Brazil does not have an organized actors' training, focused on the audiovisual sector. Therefore, when trying to assemble a casting, we are challenged by the uneven capabilities of the actors. There is also a great social inequality that separates the context of actors and the characters they have to bring to life, making it harder to get a credible performance. One solution has been to use non-actors: *City of God* (Fernando Meirelles, 2002) has only one professional actor. Another strategy is to conduct an intense preparation of the actors before filming, with deep research into the physical and psy-

chological reality of the characters: *Against Them All* (Roberto Moreira, 2004). The presentation will illustrate the two strategies through the making-offs of the two movies and will point out how the method is essentially the same: to intensify the techniques of Stanislavski with respiratory and physical exercises that lead the actor to exhaustion. This perspective requires the professor to put the directing student in the situation of the actor, breaking with the very common attitude of hiding behind the camera. The student must understand the challenge that is to face a camera.

**Roberto Moreira** holds an MA in Art History from the University of Campinas and a PhD in Cinema from the University of São Paulo. He is professor of filmmaking and screenwriting at USP, Brazil. He has directed the feature films *Up Against Them All* and *Paulista* as well as episodes of the TV series *City of Men*, *Antonia* and *Pedro & Bianca* (which was awarded with the Emmy Kids Award, 2014). He has won more than 35 awards in festivals such as Berlin, Locarno, Göteborg, Oberhausen and Hong Kong. He was President of São Paulo's Union of the Audiovisual Industry (SIAESP) from 2007 to 2011.



YLVA GUSTAVSSON  
Stockholm Academy of Dramatic Arts  
SWEDEN

## Creating a Basic "Director's Toolbox"

The pedagogic progression in teaching how to direct actors to film directing students at SADA starts with acting. By experiencing in their own bodies and minds what using wills, needs, actions and directions really means creates a foundation to understanding what directions and instructions actors really needs. It's a basic tool in the film directors' toolbox. Next step in this progression is to use this knowledge to understand 'staging and blocking' – to be able to see what makes a character move and what actions and impulses are set

in motion in a film scene, creates an understanding of how to use the moving camera. Understanding the basic methods of acting also sets the foundation of how to analyse the script in pre-production. Analysing what characters want and what action is needed to tell the story makes it possible to talk with the actors in a way that is truly useful for the actor in preparing to play a character. Building this progression early lays a foundation for the students to develop their own method of directing actors during their education.

**Ylva Gustavsson** was educated at the Film Directors program at DI in Stockholm 1992-95. Since then she has been working in the Swedish Film business as director, screenwriter and editor. In the period 2006-2012 she was a lecturer of Film Directing at DI, and since 2012 she is a Senior Lecturer in Film Directing at the Stockholm Academy of Dramatic Arts – SADA. She has created a pedagogic progression in the Film Directors' education that starts with acting and ends with the graduation students' individually formulated method of directing.

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WEDNESDAY  
18 NOVEMBER

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SR 1 13.30-15.00

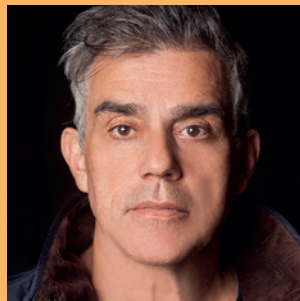
## Workshop 5

Drikus Volschenk & Jolette Richter

AFDA, South Africa

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Introduced by  
**Garth Holmes**  
CARA Chair  
AFDA, South Africa



**Garth Holmes** has a Higher Education Diploma from The University of the Witwatersrand and the JHB College of Education. He has co-written a number of successfully produced theatre productions and has worked as a writer and production designer on a number of music videos, corporate and short films. He is the co-founder and Executive Chairman of AFDA, the South African School of Motion Picture Medium and Live Performance where he primarily lectures in Aesthetics and Marketing. Chair of CILECT African Regional Association (CARA) since 2010.



**DRIKUS VOLSCHENK**  
AFDA  
SOUTH AFRICA



**JOLETTE RICHTER**  
AFDA  
SOUTH AFRICA

## Switching the Language

Drikus and Jolette will first build the *Tower of Babel* (Drikus will build statues together with music and Jolette will try to introduce the understanding each other on the tower of Babel (Gibberish). These exercises will focus on communication without using language and show the importance of intent and emotion which can surpass any language barriers. The main content of the workshop will ask 2 student actors (male and female whose first language is German and second is English) to prepare scenes provided by the presenters

and to perform with live feed to big screen. They will be asked to prepare the scenes in English. After doing the scene in English there will be a feedback moment and then the 2 actors will be asked to do the same scene in German. During the workshop the presenters will guide the actors through the process of switching between mother tongue and second language as well as bridging the gap between intent and emotion using different languages.

**Drikus Volschenk** is a South African actor best known for his role as Coen in Kyknet's *Binneland*. He has appeared in numerous television productions and has acted in the feature films *Skin* (with Sophie Okonedo) and *Long Walk to Freedom* (with Idris Alba). Other credits include the award winning *Skoonheid/Beauty* (Cannes Film Festival and South Africa's official entry for the 2012 Academy Awards) and *Durban Poison* (2013 Winner – Durban International Film Festival) as well as *Ballade vir 'n Enkeling* and *Treurgroend*, both set for release in 2015. He is senior lecturer in Screen Acting at AFDA.

**Jolette Richter** worked with the group Cutt Glas (1994-2004) and performed in various pantomimes such as *Aspoestertjie* directed by Pierre van Pletzen, *Brolloks en Bittergal* and *Spook van Donkergat* directed by Hannes Muller and Lizz Meiring. In 2003 she was nominated for a NALEDI award for the Johannesburg Civic theatre production *Big Band Blast*. With her own production company Richter Medien she has worked as producer and editor on several documentaries, TV series (*Proesstraat*), game shows (*My Man Kan*), and others, and was awarded the SAFTA Award for Best Comedy Series and Best Script for *Proesstraat*.

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WEDNESDAY  
18 NOVEMBER

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TV 1 13.30-15.00

## Workshop 6

Mark Travis – GFS, Australia

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Introduced by  
**Herman Van Eyken**  
CAPA Chair  
Griffith Film School, Australia



**Herman Van Eyken** has a background in script writing, producing and directing. He directed more than 190 films in all sorts of genres. His research interests lay in the area of film policies and film training needs for professionals. He originally crafted his film teaching career in Brussels, at RITCS. In 2005, he founded Singapore's first film degree and headed the Puttnam School of Film at LASALLE College of the Arts. For CILECT he was Project Chair and Executive Producer of the 10 DVD Box *Lessons in Film*, currently distributed to all members. He now heads the Griffith Film School, Brisbane, Australia. Chair of CILECT Asia-Pacific Regional Association (CAPA) since 2014.



MARK TRAVIS  
Griffith Film School  
AUSTRALIA

## Generating Authentic Characters

Every director's goal is to capture consistent authentic performances. The Travis Technique™, an integrated system of innovative tools and techniques developed by Mark W. Travis, places the possibility of achieving this goal firmly in the hands of the director. This interactive workshop will demonstrate how a director can quickly access the character and stimulate the desired performance. Using professional actors and the provocative and delicate Process of Interrogation, Mark Travis will show how to generate and release characters fully realized, immediately. He will then deconstruct the pro-

cess, revealing why and how Multiple Voices, switching between Ally and Nemesis, Insertion, Speed, and Mind Slaps generate and ignite every character. Developed over 40 years of directing, teaching and consulting, Mark Travis has taught The Travis Technique™ at almost 50 film schools and film organizations worldwide with excellent results. Student and professional directors report more powerful performances, a greater control over their films, and a richer collaboration between directors and actors.

**Mark W. Travis** is one of the leading instructors/consultants on film directing in the world. His style of directing (The Travis Technique) and his unique approach to working with actors (The Interrogation Process) have earned him invitations to teach in film institutions worldwide including the Directors Guilds in the USA, Holland, Germany, and Australia. He has served as Creative Consultant internationally to many directors including Mark Rydell, George Tillman, Tim Story, Cyrus Nowrasteh, Stephen Lance and Tammy Davis. He is author of three renowned books on film directing, *The Director's Journey*, *Directing Feature Films* and *The Film Director's Bag of Tricks*.

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WEDNESDAY  
18 NOVEMBER

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TV 1 15.30-17.00

## Workshop 7

Shahar Rozen – Beit Berl, Israel

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Introduced by

**Bert Beyens**

GECT Chair

Royal Institute of Theatre, Cinema and Sound, Belgium



**Bert Beyens** is a Belgian filmmaker, known for *Jan Cox: A Painter's Odyssey* and *A la Rencontre de Marcel Hanoun*. He teaches writing and directing at the Royal Institute for Theatre, Cinema & Sound (RITCS), Brussels, since 1994 (Head of RITCS, 2001-2013). Bert Beyens conducted master classes in Amsterdam (NFA), Helsinki (Aalto University), Bratislava (VSMU), Tbilisi (TAFU), Moscow (VGIK Summer School) and other CILECT schools. He is a member of the European Film Academy. He was Vice President for Finance and Fundraising of CILECT (2008-2010) and is Chair of CILECT European Regional Association (GECT) since 2014.



SHAHAR ROZEN  
Beit Berl College  
ISRAEL

## Directing Actors

This workshop was specifically developed for the Film Department at the Faculty of Arts-Hamidrasha, Beit Berl College. It runs successfully for 6 consecutive years and is held throughout the second semester of the third year. Every student is rehearsing a given scene with professional actors especially cast for the scene he/she have selected for 5-6 hours. The scenes are then taped in the studio and both film students and actors receive

detailed feedback. The following day the directors and actors repeat the rehearsals following the feedback they received after which the newly rehearsed scene is reshot. The scenes are edited and screened in the presence of the actors for final remarks. The actors for the past six years have been eager to cooperate since this intensive workshop is for them an excellent training for acting before a camera.

**Shahar Rozen**, Director, scriptwriter, actor and acting teacher is a graduate of The Sam Spiegel Film and TV School – Jerusalem (JSFS). He studied Directing Actors with Yvona Chubbuck in Los Angeles and is authorized to teach her method in Israel where he conducts Chubbuck workshops for professional actors since 2011. Among his award winning films are *Sammy Molcho-Private Eye* (best director); *Mother V* (best drama, JFF and Cinema tout l'Ecran); *Perla, My Love* (documentary, Magnolia Award – Shanghai; Best Documentary - Istanbul). He has taught Camera Acting at the Yoram Lewinstein Actors' Studio and currently teaches at Hamidrasha Faculty of Arts and JSFS.

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WEDNESDAY  
18 NOVEMBER

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AUDIMAXX 15.30-17.00  
Workshop 8

Stefan Verra – Steinbeis University, Germany

Martin Miller – Psychotherapist, Switzerland

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Introduced by  
Andreas Gruber  
HFF München, Germany



**Andreas Gruber** graduated in Screenwriting/Directing from the Vienna Film Academy. Since 1978 he works as a free-lancer for both film and TV and has created more than 50 documentaries and 10 feature films. In 2002 he was invited as Chair of the Fiction Film Department at HFF Munich, Germany. He has been awarded with numerous prizes for his films *Inside and Outside* (1983), *Funeral Speeches* (1987), *T4-Hartheim 1* (1988, nominated also for European Film Academy Awards 1989), *Shalom General* (1989), *The Quality of Mercy* (1994, Special Jury Prize, San Sebastian and more than 50 other prizes and nominations), *The Debt of Love* (1997), *Welcome Home* (2003), *Hanna's Sleeping Dogs* (2014) and others.



STEFAN VERRA  
Steinbeis University  
GERMANY

## Body Language

The body always speaks. But how do we know what it's saying? In interpersonal communication, in a millisecond and before a word is spoken, we already have an opinion of our partners. Body language tells it all. First impressions are fixed before a word is said. And that applies to all of us. Not only a smile can work wonders.

**Stefan Verra** is of the most in-demand Body Language Experts in Europe. With great humor and great scientific insight, he is fascinating more than 30.000 participants every year. His performances have taken him from Europe to China. Stefan Verra's body language analyses are often published in mainstream media: ARD, RTL, Süddeutsche Zeitung, Spiegel, ORF, to name but a few. He is Lecturer at the Steinbeis University in Berlin; best-selling author: „Hey, your body's speaking!“ is a No. 1 bestseller; Body Language Coach for public personas – among them top sportsmen and entrepreneurs.



MARTIN MILLER  
Psychotherapist  
SWITZERLAND

## The Mother-Child Relation

Every adult who takes over the responsibility of the role of a mother has to fulfill the expectations of this role. The more successful you 'play' this role, the more independent a child can develop himself. Episodes of the drama of our early evolution will be presented. Subjects: The development of the Self, the mirror neurons and the response by the attachment figure. The actor understands his role in relation to the public, the audience and the co-actors. The role perception is not self-centered but relationship-related.

**Martin Miller** was trained and worked as an elementary teacher (1970-1980). In 1979-1983 he took a training course at the analytical seminar in Zurich and in 1980-1984 he did his MA in psychology, history and German language and literature in Zurich. In 1980-1990 he received a psychotherapeutic training by Prof. Dr. med. Jan Bastiaans in Leiden (Holland), by Dr. med. Christel Schöttler in Giessen and by Ronald D. Laing in London. Since 1988 he had advanced training in Industrial Organizational Psychology. He has lots of practice as coach and consultant in enterprises and is the author of the highly acclaimed *The True 'Drama of the Gifted Child'* (2013).

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WEDNESDAY  
18 NOVEMBER

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AUDIMAXX 17.30-18.30  
CILECT TEACHING  
AWARD 2015

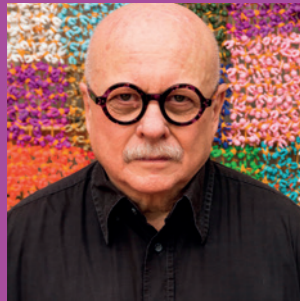
## Masterclass 2

Miguel Perez – UBA & UCINE & ENERC

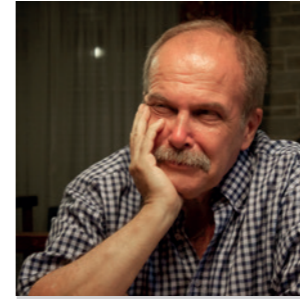
Argentina

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Introduced by  
**Silvio Fischbein**  
CIBA Chair  
Universidad de Buenos Aires, Argentina



**Silvio Fischbein** is a visual artist and filmmaker who lives and works in Buenos Aires, Argentina. He holds degrees as Architect and Urban Planner (1974, 1980) from the University of Buenos Aires (UBA). He is Full Professor of Media Design at UBA and Professor of Directing at the Faculty of Arts, Center University of Buenos Aires State. As artist, he is exhibiting his work since 1965. As a filmmaker he made 30 short films, 5 feature films and 2 art videos. Chair of CILECT Ibero-American Regional Association (CIBA) since 2012.



MIGUEL PÉREZ  
UBA & UCINE & ENERC  
ARGENTINA

## Editing History: La República Perdida

In 1982 I was asked to make a documentary, which had to range over 50 years of the Argentinian history, between 1928 and 1976. In principle, the idea to face such an extended period seemed to me pretentious and odd to the common sense, but shortly after starting the work, the challenge became exciting. The development of our history, regarding its dramatic structure, holds an intense and overwhelming antagonism. At that time, the Argentinian documentaries were not screened in the cinemas and this film was an exception, with a record number of viewers. Working on the second part of the documentary concerning the theme of the dic-

tatorship, I came upon a historical development, which was difficult to be valued with the same criteria as the rest of the film. The real history, although always dialectic, taken year by year, has vicissitudes, moments of suspense, growths and stagnations, which sometimes do not correspond with the ideal development and do not provide a permanent interest. For this reason, the result was uneven, with parts of great drama and others with perceptible decrease of tension. Considering this irregular and defective structure, it seemed to me interesting to approach it as an object of analysis and therefore this will be the theme of my class.

**Miguel Pérez** is currently Professor and Editing Department Coordinator at Escuela Nacional de Experimentación y Realización Cinematográfica (ENERC, Buenos Aires); Professor and Editing Department Head at Escuela de Cine y Televisión (EICTV, Cuba); Editing Professor at Universidad Nacional del Arte (UNA, Buenos Aires); and Professor and Editing Department Coordinator at Universidad del Cine (UCINE, Buenos Aires). He also teaches master classes at multiple institutions worldwide. As editor he has worked in over 600 commercials, 40 artistic or educational short-films, and more than 50 feature films and documentaries. His documentary *La república perdida* has received a number of awards in Argentina and worldwide.

# WEDNESDAY 18 NOVEMBER

AUDIMAXX 18.30-20.00

## CILECT PRIZE 2015

THE CILECT PRIZE was founded in Sofia, Bulgaria (2005) at the proposal of Prof. Dr. Stanislav Semerdjiev (NATFA Rector). The competition strives to facilitate the CILECT Full Member schools with a representative annual showcase of the best student short films which then become quality teaching examples in the schools' curricula. It is also the first ever international award bestowed to student films not by jury members but by the whole community of CILECT as schools often include in the voting panels students, professors and staff accounting to hundreds. 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.

Introduced by  
**Stanislav Semerdjiev**  
CILECT Executive Director  
National Academy for Theatre and Film Arts, Bulgaria



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



SIMON MESA SOTO  
Colombia

## Winner Fiction



**LEIDI**  
LFS, UK, 2014, 16'  
Director/Screenwriter: Simón Mesa Soto  
Producer: Diana Patino Martinez  
Cinematographer: Juan Sarmiento G.  
Editor: Ricardo Saraiva  
Sound: Andres Montaña Duret, Ania Przygoda  
Cast: Alejandra Montoya Villa, Héctor Alfredo Orrego

Leidi lives with her mom and her baby. Her boyfriend, Alexis, hasn't shown up in days. That sunny morning, after she bathed her baby, Leidi was sent to buy plantains. Outside, a guy tells her he has seen Alexis with another girl. Leidi won't return home until she finds the father of her child.

**Simon Mesa Soto** is born in Medellin, Colombia. He studied Audiovisual Communication at Universidad de Antioquia, where he also worked as lecturer in film editing before moving to the UK. In 2014 he graduated from the The London Film School with *LEIDI* which won the Short Film Palme d'Or at the 2014 Cannes Film Festival and has played at more than 40 film festivals.





IULIA STOIAN  
ROMANIA

## Winner Documentary



### HONEY ON WOUNDS

NFTS, UK, 2014, 30'

Director, Producer, Cinematographer: Iulia Stoian

Editor: Sibila Estruch

Sound Recordist: Natasha Roper

Composer: Arran Price

Sound Designer: Neo Amilcar Peterson

Online Editor/Color Grader: Ram Tripathi

Production Manager: Stephanie Paepflow

During the Kosovo War thousands of Albanian women were held hostage by Serbian troops, tortured and forced to witness the execution of their husbands. According to the old law of Kanun war widows in Kosovo are forbidden to remarry, work or lead an independent life outside of their homes. Held back by tradition they are now fighting depression and poverty. In a small village of widows, counsellors are trying to convince the women that the healing journey can start right in their garden. All they need is a wooden box and a queen bee.

**Iulia Stoian** joined the National Film and Television School, UK, after she worked as a journalist for two national broadcasters in Romania, developing stories about child abuse, health care reform and women empowerment. At NFTS she made films about difficult emotional situations like war trauma and gender based violence. Her graduation documentary *Honey on Wounds* was screened at the Global Summit to End Sexual Violence in Conflict chaired by Angelina Jolie (London). It was awarded the ARRI Prize for Best Documentary at the International Festival of Film Schools, Munich, and The Best Foreign Short Documentary Award, Palm Springs American Documentary Film Festival.



DAISY JACOBS  
UK

## Winner Animation



### THE BIGGER PICTURE

NFTS, UK, 2014, 8'

Screenwriter/Director/Animator: Daisy Jacobs

Producer: Chris Hees

Cinematographer: Max Williams

Production Design: Elo Soode

Co-Writer: Jennifer Majka

Music: Huw Bunford

Sound: Jonas Andreas Jensen

Editor: Vera Simmonds

'You want to put her in a home; you tell her; tell her now!' hisses one brother to the other. But Mother won't go, and their own lives quickly unravel as she clings to life. Jovial, loving Richard flees as soon as anything practical needs to be done; dutiful Nick does everything he can for his mother while seething with resentment; and Mother is not going to make it easy for either of them.

**Daisy Jacobs** is a British animation director, based in London. She was educated in England, Wales and Germany. She gained a BA in Illustration and a Post-Graduate Diploma in Character Animation at Central St Martin's School of Art in London, followed by the MA in Directing Animation at the National Film and Television School. *The Bigger Picture* is her MA graduation film. Previous films include *Don Justino de Neve* (2011) and *Tosh* (2012).

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# THURSDAY 19 NOVEMBER

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CAPA: SR 3  
CARA: SR 2  
CIBA: SR 4  
CNA: SR 1  
GEECT: AUDIMXX

9.00-10.30

## CILECT REGIONAL ASSOCIATIONS MEETINGS

To better achieve its objectives CILECT has created five regions:

- CAPA (CILECT Asia-Pacific Association)
- CARA (CILECT African Regional Association)
- CIBA (CILECT Ibero-American Association)
- CNA (CILECT North American Association)
- GEECT (Groupement Européen des Ecoles de Cinéma et de Télévision)

The activities of the regions are becoming more and more important in recent years as they give the members a chance to meet in a less formal working atmosphere, to introduce each other's programs in details and to discuss extremely focused themes in small groups. These are also the best ambiances to form bilateral or multi-lateral agreements.



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# THURSDAY 19 NOVEMBER

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AUDIMAXX 11.00-12.30  
**PERFECTING  
ACTING**

Presentations & Plenary Discussion

**Norman Hollyn – USC, USA**

**Roger Crittenden – NFTS, UK**

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Moderator:

**Maria Dora Mourão**

**CILECT President**

**Universidade de São Paulo, Brazil**



**Maria Dora Mourão** is Head of the Film, Radio and Television Department, University of São Paulo (USP), Brazil. She has a Ph.D. from USP and a Post Doctorate from the Ecole des Hautes Etudes en Science Sociales (EHESS), Paris. She teaches editing and worked on many documentaries among which *São Paulo Sinfonia e Cacofonia* (dir. Jean Claude Bernardet) and *São Paulo Cinemacidade* (dir. Aloysio Raulino). She was also an author or contributor to many publications among which *The Cinema of the Real*, with Amir Labaki (three editions: 2005, 2011 and 2014) and *Images from the South: Contemporary Documentary in Argentina and Brazil*, in *The Documentary Film Book*, with Ana Amado (2013). She is member of the editorial board of the Brazilian Revue of Film and Audiovisual Studies *Revista Significação*. CILECT President since 2011.



**NORMAN HOLLYN**

University of Southern California  
USA

## Editing with Performances/Performing for Editing

An editor takes his/her cues from the performances within raw footage in order to best shape the story to help audiences feel and understand what the intent of the work truly is. In order to 'polish the performance' the editor must understand acting, writing and directing. Using footage from two films, I will show how a story's intent can be undermined or strengthened, and how moving outside of the original script can often better help the audience to feel the writer's original intent. We will see how a well-chosen and well-placed reaction shot can take the place of a line of dialogue. We will

look at the effect of adding or removing pauses – helping to create character and enforce the necessary arcs within them. We will also look at how editing can help to solve the problem that many student scripts suffer from – making their characters feel different from each other. Along the way, we will be able to see how teaching actors about editing, and directors about directing actors for editing, can help to get more successful performances for the story.

**Norman Hollyn** is a long-time picture and music editor and Professor at USC's School of Cinematic Arts, where he is the Inaugural Chair holder of the Steven Spielberg endowed Michael Kahn Chair in Editing. He has published articles in magazines and peer-reviewed journals, and has written two film textbooks, *The Film Editing Room Handbook* and *The Lean Forward Moment*. He has led workshops at Sundance, and in China, Jordan, Finland, Malaysia, Brazil, and Mexico. He is a member of AMPAS and the Student Academy Awards committee, the prestigious American Cinema Editors (ACE), and the Motion Picture Editors Guild.



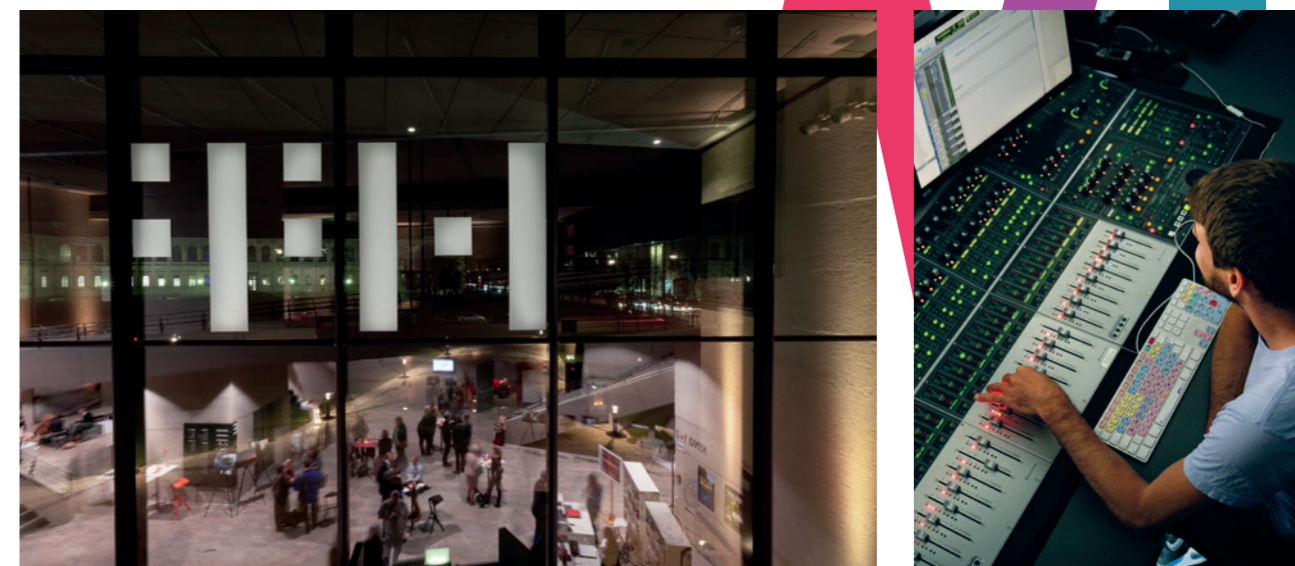
ROGER CRITTENDEN  
National Film and Television School  
UK

## Acting and Editing: Creating the Synergy

In the history of cinema and other media too little has been made of the crucial role played by editing in the ultimate quality and contribution of performance on the screen. All film editors work to hone and polish every detail of performance in the interests of the final film, even though creating the appropriate nuance often demands acute judgement of the way performance is represented. In the darkened space of the cutting room and edit suite the editor attempts the alchemy of

sympathetic magic in an unspoken dialogue with those fleeting shadows on his personal screen. By a deep analysis of examples from different periods and contexts this presentation will reveal the extent to which editing can respect but ultimately transform or destroy performance on the screen.

**Roger Crittenden** worked as film editor at BBC (1962-71) editing drama such as *Song of Summer* for Ken Russell and documentary such as *Civilisation* with Kenneth Clark. He has the Special Award for 'Sustained Excellence in Film Editing' from BBC, 1970. He was the first Head of Editing at NFTS, UK (since 1971), consequently Deputy Director, Head of MA Programme and Director of Studies, establishing and supervising the post-graduate curricula. He has lectured and designed/hosted symposia on post-production around the world. Author of the BFI Classic on Francois Truffaut's *Day for Night*, and a collection of interviews with European Film Editors: *Fine Cuts*. Now writing: *An Alternative History of Cinema*. Fellow of the Royal Society of Arts.



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THURSDAY  
19 NOVEMBER

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AUDIMAXX 13.30-15.00  
**Workshop 9**

Michael Coldewey – HFF, Germany

Ludger Pfanzen – ZKMK, Germany

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Introduced by  
**Andreas Gruber**  
HFF München, Germany



**Andreas Gruber** graduated in Screenwriting/Directing from the Vienna Film Academy. Since 1978 he works as a free-lancer for both film and TV and has created more than 50 documentaries and 10 feature films. In 2002 he was invited as Chair of the Fiction Film Department at HFF Munich, Germany. He has been awarded with numerous prizes for his films *Inside and Outside* (1983), *Funeral Speeches* (1987), *T4-Hartheim 1* (1988, nominated also for European Film Academy Awards 1989), *Shalom General* (1989), *The Quality of Mercy* (1994, Special Jury Prize, San Sebastian and more than 50 other prizes and nominations), *The Debt of Love* (1997), *Welcome Home* (2003), *Hanna's Sleeping Dogs* (2014) and others.



MICHAEL COLDEWEY  
Hochschule für Fernsehen  
und Film München  
GERMANY



LUDGER PFANZ  
Zentrum für Kunst und  
Medientechnologie Karlsruhe  
GERMANY

## Digital Bodies, Digital Faces and the Uncanny Valley

Will computer generated figures and characters replace actors in the future? Is the effort worthwhile and will it really be so much cheaper? The term of the 'Uncanny Valley' is drifting through the film industry. The workshop will show numerous examples of the current state of research and application regarding 'motion capturing', 'digital face identification' and the 'creation of digital actors', and will especially clarify the notion of the 'Uncanny Valley'. When digital figures are created like human beings, there is always a certain point at which (test-) viewers emotionally reject the figures. This is because they seem 'uncanny', too similar to a real

human being but nevertheless eerily foreign. At this point digital motion capturing - motion sequence of human beings - must be ameliorated by experienced VFX professionals through manual adjustment, i.e. it must be anthropomorphized. The procedure is nearly as expensive as working with real actors. The central question is: will the future keep the actors in a totally digitalized world? Real faces? Real movements? Real human beings?

**Michael Coldewey** is Executive Producer, shareholder and CEO of the TRIXTER group based in Munich, Berlin, Los Angeles and Toronto. He is Professor for Visual Effects at the University for Television and Film, Munich, Germany (HFFM). He is the director of the animated features *The Fearless Four* (1995) and *Heavy Metal 2000*, (1997). On the service work he is credited for *Avengers 1 and 2*, *Iron Man 2 and 3*, *Captain America 1, 2 and 3*, *Cloud Atlas* and many more. Since 2011 Coldewey is Board Member of the Computer Graphic Conference FMX and since 2013 of the German Filmfund (DFFF). Coldewey was awarded with the German TV Award, the Bavarian TV Award and nominated for the German Academy Award 'Lola'.

**Ludger Pfanzen** is a director and producer, known for *Greenpeace against Shell* (2005), *Der Schwarzarbeiter* (2002), and *Las Américas* (1996). He is head of the studios at the University of Arts and Design at the ZKM Karlsruhe since 1997; head and founder of the 'Expanded Cinema 3D Laboratory', '3D Alliance Karlsruhe', 3D festival 'BEYOND', the international academic '3D Consortium' and the international symposium 'Future Cinema-Future TV: 3D and BEYOND'. He is Honorary Professor of the Karlsruhochschule International University for 'Cultural Management' and 'Media Management' and coordinator of the EU training project 'Parallax'. In 2015, he founded 'Future Design: Artistic Visions for Europe and BEYOND' and 'The European Film-Winter-School' on the Canary Islands. He teaches in more than 30 countries.

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# THURSDAY 19 NOVEMBER

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AUDIMAXX 15.30-17.00

## CLOSING PLENARY DISCUSSION

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Moderator:

**Maria Dora Mourão**  
CILECT President  
Universidade de São Paulo, Brazil



**Maria Dora Mourão** is Head of the Film, Radio and Television Department, University of São Paulo (USP), Brazil. She has a Ph.D. from USP and a Post Doctorate from the Ecole des Hautes Etudes en Science Sociales (EHESS), Paris. She teaches editing and worked on many documentaries among which *São Paulo Sinfonia e Cacofonia* (dir. Jean Claude Bernardet) and *São Paulo Cinemacidade* (dir. Aloysio Raulino). She was also an author or contributor to many publications among which *The Cinema of the Real*, with Amir Labaki (three editions: 2005, 2011 and 2014) and *Images from the South: Contemporary Documentary in Argentina and Brazil*, in The Documentary Film Book, with Ana Amado (2013). She is member of the editorial board of the Brazilian Revue of Film and Audiovisual Studies *Revista Significação*. CILECT President since 2011.

Moderator:

**Stanislav Semerdjiev**  
CILECT Executive Director  
National Academy for Theatre and Film Arts, Bulgaria



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



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THURSDAY  
19 NOVEMBER

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AUDIMAXX 17.30-18.30  
CILECT TEACHING  
AWARD 2015

## Masterclass 3

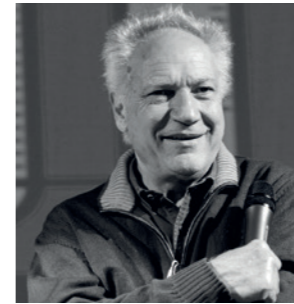
Roberto Perpignani – CSC, Italy

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Introduced by  
**Bert Beyens**  
GECT Chair  
Royal Institute of Theatre, Cinema and Sound, Belgium



**Bert Beyens** is a Belgian filmmaker, known for *Jan Cox: A Painter's Odyssey* and *A la Rencontre de Marcel Hanoun*. He teaches writing and directing at the Royal Institute for Theatre, Cinema & Sound (RITCS), Brussels, since 1994 (Head of RITCS, 2001-2013). Bert Beyens conducted master classes in Amsterdam (NFA), Helsinki (Aalto University), Bratislava (VSMU), Tbilisi (TAFU), Moscow (VGIK Summer School) and other CILECT schools. He is a member of the European Film Academy. He was Vice President for Finance and Fundraising of CILECT (2008-2010) and is Chair of CILECT European Regional Association (GECT) since 2014.



ROBERTO PERPIGNANI  
Centro Sperimentale di Cinematografia  
ITALY

## Editing (and Teaching) Out of the Box

I invite you all to join me as I will relive some of the events which have marked my career and my choices over the years. The journey starts in the sixties, when we were fighting for impetuous innovation as the key to a linguistic and cultural reconsideration of film, and reaches an era of stabilisation characterised by a forced and undoubted maturity of the forms and the topics. But pressing the damper thus robbing the whole audio-visual production of its role of active witness has gifted collective awareness with a void. The invitation to teach arrived as a new opening and as a compensatory recovery. In extremis, it felt as a miraculous devia-

tion towards a new form of participation: the chance to embark on a lucid journey with a younger generation, to commit to the production of a healthy yet potentially complex form of Thought. A careful analysis reveals an increasingly projectable need for rational work, otherwise known as 'research.' The result is the idea of a Centre of Research and experimental realisations, a book of exemplifying considerations and the wish to cooperate, starting from the radical function embodied by film schools.

**Roberto Perpignani** was trained as a painter in Rome until in 1962 Orson Welles offered him an editing job on *Through the Land of Don Quixote* and *The Trial*. Since then he has worked with some of the world's leading directors: Bernardo Bertolucci, Paolo and Vittorio Taviani, Gianni Amelio, Marco Bellocchio, Mauro Bolognini, Alberto Lattuada, Nanni Moretti, Gillo Pontecorvo, Luca Ronconi, Steno, Florestano Vancini, Yves Allegret, Miklos Jancsó, Majid Majidi, Michael Radford, Susan Sontag, Wim Wenders, Krzysztof Zanussi and others. He was appointed Head of the Editing Course (1976) and Director of the Educational and Research Department (1998) of the Centro Sperimentale di Cinematografia (CSC) in Rome. Also a member of the L'Aquila Academy of Image, he has delivered lectures everywhere in Italy and abroad. He was awarded several awards David di Donatello, the Pietro Bianchi Award and an Honorary Degree from CSC.

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**THURSDAY  
19 NOVEMBER**

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AUDIMAXX/FOYER 18.30-19.30

**ARRI/OSRAM  
PRESENTATION**

**Franz Kraus – ARRI, Germany**

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FRANZ KRAUS  
ARRI  
GERMANY

## Considerations for the Cinema of the Future

ARRI, specializing in professional camera and lighting equipment and also providing filmmaking services, and OSRAM, with its lighting and projection expertise, have been deeply rooted in the film industry for decades. Both companies have been recognized with a number of AMPAS Scientific and Engineering Awards.

### About ARRI

Headquartered in Munich since 1917, ARRI is the world's leading designer, manufacturer and distributor of motion picture equipment. The global ARRI Group covers every facet of the industry, including equipment hire through ARRI Rental; studio lighting through the ARRI System Group; and postproduction through ARRI Media; In 2013 ARRI Medical was founded to utilize ARRI's core imaging technology for surgical applications. Manufactured products include the ALEXA and AMIRA camera systems; Master Anamorphic lenses; SkyPanel LED lights; Pro Camera Accessories; and ARRISCAN archive technologies.

For locations and more information please visit [www.arri.com](http://www.arri.com)

### About OSRAM

OSRAM of Munich, Germany is one of the two leading light manufacturers in the world. The company's portfolio covers the entire value chain, from components – including lamps, electronic control gear and opto semiconductors such as light-emitting diodes (LEDs) – to luminaires, light management systems and lighting solutions. OSRAM has around 34,000 employees worldwide and generated revenue of more than € 5.1 billion in fiscal 2014. The company's business activities have been focusing on light – and hence on quality of life – for over 100 years. OSRAM was listed on the stock exchanges in Frankfurt and Munich on July 8th, 2013.

For more information please visit [www.osram.com](http://www.osram.com)

**Franz Kraus** joined after some different employments as a scientific officer Arnold & Richter Cine Technik in 1983, where he is currently responsible for research and development, and serves as a member of the Executive Board of the ARRI Group. In 2003 he was selected as a member of the IBC Council and shortly after as the head of the technology department at HFF Munich. In 2012 he was honored with the Academy Award of Merit for the design and development of the ARRILASER film recorder and became a member of the American Society of Cinematographers (ASC).



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FRIDAY  
20 NOVEMBER

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## LEISURE TIME OPTIONS

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### The Munich Arts Quarter

Prof. Dr. Peter C. Slansky, HFF, will guide you to the classic and modern museums between the Königsplatz (King's Square) and Theresienstraße with the HFF in its center. You will see the neo-hellenistic Glyptothek, Propyläen and Antique Collection, you will take a glimpse into the new Museum of Egyptian Arts as well as into the new Documentation Center for the National Socialist movement, but also into the Pinakothek of classic painting and the Pinakothek of Modern Arts. A special point will be the history of the buildings. After lunch break from 12:30 am to 1:30 pm, there will be the opportunity to visit the New Pinakothek (paintings of the 19th century) with the group or any other museum on your own.

**Meeting point:** 10:00 am at the main hall in the HFF  
**End of the trip:** Approximately 1:30 pm  
**Costs per person:** There will be no fees except coffee break and lunch.  
**Registration & payment:** Tuesday 17th of November until 3:00 pm at the infodesk located in the main hall of the HFF  
**Number of participants:** A maximum of 20 people

Explore one of Europe's most famous museums for modern art Pinakothek der Moderne in an exclusive tour guided by Bernhart Schwenk, curator for contemporary art.

**Meeting point:** Main entrance of the Pinakothek der Moderne, 2:00 pm.

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### Herrenchiemsee

Experience Bavaria in its nicest autumn dress! We offer you a guided tour on the pictural tracks of King Ludwig's II fairy tales. Take a boat ride across the lake of Chiemsee to the isle Herrenchiemsee, where a beautiful Castle is located, which has been inspired by the Castle in Versailles. In addition to the Royal Castle, which was the biggest, most expensive and final castle of King Ludwig II you will enjoy the beautiful landscapes framing the biggest lake of Bavaria.

**Meeting point:** 10:00 am at the main hall in the HFF travel by bus  
**End of the trip:** Approximately 6:00 pm  
**Costs per person:** 55€ (lunch not included)  
**Registration & payment:** Tuesday 17th of November until 3:00 pm at the infodesk located in the main hall of the HFF  
**Number of participants:** A maximum of 22 people

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### 35th Filmschoolfest Munich

The Munich International Festival of Film Schools was established in 1981 by Prof. Wolfgang Längsfeld and is today one of the leading student filmfestivals in the world. At this year's festival 52 films from 26 schools will be presented in 10 programs. The CILECT professors are invited to the following events, which will all take place at the Filmmuseum, Sankt-Jakobs-Platz 1.

**Nov 18, 8:30 pm:** Reception for all guests and CILECT professors  
**Nov 20, 11:00 am:** Screening and Masterclass in cooperation with Docuillage Israel  
**Nov 20, 2:30 pm / 5:00 pm / 7:30 pm / 10:00 pm:** Screenings of short films in competition

# ADDRESSES

**1 University of Television and Film Munich**

Bernd-Eichinger-Platz 1  
80333 Munich  
[www.hff-muenchen.de](http://www.hff-muenchen.de)  
phone: +49-89-68957-0

**2 Filmmuseum München**

St. Jakobsplatz 1  
80331 Munich  
[www.arri.com](http://www.arri.com)  
phone: +49-89-23396450

**3 Hilton Munich City**

Rosenheimer Strasse 15  
81667 Munich  
[www.hiltonhotels.de](http://www.hiltonhotels.de)  
phone: +49-89-48040

**4 Hotel Metropol**

Mittererstrasse 7  
80336 Munich  
[www.hotelmetropol.de](http://www.hotelmetropol.de)  
phone: +49-89-2444999-0

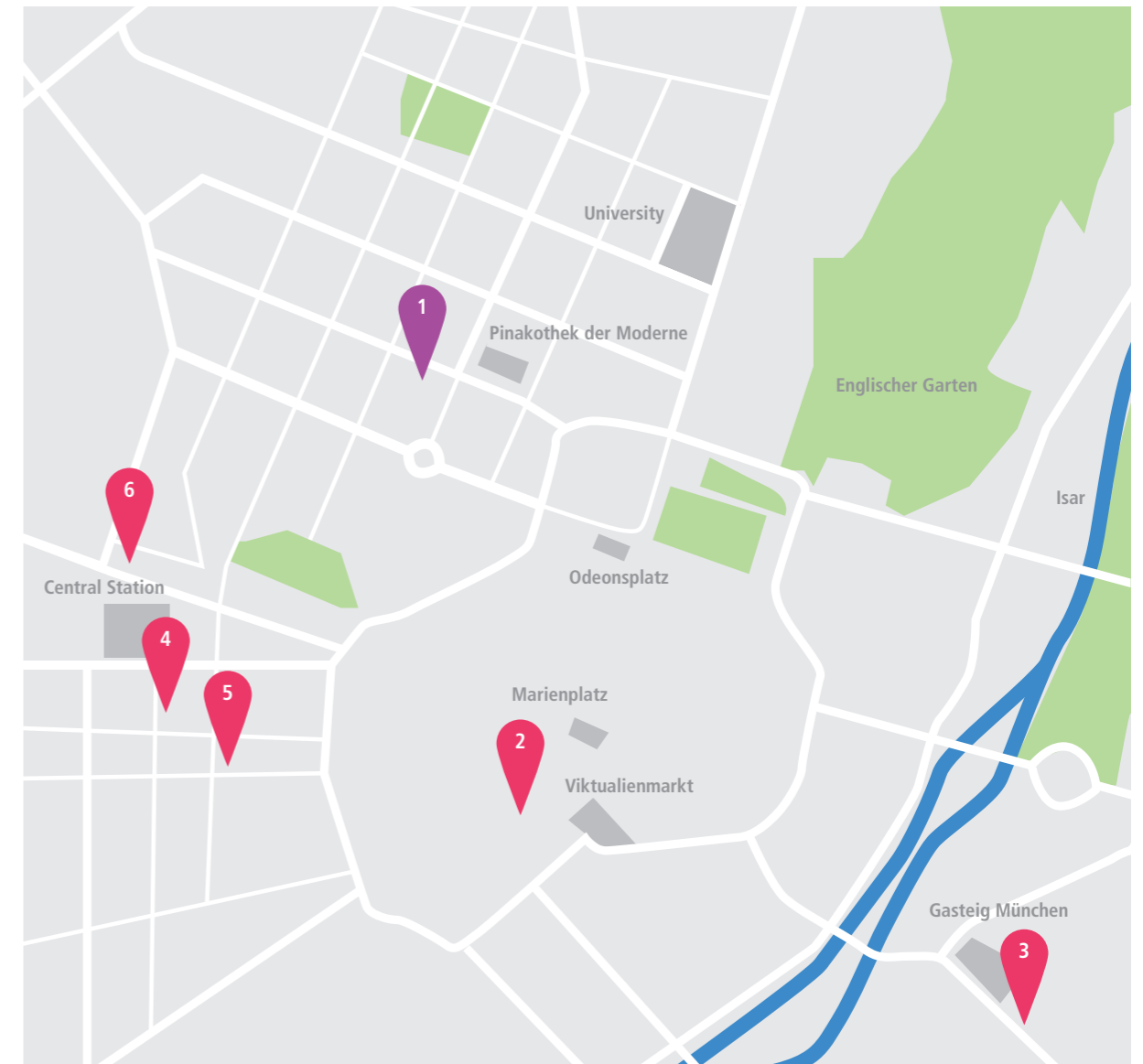
**5 Hotel Mirabell**

Landwehrstrasse 42  
80336 Munich  
[www.hotelmirabell.de](http://www.hotelmirabell.de)  
phone: +49-89-549174-0

**6 Hotel Regent**

Seidlstrasse 2  
80335 Munich  
[www.hotelregentmunich.com](http://www.hotelregentmunich.com)  
phone: +49-89-551 590

## Munich City Map



# WORKING WITH ACTORS