



STEP
ACROSS
THE
BORDER

24. — 27.10.2017

CILECT CONGRESS ZÜRICH











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18 Speakers

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Tuesday 24.10.17

MAIN CONGRESS HALL 7.K12											
09:30	OPENING PERFORMANCE AND WELCOME NOTES: <i>H. Wickert, M. D. Mourão, S. Semerdjiev, C. Iseli</i>										
10:15	KEYNOTE <i>Markus Gross</i> → <i>Pervasive Disruptions in Media</i>										
11:00	COFFEE BREAK / 30 MINS										
11:30	KEYNOTE <i>Barbara Flückiger</i> → <i>The Transmedia Turn</i>										
12:15	KEYNOTE <i>Shmerah Passchier</i> → <i>Afrofuturism and Virtual Reality</i>										
LUNCH / 90 MINS											
MAIN CONGRESS HALL 7.K12		CINEMA 3.G02	CONFERENCE ROOM 5.K10	OPEN STAGE 3.C06							
14:30	TALK <i>Norman Hollyn</i> → <i>Beginning Again</i>	TALK <i>Misha Kavka & Tom Gerber</i> → <i>Intimacy in Video Games</i>	CASE STUDY <i>Andres Veiel</i> → <i>Which Future!?</i>	CASE STUDY <i>Maggie Burnette Stogner</i> → <i>Transmedia Living Lab</i>	EXHIBITON SPACE 5.K12	P A R A L L E L	R E G I S T R A T I O N D E S K	Z H D K	F I L M	T O U R	T O U R
15:20	TALK <i>Ole Goethe</i> → <i>Machinima: Virtual Filmmaking</i>	CASE STUDY <i>Tobias Weber</i> → <i>Late Shift: Branched Storytelling</i>		CASE STUDY <i>Katherine Nicholls</i> → <i>Pitch-Viz Experience in VR</i>							
16:00	COFFEE BREAK / 30 MINS										
16:30	TALK <i>Mario Márquez Lartigue</i> → <i>Transmedia Design Patterns</i>	SCREENING LATE SHIFT → <i>Interactive cinema experience</i>	SPECIAL CILECT Events and Projects → <i>T-Port Presentation</i> → <i>Ethics Lab Presentation</i>	WORKSHOP <i>Frédéric Martel</i> → <i>The Social Cinema</i>	EXHIBITON SPACE 5.K12	P A R A L L E L	R E G I S T R A T I O N D E S K	F I L M	Z H D K	T O U R	T O U R
17:20	SPECIAL <i>Frank Rose</i> → <i>Columbia's Digital Dozen</i>										
18:00											
19:00											
19:45	HARBOR BURKLIPLATZ										
20:00	CILECT WELCOME DINNER <i>Dinner Cruise on LAKE ZURICH</i> → <i>Individual arrival at Burkliplatz, Harbor, in Zurich at 19:45. Boat departs at 20:00h, returns at 22:30h.</i>										
22:30											

Wednesday 25.10.17

MAIN CONGRESS HALL 7.K12											
09:30	CILECT GENERAL ASSEMBLY <i>Including the presentation of CILECT Congress 2018</i>										
10:15											
11:00	COFFEE BREAK / 30 MINS										
11:30	KEYNOTE <i>Andrea Phillips</i> → <i>Principles of Transmedia Storytelling</i>										
12:15	KEYNOTE <i>Tim Marsh</i> → <i>Immersive Environments</i>										
LUNCH / 90 MINS											
MAIN CONGRESS HALL 7.K12		CINEMA 3.G02	CONFERENCE ROOM 5.K10	OPEN STAGE 3.C06							
14:30	TALK <i>Simon Jon Andreasen</i> → <i>The Multiformat Director</i>	TALK <i>Manuel J Damásio e.al.</i> → <i>Spatial Storytelling</i>	TALK <i>Daniel Boulos</i> → <i>Animation Films Are Transmedia</i>	WORKSHOP <i>Pablo Martinez-Zarate</i> → <i>Web Documentaries</i>	EXHIBITON SPACE 5.K12	P A R A L L E L	R E G I S T R A T I O N D E S K	Z H D K	F I L M	T O U R	T O U R
15:20	TALK <i>Gerda Cammaer</i> → <i>Integrated Digital Option</i>	CASE STUDY <i>Dan Weldon</i> → <i>Interactivity Changes Nothing</i>	CASE STUDY <i>Inga von Staden</i> → <i>IP Driven Development</i>								
16:00	COFFEE BREAK / 30 MINS										
16:30	TALK <i>Lex Sng</i> → <i>Gamification with Students</i>	CASE STUDY <i>Ran Yu</i> → <i>Transmedia Teaching Experiment</i>		WORKSHOP <i>Jan Nåls</i> → <i>Empathy in Transmedia Storytelling</i>	EXHIBITON SPACE 5.K12	P A R A L L E L	R E G I S T R A T I O N D E S K	F I L M	Z H D K	T O U R	T O U R
17:20	SPECIAL <i>Andrea Phillips</i> → <i>A Transmedia Roadmap</i>	CASE STUDY <i>Björn Stockleben</i> → <i>Collaborative Online Teaching</i>	CASE STUDY <i>Mirko Lempert</i> → <i>Pre-Viz with Game Engines</i>								
18:15	CILECT TEACHING AWARD 2017										
19:00											
19:45											

Thursday 26.10.17

	MAIN CONGRESS HALL 7.K12	CINEMA 3.G02	CONFERENCE ROOM 5.K10	OPEN STAGE 3.C06	BREAK ROOM 6.K04		
09:30	GEECT → CILECT Regional Associations	CNA → CILECT Regional Associations	CARA → CILECT Regional Associations	CAPA → CILECT Regional Associations	CIBA → CILECT Regional Associations		
10:15							
11:00	COFFEE BREAK / 30 MINS						
11:30	KEYNOTE Christian Iseli → Mixed Methods and Partnerships						
12:15	KEYNOTE Pia Tikka → Exploring the Frontiers						
LUNCH / 90 MINS							
	MAIN CONGRESS HALL 7.K12	CINEMA 3.G02	CONFERENCE ROOM 5.K10	OPEN STAGE 3.C06			
14:30	TALK Sarine Waltenspül → The Search for Emergence	SCREENING → HFR / Analog vs Digital	CASE STUDY Gesa Marten et al. → Transmedia Concepts	CASE STUDY Helen Gaynor → Non-Linear Documentary Design	P A R A L L E L E X H I B I T S	R E G I S T R A T I O N D E S K	
15:20	CASE STUDY Agoston Nagy → Borrowed Analogies	CASE STUDY Samuel Schwarz → Polder - A Trans- media Experience		CASE STUDY Frédéric Dubois → Measuring Interactive Docs			Z H D K T O U R
16:00	COFFEE BREAK / 30 MINS						F I L M T O U R
16:30	CASE STUDY Doe Mayer → Transdisciplinary Research	SCREENING POLDER (THE MOVIE) → Transmedia project		CASE STUDY Kirsi Rinne / Synes Elischka → Virtual Cinema Lab	E X H I B I T S	R E G I S T R A T I O N D E S K	
17:20	CASE STUDY Eric Rosenzveig → NARRA: Artistic Research		CASE STUDY Anton Rey → Actors and Avatars	TALK Francisco Menendez → Story-Living in VR			F I L M T O U R
18:15	CILECT PRIZE 2017						
19:00							
19:45	CONGRESS VENUE ZHDK ARRI RECEPTION						
20:30	ZHdK FILM DINNER						
22:00							

Friday 27.10.17

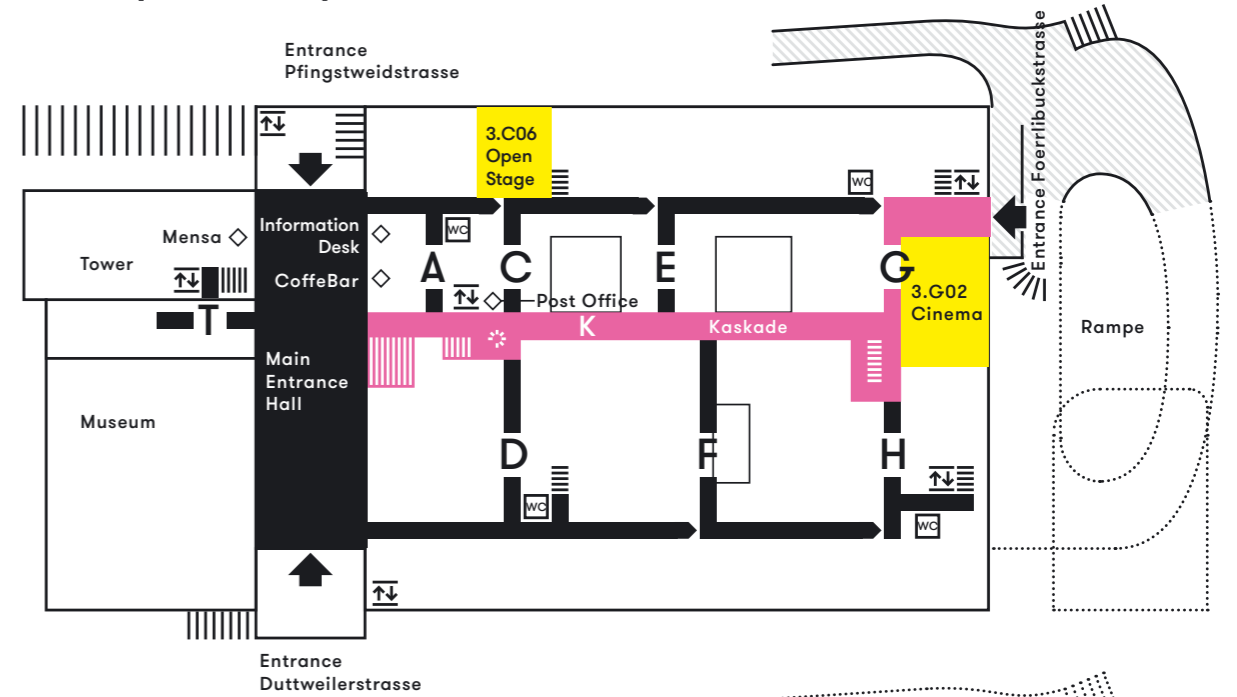
	MAIN CONGRESS HALL 7.K12	
09:30	FINAL KEYNOTE Frank Rose → The Art and Science of Storytelling	
10:30	→ Discussion with Frank Rose	
11:00	COFFEE BREAK / 30 MINS	
11:30	PLENARY DISCUSSION → Where Do We Go from Here? moderated by M. D. Mourão, S. Semerdjiev, C. Iseli	
12:30	FAREWELL SPEECHES CLOSING PERFORMANCE	

Social Program

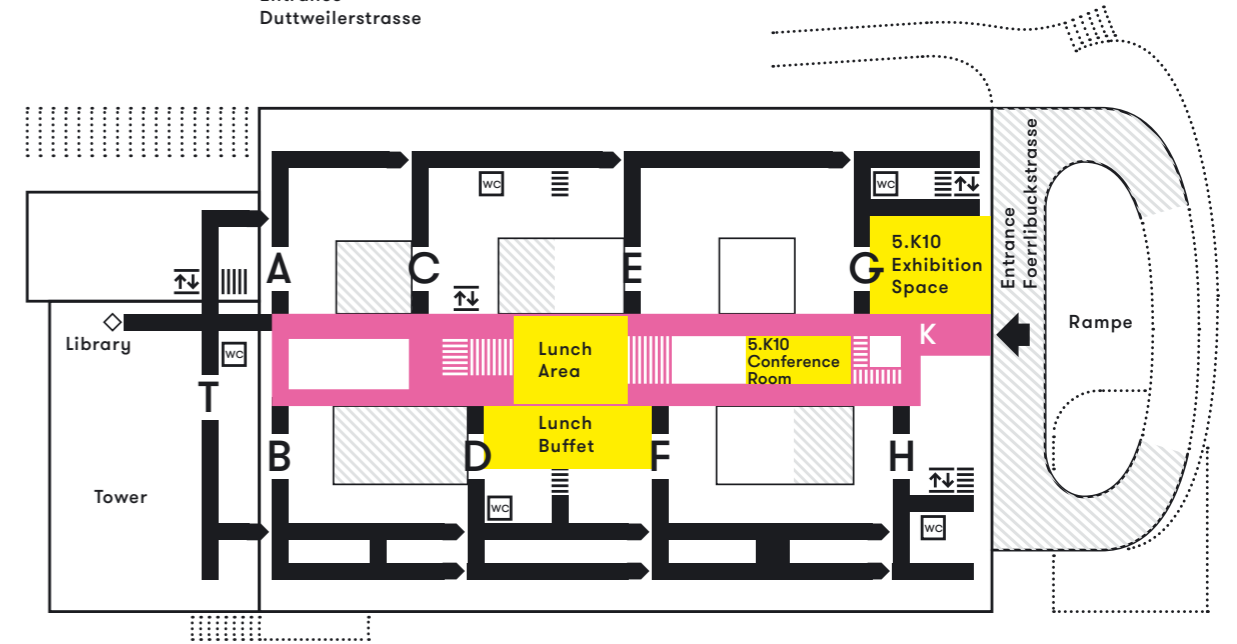
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	DAILY
07.30 – 08.15		SIGHTSEEING RUN <i>(meet us at IBIS Reception)</i>	SIGHTSEEING RUN <i>(meet us at IBIS Reception)</i>	SIGHTSEEING RUN <i>(meet us at IBIS Reception)</i>	SIGHTSEEING RUN <i>(meet us at IBIS Reception)</i>	
BREAKFAST						
09.30		OPENING, WELCOME + KEYNOTE	CILECT GENERAL ASSEMBLY	CILECT REGIONAL ASSOCIATIONS	CLOSING PLENARY DISCUSSION	
LUNCH						
13.45 – 14.15		OUTDOOR WALK WITH MIKE SCHAEERER ZHDK <i>(meet us at Registration Desk)</i> OR AMBIENT CINEMA <i>(have a nap at the Kino Toni)</i>	OUTDOOR WALK WITH SABINE GISIGER ZHDK <i>(meet us at Registration Desk)</i> OR AMBIENT CINEMA <i>(have a nap at the Kino Toni)</i>	OUTDOOR WALK WITH SABINE BOSS ZHDK <i>(meet us at Registration Desk)</i> OR AMBIENT CINEMA <i>(have a nap at the Kino Toni)</i>		
14:30		TALKS, CASE STUDIES, WORKSHOPS, SCREENINGS	TALKS, CASE STUDIES, WORKSHOPS, SCREENINGS	TALKS, CASE STUDIES, WORKSHOPS, SCREENINGS		<div style="display: flex; flex-direction: column; align-items: center;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">EXHIBITON SPACE 5.K12</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">PARALLEL</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">REGISTRATION DESK</div> <div style="display: flex; gap: 5px;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">Z HDK TOUR</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">F I L M TOUR</div> </div> </div>
16:00	COFFEE BREAK / 30 MINS					
16:30		TALKS, CASE STUDIES, WORKSHOPS, SCREENINGS	TALKS, CASE STUDIES, WORKSHOPS, SCREENINGS	TALKS, CASE STUDIES, WORKSHOPS, SCREENINGS		<div style="display: flex; flex-direction: column; align-items: center;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">EXHIBITON SPACE 5.K12</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">REGISTRATION DESK</div> <div style="display: flex; gap: 5px;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">F I L M TOUR</div> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">Z HDK TOUR</div> </div> </div>
SHORT BREAK						
18:15	REGISTRATION + WELCOME RECEPTION BY ZURICH FILM-FUND AND FILM COMMISSION ZURICH		CILECT TEACHING AWARD	CILECT PRIZE 2017		
19:45	ZHDK CURRENT AFFAIRS FILM SCREENING AT CINEMA TONI 20:00 - 21:30	DINNER CRUISE LAKE ZURICH <i>(meet us at the tram stop/harbor Burkliplatz [Tram 4 or 2])</i>	REGIONAL DINNERS NIGHT	ARRI RECEPTION + ZHDK FILM DINNER <i>(at the Toni-Areal)</i>		
22.30		ZURICH BY NIGHT TOUR WITH TOM GERBER ZHDK				

Toni Campus Map

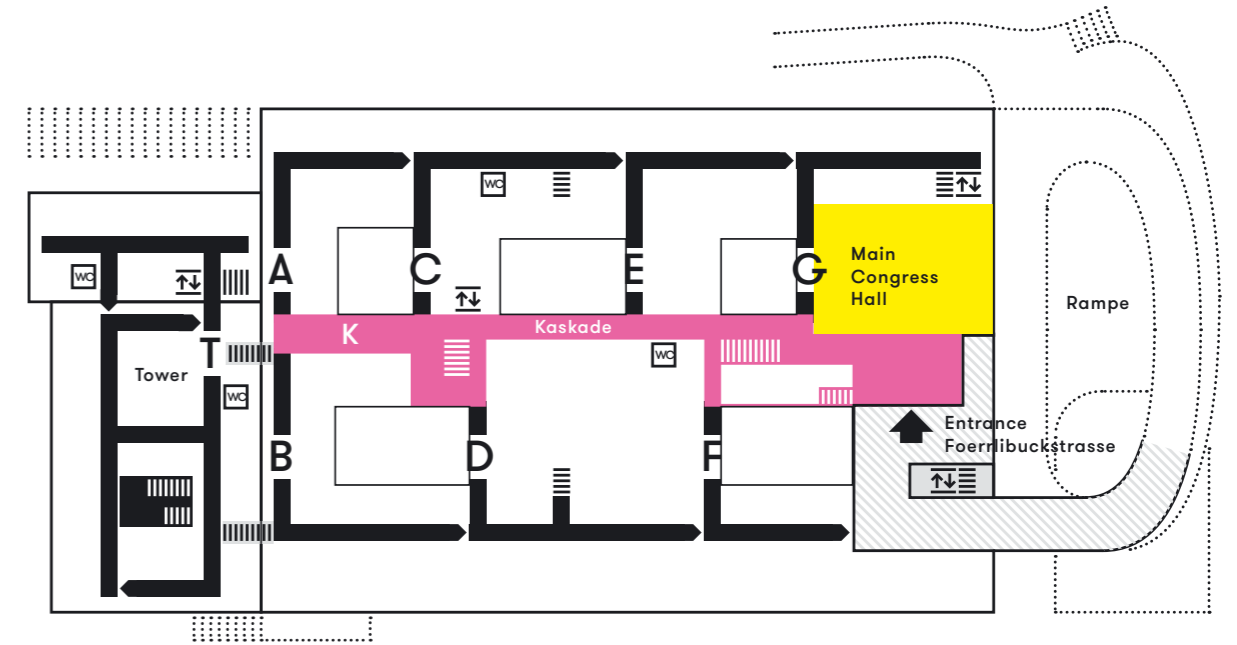
3. Floor



5. Floor



7. Floor



Index Speakers

A

48 **Simon Jon Andreasen**
National Filmschool of Denmark
→ *The Multiformat Director*
14:30 Talk
7.K12 Main Congress Hall
25.10. Wednesday

B

49 **Daniel Boulos**
University of Hawai'i, USA
→ *Animation Films Are Transmedia*
14:30 Talk
5.K10. Conference Room
25.10. Wednesday

C

50 **Gerda Cammaer**
Ryerson University, Canada
→ *Integrated Digital Option*
15:20 Case Study
7.K12 Main Congress Hall
25.10. Wednesday

D

48 **Manuel José Damásio**
Universidade Lusófona, Portugal
→ *Spatial Storytelling*
14:30 Talk
3.G02 Cinema
25.10. Wednesday

67 **Frédéric Dubois**
Film University Babelsberg Konrad Wolf, Germany
→ *Measuring Interactive Docs*
15:20 Case Study
3.C06 Open Stage
26.10. Thursday

E

69 **Synes Elischka**
Aalto University, Finland
→ *Virtual Cinema Lab*
16:30 Case Study
3.C06 Open Stage
26.10. Thursday

F

35 **Barbara Flückiger**
University of Zurich, Switzerland
→ *The Transmedia Turn*
11:30 Keynote
7.K12 Main Congress Hall
24.10. Tuesday

65 **Susanne Foidl**
Film University Babelsberg Konrad Wolf, Germany
→ *Transmedia Concepts*
14:30 Case Study
5.K10 Conference Room
26.10. Thursday

G

66 **Helen Gaynor**
VCA School of Film and Television, Australia
→ *Non-Linear Documentary Design*
14:30 Case Study
3.C06 Open Stage
26.10. Thursday

37 **Tom Gerber**
Zurich University of the Arts, Switzerland
→ *Intimacy in Video Games*
14:30 Talk
3.G02 Cinema
24.10. Tuesday

39 **Ole Goethe**
Westerdals Oslo, Norway
→ *Machinima: Virtual Filmmaking*
15:20 Case Study
7.K12 Main Congress Hall
24.10. Tuesday

35 **Markus Gross**
Disney Research Zurich, Switzerland
→ *Pervasive Disruptions in Media*
10:15 Keynote
7.K12 Main Congress Hall
24.10. Tuesday

H

36 **Norman Hollyn**
University of Southern California, USA
→ *Beginning Again*
14:30 Talk
7.K12 Main Congress Hall
24.10. Tuesday

I

63 **Christian Iseli**
Zurich University of the Arts, Switzerland
→ *Mixed Methods and Partnerships*
11:30 Keynote
7.K12 Main Congress Hall
26.10. Thursday

K

37 **Misha Kavka**
University of Auckland, New Zealand
→ *Intimacy in Video Games*
14:30 Talk
3.G02 Cinema
24.10. Tuesday

65 **Anne Luise Kiss**
Film University Babelsberg Konrad Wolf, Germany
→ *Transmedia Concepts*
14:30 Case Study
5.K10 Conference Room
26.10. Thursday

L

40 **Mario Márquez Lartigue**
Universidad Iberoamericana, Mexico
→ *Transmedia Design Patterns*
16:30 Talk
7.K12 Main Congress Hall
24.10. Tuesday

54 **Mirko Lempert**
Stockholm University of the Arts, Sweden
→ *Previz with Game Engines*
17:20 Case Study
5.K10 Conference Room
25.10. Wednesday

M

47 **Tim Marsh**
Griffith Film School, Australia
→ *Immersive Environments*
12:15 Keynote
7.K12 Main Congress Hall
25.10. Wednesday

41 **Frédéric Martel**
Zurich University of the Arts, Switzerland
→ *The Social Cinema*
16:30 Workshop
3.C06 Open Stage
24.10. Tuesday

65 **Gesa Marten**
Film University Babelsberg Konrad Wolf, Germany
→ *Transmedia Concepts*
14:30 Case Study
5.K10 Conference Room
26.10. Thursday

49 **Pablo Martinez-Zarate**
Universidad Iberoamericana, Mexico
→ *Workshop: Web Documentaries*
14:30 Workshop
3.C06 Open Stage
25.10. Wednesday

68 **Doe Mayer**
University of Southern California, USA
→ *Trans-disciplinary Research*
16:30 Case Study
7.K12 Main Congress Hall
26.10. Thursday

70 **Francisco Menendez**
University of Nevada Las Vegas, USA
→ *Story-Living in VR*
17:20 Talk
3.C06 Open Stage
26.10. Thursday

27 **Maria Dora Mourão**
University of São Paulo, Brazil
→ *Welcome Address*
09:30 Introduction
7.K12 Main Congress Hall
24.10. Tuesday

N

66 **Agoston Nagy**
Moholy-Nagy University of Art and Design, Hungary
→ *Borrowed Analogies*
15:20 Case Study
7.K12 Main Congress Hall
26.10. Thursday

52 **Jan Nåls**
ARCADA University of Applied Sciences
→ *Empathy in Transmedia Storytelling*
16:30 Workshop
3.C06 Open Stage
25.10. Wednesday

40 **Katharine Nicholls**
Falmouth University, United Kingdom
→ *Feature Film Pitch-Viz Experience in VR*
15:20 Case Study
3.C06 Open Stage
24.10. Tuesday

P

36 **Shmerah Passchier**
AFDA, South Africa
→ *Afrofuturism and VR*
12:15 Keynote
7.K12 Main Congress Hall
24.10. Tuesday

47 **Andrea Phillips**
USA
→ *Principles of Transmedia Storytelling*
11:30 Keynote
7.K12 Main Congress Hall
25.10. Wednesday

53 **Andrea Phillips**
USA
→ *A Transmedia Roadmap*
17:20 Special
7.K12 Main Congress Hall
25.10. Wednesday

R

65 **Kerstin Retemeyer**
Film University Babelsberg Konrad Wolf, Germany
→ *Transmedia Concepts*
14:30 Case Study
5.K10 Conference Room
26.10. Thursday

70 **Anton Rey**
Zurich University of the Arts, Switzerland
→ *Actors and Avatars*
17:20 Case Study
5.K10 Conference Room
26.10. Thursday

90 **Peter Richardson**
University of Hertfordshire, UK
→ *Zero Point VR*
13:00-19:00 Exhibition
5.K12 Exhibition Space
daily

69 **Kirsi Rinne**
Aalto University, Finland
→ *Virtual Cinema Lab*
16:30 Case Study
3.C06 Open Stage
26.10. Thursday

R

48 **Sandra Rocha**
Universidade Lusófona,
Portugal → *Spatial
Storytelling*
14:30 Talk
3.G02 Cinema
25.10. Wednesday

43 **Frank Rose**
Columbia Digital Storytell-
ing Lab, USA → *Columbia's
Digital Dozen*
17:20 Special
7.K12 Main Congress Hall
27.10. Friday

77 **Frank Rose**
Columbia University School
of the Arts, USA → *The Art
and Science of Storytelling*
09:30 Keynote
7.K12 Main Congress Hall
24.10.. Tuesday

69 **Eric Rosenzweig**
Film and TV School of the
Academy of Performing
Arts, Czech Republic
→ *NARRA: Artistic Research*
17:20 Case Study
7.K12 Main Congress Hall
26.10. Thursday

S

67 **Samuel Schwarz**
Digitalbühne Zürich,
Switzerland → *Polder –
A Transmedia Experience*
15:20 Case Study
3.G02 Cinema
26.10. Thursday

51 **Lex Sng**
Nanyang Polytechnic,
Singapore → *Gamification
with Students*
16:30 Talk
3.C06 Main Congress Hall
25.10. Wednesday

53 **Björn Stockleben**
Film University Babelsberg
Konrad Wolf, Germany
→ *Collaborative Online
Teaching*
17:20 Case Study
3.G02 Cinema
25.10. Wednesday

38 **Maggie Burnette Stogner**
American University, USA
→ *Transmedia Living Lab*
14:30 Case Study
3.C06 Open Stage
24.10. Tuesday

T

63 **Pia Tikka**
Baltic Film & Media School,
Estonia → *Exploring the
Frontiers*
12:15 Keynote
7.K12 Main Congress Hall
26.10. Thursday

90 **David Tree**
University of Hertfordshire,
UK → *Zero Point VR*
13:00–19:00 Exhibition
5.K12 Exhibition Space
daily

V

38 **Andreas Veiel**
Germany → *Which Future!?*
14:30 Case Study
5.K10 Conference Room
24.10. Tuesday

51 **Inga von Staden**
Film Academy Baden-
Württemberg, Germany
→ *IP Driven Development*
15:20 Case Study
5.K10 Conference Room
25.10. Wednesday

W

64 **Sarine Waltenspül**
Zurich University of the Arts,
Switzerland → *The Search
for Emergence*
14:30 Talk
7.K12 Main Congress Hall
26.10. Thursday

39 **Tobias Weber**
Kino Industries/CtrlMovie,
Switzerland → *Late Shift:
Branched Storytelling*
15:20 Case Study
3.G02 Cinema
24.10. Tuesday

50 **Dan Weldon**
Northern Film School / Leeds
Beckett University, UK
→ *Interactivity Changes
Nothing*
15:20 Case Study
3.G02 Cinema
25.10. Wednesday

26 **Hartmut Wickert**
Zurich University of the Arts,
Switzerland
→ *Welcome Address*
9:30 Introduction
7.K12 Main Congress Hall
24.10. Tuesday

Y

52 **Ran Yu**
Communication University
of China, China → *Trans-
media Teaching Experiment*
16:30 Case Study
3.G02 Cinema
25.10. Wednesday

Index Moderators

80 Bert Beyens

Tuesday	14:30 3.G02	Intimacy in Video Games Cinema
	15:20 3.G02	Branched Storytelling Cinema
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	17:20 3.G02	Collaborative Online Teaching Cinema
Thursday	09:30 7.K12	CILECT Regional Associations Parallel Meetings Main Congress Hall
	11:30 7.K12	Mixed Methods and Partnerships Main Congress Hall

80 Sabine Boss

Tuesday	14:30 7.K12	Beginning Again Main Congress Hall
	15:20 7.K12	Machinima: Virtual Filmmaking Main Congress Hall
Thursday	16:30 3.C06	Virtual Cinema Lab Open Stage
	17:20 3.C06	Story-Living in VR Open Stage

81 Silvio Fischbein

Thursday	09:30 6.K04	CILECT Regional Associations Parallel Meetings Break Room
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81 Sabine Gisiger

Wednesday	14:30 7.K12	The Multiformat Director Main Congress Hall
	15:20 7.K12	Integrated Digital Option Main Congress Hall
Thursday	14:30 5.K10	Transmedia Concepts Conference Room

82 Garth Holmes

Wednesday	17:20 5.K10	Pre-Viz with Game Engines Conference Room
Thursday	09:30 5.K10	CILECT Regional Associations Parallel Meetings Conference Room
	12:15 7.K12	Exploring the Frontiers Main Congress Hall
	14:30 3.C06	Non-Linear Documentary Design Open Stage
	15:20 3.C06	Measuring Interactive Docs Open Stage

82 Christian Iseli

Tuesday	10:15 7.K12	Pervasive Disruptions in Media Main Congress Hall
	14:30 5.K10	Which Future!? Conference Room
Wednesday	16:30 7.K12	Gamification with Students Main Congress Hall
	17:20 7.K12	A Transmedia Roadmap Main Congress Hall
Thursday	15:20 3.G02	Polder – A Transmedia Experience Cinema
Friday	09:30 7.K12	The Art and Science of Storytelling Main Congress Hall
	11:30 7.K12	Where Do We Go from Here? Main Congress Hall

83 Miriam Laura Loertscher

Wednesday	14:30 5.K10	Animation Films Are Transmedia Conference Room
	15:20 5.K10	IP Driven Development Conference Room
Thursday	14:30 7.K12	The Search for Emergence Main Congress Hall
	15:20 7.K12	Borrowed Analogies Main Congress Hall

83 Maria Dora Mourão

Tuesday	11:30 7.K12	The Transmedia Turn Main Congress Hall
Wednesday	14:30 3.G02	Spatial Storytelling Cinema
	15:20 3.G02	Interactivity Changes Nothing Cinema
Friday	11:30 7.K12	Where Do We Go from Here? Main Congress Hall

84 Stanislav Semerdjiev

Tuesday	12:15 7.K12	Afrofuturism and VR Main Congress Hall
	16:30 5.K10	CILECT Events and Projects Conference Room
Wednesday	09:30 7.K12	General Assembly Main Congress Hall
	18:15 7.K12	CILECT Teaching Award 2017 Main Congress Hall
Thursday	18:15 7.K12	CILECT Prize 2017 Main Congress Hall
Friday	11:30 7.K12	Where Do We Go from Here? Main Congress Hall

84 Bruce Sheridan

Tuesday	16:30 7.K12	Transmedia Design Patterns Main Congress Hall
	17:20 7.K12	Columbia's Digital Dozen Main Congress Hall
Wednesday	11:30 7.K12	Principles of Transmedia Storytelling Main Congress Hall
Thursday	09:30 3.G02	CILECT Regional Associations Parallel Meetings Cinema
	17:20 5.K10	Actors and Avatars Conference Room

85 Herman Van Eyken

Tuesday	14:30 3.C06	Transmedia Living Lab Open Stage
	15:20 3.C06	Pitch-Viz Experience in VR Open Stage
Wednesday	12:15 7.K12	Immersive Environments Main Congress Hall
Thursday	09:30 3.C06	CILECT Regional Associations Parallel Meetings Open Stage
	16:30 7.K12	Transdisciplinary Research Main Congress Hall
	17:20 7.K12	NARRA: Artistic Research Main Congress Hall

Welcome
to Zurich
University
of the Arts!

We are
pleased to
host you
on our Toni
Campus

www.zhdk.ch

Welcome

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*Hartmut
Wickert*
ZHdK

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*Maria Dora
Mourão*
CILECT

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*Christian
Iseli*
ZHdK

Hartmut Wickert, Zurich University of the Arts, Switzerland

→ Head of
Department
Performing
Arts and Film
→ Welcome
to Zurich!



CV Hartmut Wickert studied German philology, sociology, and journalism at the Ruhr-University in Bochum and at the Georg-August-University in Göttingen, where he trained with Giorgio Strehler. He has held the positions of: Dramatic Advisor and Theatre Director at Ruhrfestspiele Recklinghausen; Artistic Director at Tübinger Zimmertheater; Freelance Director at Theater Basel; Leading Director at Theater Konstanz; Leading Director at Niedersächsisches Staatsschauspiel, Hannover; and Freelance Theatre Director at theaters in Hamburg, Graz, Mainz, Karlsruhe, Weimar and Jena. Since 2006, Hartmut Wickert has been Head of the Department of Performing Arts and Film and Vice President of the Zurich University of the Arts.

It is my great pleasure to welcome you to the 2017 CILECT Congress at the Zurich University of the Arts. It is a great opportunity to present this young university with its very special infrastructure and diverse activity-platforms. For us it represents an important opportunity to strengthen the networking activities of our film education within the CILECT organization.

We find ourselves in a world in which the political situation requires collaboration, communication, discussion, open-mindedness and the will to find mutual understanding. In this context, the arts and artists need to articulate the anxiety, fear, mourning, uproar, and the will to fight, the hope of those oppressed, tortured, expelled, excluded, ignored, imprisoned and marginalized.

Even in this climate, we didn't choose topics like The Arts in Difficult Times or The Camera as a Weapon for our congress. There is an important role for the power of images in these difficult times when lies, disorder, absurd acts of isolation and ruthlessness have seemingly become the code of conduct of political leaders. We are equipped with possibilities and the means to create images, and realities through images, which are sometimes stronger than reality itself. We work hard to create images of this world that make all the bizarre, distracting and strange things happening around us transparent, visible, and alterable. The impressive tradition of documentary filmmaking at our university shows how this can be done successfully

As an institution for arts education, we have to be aware of the future. What will filmmaking be like in times of individualization and isolation? What is the influence of technology that improves the experience of watching movies and screen art? The future of filmmaking and discussion about virtual realities are strongly linked.

For film schools, or film programs embedded in art schools, that originally defined their existence in close connection with cinema and/or TV, recent disruptive changes within media are challenging. The distribution of audiovisual media has undergone a dramatic shift away from the traditional channels of TV and cinema towards the internet, streaming services and social media, a trend that will continue. The growing phenomenon of combining different media experiences, making them interactive, and participative, bringing into them game dynamics, and building bigger and more complex stories around them is what this congress is about—stepping across the border of given professional fields, entering cross-, multi-, and trans-media experiences and giving insights into interdisciplinary co-operations in research. The line-up of international speakers—mainly practitioners of the industry and of film education—is impressive.

Welcome to the Zurich University of the Arts. I am sure that your four days with us will be exciting and inspiring.

Maria Dora Mourão University of São Paulo, Brazil

→ President of
CILECT
→ Welcome to
the CILECT
Congress 2017



CV Maria Dora Mourão is Full Professor at the University of São Paulo, Brazil and CILECT President (since 2011). She has a Post Doctorate from École des Hautes Études en Science Sociales, Paris. She teaches Editing Theory and has edited several Brazilian documentaries. Her publications include: *O Cinema do real* (The Cinema of the Real), with 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). She is also a Member of the Brazilian Film Archive Council.

Dear Colleagues,
Along with my fellow members of the Executive Council, I am proud to welcome all of you to another CILECT Congress. Again we find ourselves at the forefront of our industry with our cutting edge theme of *Transmedia & Interdisciplinary Approaches*.

As always, the goal of this congress is to share information and knowledge. We will also have the opportunity to discuss administrative matters of the association in the General Assembly and to celebrate our activities with awards, such as the Teaching Award and the CILECT Prize.

The major highlight of every CILECT Congress is the conference, which this year is organized around the exciting theme of *Transmedia & Interdisciplinary Approaches*. Digital technology has undeniably opened up new horizons and options, but it could also be considered the biggest (r)evolution in mankind's history since the arrival of industry. Thus, it requires us to approach it with new and engaging teaching strategies.

The radical changes of the forms of expression, distribution platforms, and production models, we face currently challenge us to expand our comprehension of the field we assume we know well, and to reevaluate everything that prevailed in the area of cinema and audiovisual pedagogy until a few years ago. These new issues need to be addressed and discussed. This is why we have invited an unprecedented number of eminent keynote speakers, as well as professors from member schools who are experts in the field, to address this year's Congress.

I want to express my sincere gratitude to our host, the Department of Performing Arts and Film at the Zurich University of the Arts, and its staff, for proposing this contemporary and important theme. I am sure we will all be appreciative of their dedication and professionalism in organizing this CILECT Congress 2017 in the days to come.

I wish you all an enjoyable and inspiring Congress.

Christian Iseli, Zurich University of the Arts, Switzerland

→ Congress Host and Head of Research Focus Film Game → Changing Opportunities



CV Christian Iseli heads the research focus film and documentary film profile within the Master of Arts in Film at the Zurich University of the Arts. After studying History, German and English language at the University of Bern, he worked as director of documentary films, and as DP and editor of both fiction and documentary films. He began teaching at the Zurich University of the Arts in the mid-Nineties. As a professor, he teaches documentary film and post production technology, and his research interests include the influence of modern technology on practical filmmaking and storytelling.

The main question is: How do we deal with it? Cinemas and television stations are losing their audiences, new players arise, new forms, new formats, new combinations, new co-operations and, certainly, a whole lot of new buzz words. How do we deal with it? After all, as it says right in the name of our association, we are film and television schools. How do we integrate all these new developments into our curricula, how do we teach media convergence in practice? And that's the good news. It will be most intriguing to see how we actually deal with it. More than 40 talks, case studies, workshops, screenings and exhibits of breakthrough projects from all over the globe will show us how our colleagues are meeting the many challenges of the changing media landscape. I'm convinced that we will be experiencing an veritable firework of viewpoints, approaches and solutions. And I'm sure it will be captivating to compare and discuss all the different perspectives of our transnational, collective intelligence.

In order to reach our goals, we will proceed in four steps:

- First, we will look at the phenomenon itself. As a result of digitalization, we have experienced powerful changes: Complete new distribution channels, audience (and/or user) participation, interactivity, gamification and the advent of more and more complex storyworlds. Thus, the first day of our conference is dedicated to *The Transmedia Turn*.
- Second, we will see how film schools are coping with the impact of media convergence and hear from concrete projects, measures and concepts. Therefore, the second day is dedicated to *Transmedia in Film Education*.
- Third, we will focus on how research applies new cooperation strategies in order to approach the convergent media situation most effectively and efficiently. The third day is thus dedicated to *Transdisciplinary Research*.
- And, on the fourth and final day, we will aspire to reach an overview; to sum it all up. In order to attain that, we will ponder again, in detail, upon the aspect that matters most: *Storytelling*.

Before we launch ourselves into our Congress adventure, let's have a quick look at some terminology.

- *Multimedia, crossmedia and transmedia*: At our congress, we will encounter all three phenomena and hear all three terms. Even though there are some blurred boundaries and definitions of these terms in the academic literature, there is an overall tendency that can be described like this:
Multimedia is using more than one medium on the same platform or device (an e-book that uses video clips to bring along one story on one platform, for example).

Crossmedia tells the same story on multiple platforms (such as when a novel is made into a movie and gets adapted as a comic book).

Transmedia tells many stories in many forms on multiple platforms and all that is part of larger storyworld, of which each platform presents a different aspect (take the case of a story universe like *The Matrix* which consists of three movies, two official gaming environments and various comic books, for example).

- *Multidisciplinary, interdisciplinary and transdisciplinary*: These terms will mainly come up in connection with research and all of them will be referred to at our congress. Whereas, once again, varying definitions can be found, the common denominator covers the following concepts:

Multidisciplinarity is based on knowledge and methods from different disciplines, that stay within their boundaries. The main effect is additive.

Interdisciplinarity analyzes, as well as synthesizes, knowledge and methods of the different disciplines in order to arrive at a synthesis of approaches. The main effect is *interactive*.

Transdisciplinarity seeks to integrate and move beyond discipline-specific approaches in order to form frameworks beyond confined disciplinary perspectives. The main effect is integrative and holistic.

In order to keep our wording simple, we mainly use the terms "transmedia" or "transdisciplinary" in the description of the congress, as they describe the most complex and, in that sense, farthest developed phenomena. But obviously, the lineup of projects and case studies includes cross- and multimedia, as well as multi- and interdisciplinary approaches.

And now let's step across the border of disciplines and media – and let's not forget that *Step Across the Border* is a film, too! It is a feature length documentary on English guitarist and composer Fred Frith, by Nicolas Humbert and Werner Penzel, a Swiss-German co-production from 1990.

Watch
Live Stream of
Congress at:
www.filmstudieren.ch/en

Congress

- 33 Tuesday
*The Trans-
media Turn*
- 45 Wednesday
*Transmedia
in Film
Education*
- 59 Thursday
*Transdisci-
plinary
Research*
- 75 Friday
Wrap Up

Tuesday 24.10.17

MAIN CONGRESS HALL							
7.K12							
09:30	OPENING PERFORMANCE AND WELCOME NOTES: <i>H. Wickert, M. D. Mourão, S. Semerdjiev, C. Iseli</i>						
10:15	KEYNOTE <i>Markus Gross, → Pervasive Dis- ruptions in Media</i>						
11:00	COFFEE BREAK / 30 MINS						
11:30	KEYNOTE <i>Barbara Flückiger → The Trans- media Turn</i>						
12:15	KEYNOTE <i>Shmerah Passchier → Afrofuturism and Virtual Reality</i>						
LUNCH / 90 MINS							
MAIN CONGRESS HALL		CINEMA	CONFERENCE ROOM	OPEN STAGE			
7.K12		3.G02	5.K10	3.C06			
14:30	TALK <i>Norman Hollyn → Beginning Again</i>	TALK <i>Misha Kavka & Tom Gerber → Intimacy in Video Games</i>	CASE STUDY <i>Andres Veiel → Which Future!?</i>	CASE STUDY <i>Maggie Burnette Stogner → Transmedia Living Lab</i>	P A R A L L E L E X H I B I T S	R E G I S T R A T I O N D E S K	Z H D K T O U R
15:20	TALK <i>Ole Goethe → Machinima: Virtual Filmmaking</i>	CASE STUDY <i>Tobias Weber → Late Shift: Bran- ched Storytelling</i>		CASE STUDY <i>Katherine Nicholls → Pitch-Viz Experience in VR</i>			T O U R
16:00	COFFEE BREAK / 30 MINS						
16:30	TALK <i>Mario Márquez Lartigue → Transmedia Design Patterns</i>	SCREENING LATE SHIFT <i>→ Interactive cinema experience</i>	SPECIAL CILECT Events and Projects <i>→ T-Port Presentation → Ethics Lab Presentation</i>	WORKSHOP <i>Frédéric Martel → The Social Cinema</i>	E X H I B I T S	R E G I S T R A T I O N D E S K	F I L M T O U R
17:20	SPECIAL <i>Frank Rose → Columbia's Digital Dozen</i>						T O U R
18:00							
19:00							
19:45	HARBOR BURKLIPLATZ						
20:00	CILECT WELCOME DINNER <i>Dinner Cruise on LAKE ZURICH → Individual arrival at Burkliplatz, Harbor, in Zurich at 19:45. Boat departs at 20:00h, returns at 22:30h.</i>						
22:30							

1

Tuesday
The Trans-
media Turn

How and why is the
media landscape
changing?

35 Speakers

35	Markus Gross
35	Barbara Flückiger
36	Shmerah Passchier
36	Norman Hollyn
37	Misha Kavka, Tom Gerber
38	Andres Veiel
38	Maggie Burnette Stogner
39	Ole Goethe
39	Tobias Weber
40	Katharine Nicholls
40	Mario Márquez Lartigue
41	Frédéric Martel
43	Frank Rose

Moderators of the day

80 Bert Beyens

14:30 Intimacy in Video Games
3.G02 Cinema

15:20 Branched Storytelling
3.G02 Cinema

80 Sabine Boss

14:30 Beginning Again
7.K12 Main Congress Hall

15:20 Machinima: Virtual Filmmaking
7.K12 Main Congress Hall

82 Christian Iseli

10:15 Pervasive Disruptions in Media
7.K12 Main Congress Hall

14:30 Which Future!?
5.K10 Conference Room

83 Maria Dora Mourão

11:30 The Transmedia Turn
7.K12 Main Congress Hall

84 Stanislav Semerdjiev

12:15 Afrofuturism and VR
7.K12 Main Congress Hall

16:30 CILECT Events and Projects
5.K10 Conference Room

84 Bruce Sheridan

16:30 Transmedia Design Patterns
7.K12 Main Congress Hall

17:20 Columbia's Digital Dozen
7.K12 Main Congress Hall

85 Herman Van Eyken

14:30 Transmedia Living Lab
3.C06 Open Stage

15:20 Pitch-Viz Experience in VR
3.C06 Open Stage

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84

Markus Gross Disney Research Zurich, Switzerland → Pervasive Disruptions in Media



CV Markus Gross is Vice President Global Research and Development, The Walt Disney Company, and the Director of the Disney Research Zurich lab. He is a Professor of Computer Science at the Swiss Federal Institute of Technology Zurich (ETH), where he is also the head of the Computer Graphics Laboratory. Before joining Disney, Markus Gross was director of the Institute of Computational Sciences at ETH. His research interests include physically based modeling, computer animation, immersive displays, and video technology. Markus also serves on the boards of numerous international research institutes, societies, and governmental organizations.

Markus Gross will explain how the digital revolution is changing conventional filmmaking rapidly. His presentation will be from the perspective of one of the major players in the film industry; the Walt Disney Company. This change not only affects the mechanics of physical film production, but also the creative process. In particular, new and immersive media platforms will enable us to present our stories in a much more interactive, participatory and engaging fashion than traditional media formats allow. The Academy Award winning computer scientist will give an in-depth survey of these growing challenges and opportunities and present examples of technological innovations for production and story development that embrace both arts and sciences.

Barbara Flückiger University of Zurich, Department of Film Studies, Switzerland → The Transmedia Turn: Building Worlds and Gaming with Reality



CV Barbara Flückiger has been a professor for film studies at the University of Zurich since 2007. Before her studies in film theory and history, she worked internationally as a film professional. She has written two textbooks, one on "Sound Design" and one on "Visual Effects". Since 2001 she has developed and led many research projects on the interaction between film technology and aesthetics. Her recent research projects investigate the digitization and restoration of archival film, in collaboration with archives and the film industry. In 2015 she was awarded the prestigious Advanced Grant by the European Research Council. Website: <http://www.zauberklang.ch>

Classical films' diegetic worlds were confined spaces strictly limited by the films' spatial and temporal extension. Transmedia storytelling surpasses these limitations by building entire worlds that stretch over various medial representations. As Henry Jenkins noted, such transmedial networks are not a recent invention limited to the last few decades, but have been in operation for centuries, if not millennia.

The rise of transmedial universes, however, gained momentum with franchises such as STAR WARS or STAR TREK in the 1970s and were connected to a specific kind of fandom. As a consequence, bottom-up, grassroots movements fueled by media consumers who turned into producers—so-called *producers*—were instrumental in extending the media experience beyond the initial cinematic work. Therefore, viewers' engagement is crucial for professional producers and distributors to successfully launch a transmedia campaign.

This keynote addresses fundamental strategies to involve viewers and ignite their imagination. What are the necessary ingredients for building entire worlds? How do transmedial representations transgress the fictional borders? And why is the playing with reality effects so crucial for successful transmedia franchises?

Shmerah Passchier AFDA, South Africa

→ **Afrofuturism and
Virtual Reality**



CV Shmerah Passchier has worked in film & television since 2000, writing, directing & producing for MTV Base, travelling to 10 African countries, shooting in Nigeria, Cameroon, Tanzania, Zanzibar, Kenya, Botswana, Angola, Mozambique, Uganda and Zambia. She has directed Music, Magazine & Reality TV & documentaries for SABC 1, 2 & 3, as well as drama for Mzansi Magic. Her work includes a documentary on Nelson Mandela & the End of Apartheid for the Museum of the African Diaspora in San Francisco. Shmerah has an MFA in filmmaking, an MA in Anthropology & she is currently reading for a PhD in Virtual Reality 360 cinema at the University of the Witwatersrand, Johannesburg, South Africa.

Afrofuturism is African Science Fiction, a techno-science-culture genre that invokes black consciousness as a creative liberation theory with the power to transform slave-ships of the 17th century into spaceships of the not-too-distant-future. Afrofuturism is new, but not static; its ancestors traverse the 19th, 20th and 21st centuries. Afrofuturism is reflexive and interdisciplinary, a creative space for imagination to become a tool for liberation. As a conceptual key to unlock African identity, it is a hybrid social theory, transcending boundaries of Africana, music, speculative fiction, academia, journalism, womanism, African feminism, transhumanism and the cyber world of internet communiculture. Applying this reinvigorating cultural lensing enables the multiple lenses of the Virtual Reality camera to create worlds that transcend socio-political context through hybrid multiplicity. This post-frame medium envelops the viewer *inside* a story globe, liberating the imagination of the Afrofuturist filmmaker to ‘world new worlds’, with new realities that resist dystopian visions of African apocalypse deliberately, as a problem solving strategy to illicit new futures of possibility. This talk will demonstrate how democratization and demystification of Virtual Reality technology as a world building machine has the power to immerse audiences in world changing fictions with examples of Afrofuturist Virtual Reality 360 cinema.

Norman Hollyn University of Southern California, USA

→ **Beginning Again –
Next Steps in The
Digital Evolution**



CV Norman Hollyn is a film editor and Professor at USC's School of Cinematic Arts (Inaugural Chairholder of the Michael Kahn Chair in Editing). He has published articles in magazines and peer-reviewed journals, has written two internationally adopted film textbooks, and has led workshops for students and companies at Sundance, as well as in Brazil, China, the Czech Republic, Estonia, Finland, Israel, Japan, Jordan, Malaysia, and Mexico. He has presented at two previous CILECT Conferences. He is the former President of the UFVA, a member of AMPAS (Student Academy Awards committee member), and the prestigious American Cinema Editors organization.

In the last decade, our stories have evolved past traditional linear, time-based media into a future where New Media forms, combined with metadata and Artificial Intelligence (AI), will allow our ‘films’ to tell us how our audience is reacting to them. How do creators evolve to tell their stories and how can our schools help them get there?

We will see how this has created an art form in which our experiences as an audience can change within an artwork (varying room shape, size, color and temperature in response to our audience's biometrics). ‘Intuitive AI’ will enable our creations to tell us how they are being viewed and experienced. Machine Learning/AI will change how we ideate and create. Metadata will allow us to shoot differently (light field technology), animate differently (Adobe's Felix for design and Adobe's Deep Space Matting), present differently (Microsoft's HoloLens) and make our works more self-aware (Microsoft's Cortana and the Cognitive Toolkit for emotion analysis). My own research project – “Snowflake” – utilizes relationships between looks, cameras and emotion to help young filmmakers communicate better.

I hope to sketch a landscape of possibilities, so CILECT members can be better prepared to guide our students into this new world.

Misha Kavka, Tom Gerber University of Auckland, New Zealand, Zurich University of the Arts, Switzerland

→ **Falling in Love with
Delilah: Intimacy
in Video Games**



CV Misha Kavka is Associate Professor of Media and Communication at the University of Auckland, New Zealand. She is the author of two books on reality television – *Reality Television, Affect and Intimacy* (Palgrave Macmillan, 2008) and *Reality TV* (Edinburgh UP, 2012) – the co-editor of *Gothic NZ: The Darker Side of Kiwi Culture* (Otago UP, 2006), and of *Feminist Consequences: Theory for the New Century* (Columbia UP, 2001). She has published widely on intimacy, affect and gender in relation to film, television and new media technologies. Her current book project is entitled *Affective Screens*.

Tom Gerber is a Film Lecturer at the Zurich University of the Arts ZHdK. He is a Film Director and Editor whose work explores the mixing of genres and the integration of live action with CGI Imagery. His filmography includes commercials, short films, features and TV-Series. He has worked as a director in the US, Canada, Brazil and China. He directed John Malkovich and has worked with Aerial D.O.P David B. Nowell (Lord of the Rings, Pirates of the Caribbean). Being an avid gamer since 1985, he knows the gaming scene from A – *Alone in the Dark* – to Z – *Zak McKracken*.

Now that game engines have reached a graphic level that allows them to intersect with film techniques, games are exploring new frontiers of emotion and intimacy; expressed in the teasing question, “can a video game make you cry?” In games heavily reliant on cut scenes – like *The Last of Us* – this is answered with a resounding “yes”! But the cinematic narrative usually remains separate from the gameplay mechanics so that intimacy is aligned with visual storytelling against the interactivity of gaming. In our presentation, we address a developing form of intimacy that bypasses this tension between film-story and game-play; games that evoke emotion through the manipulation of voice. From the gaming trope of audio logs, through the ubiquitous computerized voice borrowed from sci-fi films, to our main focus on indie games – whose success is driven by vocal modulation rather than graphic complexity – we will explore whether there is an ‘uncanny valley’ of the voice. Our aim is to show how this vocal valley is bridged and turned into a field of intimacy through commentary on play-throughs of three case studies: *Bioshock Infinite*; *Portal*; and *Firewatch*, whose never-seen love object Delilah marks a new marriage of gaming and voice-acting.

Andres Veiel Germany

→ *Which Future!? – Towards a Participative Future?*



CV Andres Veiel is one of the most renowned German directors, working in documentary (*Black Box BRD*, *The Kick*, *Beuys*) and fiction film (*Wer wenn nicht wir*), as well as theater (*The Kick*, *Das Himbeerreich*). He has received more than forty awards for his numerous films, including the European Film Prize and the German Film Prize, awarded multiple times. His plays premiered under his direction at the Maxim Gorki Theater and the German Theater in Berlin. His new project *What future?!* at the German Theater in Berlin deals with immersive possibilities of participation and the 'shapability' of the future.

One day in September 2017 at the German Theater (Deutsches Theater) in Berlin, 240 people meet to develop scenarios that describe the future within the next 10 years. There is only one requirement: in 2026, a comprehensive economic and financial crisis must occur. Which scenarios precipitate such a crisis? And which ones are bound to trigger it? The participants of this lab are supported by 13 scientists from all over the world – economists, climate researchers, international lawyers, and interdisciplinary researchers on the future of work, nutrition, and land use. Together they write a plausible story. It is presented through podcasts, videos and webdocs on a web site that calls for participation. The results form the basis of a play to be premiered at the German Theater in 2018. An investigation committee, convened in 2028, will ask questions of those responsible today: What could we have done, if we had wanted to know?

In this case study of a project still in development, the concept of participation will be explored more closely. What is the relation between the immersive research and the end product determined by the author? How can a stage play with a determined operational structure be opened to immersive narrative forms?

Maggie Burnette Stogner American University, USA

→ *Transmedia Living Lab*



CV Maggie Burnette Stogner is a professor of film and media arts at American University's School of Communication in Washington D.C. where she teaches Documentary Production, Directing and Writing, as well as Producing the Historical Documentary. Her graduate degree is from Stanford University. Among many duties, she is a voting member of the Academy of TV Arts and Sciences Primetime and a judge for the Nonfiction Emmy Awards. In 2005, Stogner founded Blue Bear Films, a global media design and production company of documentaries and immersive media. From 1995 to 2005, Maggie was a producer, then Senior Producer of National Geographic's documentary showcase *Explorer*.

A transmedia approach to filmmaking is key to successfully engaging a diverse range of viewers. In this age of ever-evolving media formats, strategizing multi-modal production is integral to the storytelling process and content acquisition. Over the past four years, I have produced and directed a transmedia project about capital punishment in the United States, with the help of dozens of Film and Media Arts students. *In the Executioner's Shadow* embodies a living lab approach in which students and professors explore together the myriad ways of reaching different audiences, from traditional film to digital shorts, social media, on-site installations, constructed conversations, and even game design. www.intheexecutionersshadow.com.

Ole Goethe Westerdals Oslo, Norway

→ *Machinima: Virtual Filmmaking*



CV Ole Goethe is a Norwegian researcher and Associate Professor in the Department of Motion Pictures, Television and Games at Westerdals Oslo School of Arts, Communication and Technology. Ole specializes in the Life Sciences that comprise the fields of Anatomy and Physiology, Kinesiology and Cognition applied through the Arts and Interaction Designs. His research focuses on user engagement in human-computer interaction. As an industry professional, he has worked primarily as a Lead Animator, Art Director and Supervisor for films, games, and motion graphics. In addition, he is experienced in interactive applications ranging from consoles to online games, native- and web-apps.

Machinima – the combination of the words “machine” and “cinema” combined – is virtual filmmaking with game engines. It uses virtual worlds and games that are not developed to permit content creation, confining the producer or filmmaker to whatever sets and characters are already within the 2D or 3D setting. Thus, virtual filmmaking is the mechanism of taking and developing images in virtual environments to narrate a story. Machinima lies somewhere between video and film and the industries of animation, television and film. Its uniqueness is determined by its accessibility to both novice and professional producers and filmmakers in an industry overwrought with high cost of production. Virtual filmmaking is a rising process that is blurring the lines between industries and formats. It is digital media built in virtual settings that increasingly allows individuals to interact with one another via simulation and role-play. The casting process of actors as the characters turns out to be a physical practice in advanced graphic techniques, while the conduit to the avatar that supplies human-based emotion remains and is derived through the virtual reality. There are various components in developing machinima: storytelling; virtual settings; avatar animations; and sounds.

Tobias Weber Kino Industries/CtrlMovie, USA / Switzerland

→ *Branched Storytelling in the Language of Cinema*



41 Tuesday 16:30
3.G02 Late Shift Screening
Cinema

CV Tobias Weber is a graduate of the London Film School, he worked in digital postproduction at the London Post House before moving on/switching to directing when he returned home to Switzerland. He loves extending the boundaries of film, both stylistically and by marrying/combining it with the digital new shit. After countless commercials in advertising's standard 30-second format, he now enjoys more detailed storytelling. Free skiing and mountain biking are what give him the greatest sense of freedom. Tobias is co-founder and co-owner of the production company 8Söhne.

The idea of films with multi-stranded narratives is almost as old as Cinema itself, but somehow it has never really taken off. With the recent technological development—such as digital cinema, ubiquity of touch devices, and widespread broadband—the time is now right to take another in-depth look at the concept.

The maker of feature-length multioptional heist “Late Shift” and creator of interactive film format “CtrlMovie” talks about both the formal and creative challenges of multioptional movies and what he thinks it takes to get them right. He shares his philosophy, experience and learning with filmmakers interested in this new way of storytelling.

Katharine Nicholls Falmouth University, United Kingdom

→ Feature Film
Pitch-Viz
Experience in VR



CV

Katharine Nicholls is a Senior Lecturer on BA(Hons) Animation and VFX at Falmouth University. Katharine's animation industry art background is diverse and has led her through TV series, films, commercials and title sequences. Working across a variety of production designs, her strong interest in storytelling always underpins the art. At Falmouth, Katharine is involved in The Cross Channel Film Lab, an R&D project that connects Cornwall with Brittany, France to develop feature-films that innovate in their use of Stereo 3D and VFX. At the CCFL she works with writers, directors and producers, students and VFX consultants to help bring together screenwriting, technology and production design.

In this practical case study from the Cross Channel Film Lab (CCFL), a feature film at the speculative stage of development was taken through a design visualization process, using a Virtual Reality environment to help generate a defined vision for the film. Alongside script development workshops at the CCFL, the design team of *Dome*, a Sci-fi movie set in an enclosed post-apocalyptic world, worked through art and design considerations, such as mood, scale, color, lighting and texture, creating a CG visualization to be displayed in VR. In generating an immersive story environment, the designers offered an experiential pitch-viz that conveyed mood of the world, putting the writers and director in control of the cinematic experience, allowing them to take multiple perspectives and to feel the emotional impact of the space. An unexpected outcome was that this approach became a direct influence on the film's story development. Having felt for themselves the sense of place in which the action would play out, the writers strengthened their connection to the characters, with the result that the story team used the experience to help clarify and consolidate many of the emotional story imperatives.

Mario Márquez Lartigue Universidad Ibero- americana, Mexico

→ Defining Transmedia
Design Patterns



CV

Mario Márquez Lartigue is a graduate in communication, has a Master's degree in design studies and specializes in film, interactive art and entertainment. He is constantly shifting between silver and celluloid, pixels and algorithms, light and sound, and narrative and participation. One of his lines of research focuses on how time can be represented in media, and the different ways in which media affords participation with narrative construction, interpretation and emergence. His work has been shown in international film festivals, concerts, and academic congresses. Mario works as a full-time teacher and is Head of the media postproduction lab in Universidad Iberoamericana.

The word transmedia points to patterns of data and technical processes that exist between, across and beyond different media. Using time as a framework, we can categorize transmedia design patterns into one scheme. Time, when understood as the generation of change, can be organized into three different labels:

- 1-Flowing change: Physical and conceptual change patterns. Affords real time agency (choice to turn a page, press a button or throw the remote control at the screen).
- 2-Represented change: Patterns of signs and media used to convey time. Affords semantic agency (choice of navigation, point of view, time line and actions, taking place in the representation).
- 3-Participatory change: Patterns of choice of action/interpretation afforded by represented and flowing change. These patterns are oriented by a goal (knowing, organizing, producing, playing, practicing, improving, etc.) and generate a new level of experience, either fixed (recorded) or ephemeral (live). Affords constructive agency (choice of goal, performance and evaluation in real time and semantic agency).

These labels and their affordances provide transmedia design patterns (for change and choice) that can be used for analyzing, designing and developing diverse content and media projects.

→ Late Shift – An Interactive Movie Experience



Directed by Tobias Weber
Produced by & Söhne, Switzerland;
Late Shift Productions, UK

39	Tuesday 15:20 3.G02	Tobias Weber Case Study Cinema
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Late Shift is an interactive movie of cinematic quality, based on one story, countless storylines and seven different endings, which are defined by the audience's choices. Matt, a student, has to prove his innocence after being forced into a robbery at a famous London auction house. How will the audience decide to act when everything is turning against him? The audience takes decisions for the interactive thriller's hero while the movie keeps on running seamlessly.

In order to participate, please download the "CtrlMovie" app from either the AppStore or GooglePlay prior to the screening.

Frédéric Martel Zurich University of the Arts, Switzerland

→ The Social
Cinema – New
Economic Models



CV

Frédéric Martel is a French writer, researcher and journalist. He has a PhD in Social Science and Master's degrees in Law, Political science and Philosophy. He is the author of 9 books, including "On Culture in America" (2006) and the best-seller "Mainstream - On the Global War on Culture and Medias" (2010, translated for, and sold in, 20 countries). As a journalist, Martel is the anchor of the weekly radio program "Soft Power" on French National Public Radio. He is currently a Research Fellow at the ZHdK and at CERI-Sciences Po, Paris. His last book, "Smart. On the internets" (2014) is in translation in a dozen countries. See: <http://fredericmartel.com/home/>
Twitter: @martelf

Thanks to the Internet, cultural industries—from the music business model to television or radio economics (live music, Netflix, podcasts etc.)—have been deeply transformed. Cinema is also affected in multiple ways. This workshop will be organized as a "research lab": participants will share their experiences and ideas, and bring their own examples of start-ups innovation, VR experimentation, social network mutations or new ways of funding movies. Together we will try to create an outline of new economic models for the movie industry, its directors, actors and screenwriters. We will look at new ways to distribute, promote, criticize or mediatize movies: pay-subscription streaming; "smart curation"; micro-payment tools; crowdfunding; Instagram's stories; and Youtubers. We will focus on some innovative platforms such as the Shahid arab model, France's People for cinema, Argentina's Taringa, China's Youku, etc. The "lab" will thus present case studies in a global perspective. Perhaps this economic fragmentation, social media reputation, or branding and artist uberisation will emerge as a new model.



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17:20 Special
7.K12 Main Congress Hall

Frank Rose
Columbia University
School of the Arts, USA
→ *The Digital Dozen:
Breakthroughs
in Storytelling*



88 Daily 5.K12 Digital Dozen Exhibition Space

CV Frank Rose is the author of *The Art of Immersion*, a member of the Columbia Digital Storytelling Lab and a senior fellow at Columbia University School of the Arts, where he leads an executive education seminar in Strategic Storytelling. A graduate of the journalism school at Washington & Lee University, he has been a contributing editor at *Wired* and *Esquire* and a contributing writer at *Fortune* and *Premiere*. He currently writes for *The New York Times* and *The Wall Street Journal*.

The Columbia Digital Storytelling Lab's annual Breakthroughs in Storytelling Awards pay tribute to the year's most innovative examples of digitally enabled narrative. Launched in 2016 to spur creativity and further the Lab's educational mission, the program honors 11 finalists and one Breakthrough Award-winner – collectively, the Digital Dozen. Digital technology doesn't respect boundaries, it blurs them, so the Lab has dispensed with the usual categories. Instead, we recognize technological advances and creative innovation across the broad spectrum of media that rely on digital technologies, including art, advertising, film, fiction, games, video, journalism and live theater. Lab member Frank Rose presents a cross-section of projects from the past two years, from the HBO television show *Westworld*, cited for its extraordinary world-building both on TV and off, to *Riot*, an emotionally responsive video that relies on artificial intelligence and biofeedback to show how you might fare in a civil disturbance

Wednesday 25.10.17

MAIN CONGRESS HALL 7.K12		CINEMA 3.G02		CONFERENCE ROOM 5.K10	OPEN STAGE 3.C06		
09:30	CILECT GENERAL ASSEMBLY <i>Including the presentation of CILECT Congress 2018</i>						
10:15							
11:00	COFFEE BREAK / 30 MINS						
11:30	KEYNOTE Andrea Phillips → <i>Principles of Transmedia Storytelling</i>						
12:15	KEYNOTE Tim Marsh → <i>Immersive Environments</i>						
LUNCH / 90 MINS							
	MAIN CONGRESS HALL 7.K12	CINEMA 3.G02	CONFERENCE ROOM 5.K10	OPEN STAGE 3.C06			
14:30	TALK Simon Jon Andreasen → <i>The Multiformat Director</i>	TALK Manuel J Damásio e.al. → <i>Spatial Storytelling</i>	TALK Daniel Boulos → <i>Animation Films Are Transmedia</i>	WORKSHOP Pablo Martinez-Zarate → <i>Web Documentaries</i>	P A R A L L E L E X H I B I T S	R E G I S T R A T I O N D E S K	Z H D K T O U R
15:20	TALK Gerda Cammaer → <i>Integrated Digital Option</i>	CASE STUDY Dan Weldon → <i>Interactivity Changes Nothing</i>	CASE STUDY Inga von Staden → <i>IP Driven Development</i>				F I L M T O U R
16:00	COFFEE BREAK / 30 MINS						
16:30	TALK Lex Sng → <i>Gamification with Students</i>	CASE STUDY Ran Yu → <i>Transmedia Teaching Experiment</i>		WORKSHOP Jan Nås → <i>Empathy in Transmedia Storytelling</i>			F I L M T O U R
17:20	SPECIAL Andrea Phillips → <i>A Transmedia Roadmap</i>	CASE STUDY Björn Stockleben → <i>Collaborative Online Teaching</i>	CASE STUDY Mirko Lempert → <i>Pre-Viz with Game Engines</i>				Z H D K T O U R
18:15	CILECT TEACHING AWARD 2017						
19:00							
19:45							

2

Wednesday
Transmedia
in Film
Education

How do film schools cope with the disruptive development?

95

General
Assembly

- 96 Moholy-Nagy University of Art and Design Budapest, Hungary
100 Notre Dame University, Lebanon
104 University for the Creative Arts, UK

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Speakers

- 47 / 53 Andrea Phillips
47 Tim Marsh
48 Simon Jon Andreasen
48 Manuel José Damásio, Sandra Rocha
49 Daniel Boulos
49 Pablo Martinez-Zarate
50 Gerda Cammaer
50 Dan Weldon
51 Inga von Staden
51 Lex Sng
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52 Jan Nås
53 Björn Stockleben
54 Mirko Lempert

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CILECT
Teaching
Award

Moderators
of the day

80 Bert Beyens

16:30 3.G02	Transmedia Teaching Experiment Cinema
17:20 3.G02	Collaborative Online Teaching Cinema

81 Sabine Gisiger

14:30 7.K12	The Multiformat Director Main Congress Hall
15:20 7.K12	Integrated Digital Option Main Congress Hall

82 Garth Holmes

17:20 5.K10	Pre-Viz with Game Engines Conference Room
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82 Christian Iseli

16:30 7.K12	Gamification with Students Main Congress Hall
17:20 5.K10	A Transmedia Roadmap Conference Room

83 Miriam Laura
Loertscher

14:30 5.K10	Animation Films Are Transmedia Conference Room
15:20 5.K10	IP Driven Development Conference Room

83 Maria Dora Mourão

14:30 3.G02	Spatial Storytelling Cinema
15:20 3.G02	Interactivity Changes Nothing Cinema

84 Stanislav Semerdjiev

09:30 7.K12	General Assembly Main Congress Hall
18:15 7.K12	CILECT Teaching Award 2017 Main Congress Hall

84 Bruce Sheridan

11:30 7.K12	Principles of Transmedia Storytelling Main Congress Hall
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85 Herman Van Eyken

12:15 7.K12	Immersive Environments Main Congress Hall
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Andrea Phillips, USA
→ On Magic and Loose
Ends: Principles of
Transmedia Story-
telling

CV Andrea Phillips is an award-winning transmedia writer, game designer and author. She has worked on projects such as iOS fitness games *Zombies, Run!* and *The Walk*, *The Master's Path* for HBO's *Game of Thrones*, human rights game *America 2049*, and the independent commercial ARG *Perplex City*. Her projects have variously won the Prix Jeunesse Interactivity Prize, a Broadband Digital award, a Canadian Screen Award, a BIMA, the Origins Vanguard Innovation Award, and others. Her book *A Creator's Guide to Transmedia Storytelling* is used to teach digital storytelling at universities around the world. Her independent work includes the Kickstarted serial *The Darling Adventures of Captain Lucy Smokeheart* and *The McKinnon Account*.

Transmedia storytelling offers incredible new opportunities for filmmakers in terms of money, engagement, and artistic potential. But in order to adapt to use immersive or fragmented storytelling techniques most effectively, we need to change how we think about stories, because some of our old tools simply don't translate. The truism of Chekhov's Gun, for example, is the reverse in a transmedia narrative; you need to leave yourself as many loose ends as you can, because you can never be sure what you'll need later on. Pacing and structure, too, need to work in support, not just of the core narrative, but of your audience's endurance and availability. Andrea Phillips will walk you through some of these changing principles, offering guidance on how to rethink the role of the audience, how and where to deploy exposition, and where the lines between real and fictional should be drawn. Because in transmedia storytelling, you can't just have an eye for story; you need to be a behavioral psychologist, an ethicist, and a magician.

Tim Marsh
Griffith Film School,
Australia
→ Immersive Environ-
ments and Serious
Games for Purpose

CV Tim Marsh lectures in experimental game design and screen research at Griffith Film School. His research-practice extends film theory/making to VR and interactive digital media, building on his PhD. He previously held positions at University of Southern California and National University of Singapore, collaborated with Massachusetts Institute of Technology's Comparative Media Studies and Education Arcade, and consulted with Singapore's Ministry of Education on the introduction of interactive storyworlds and storybooks in schools. He is Chair of the Serious Games Working Group (WG 14.8) with IFIP's TC14, on several journal Editorial Boards, and general chair of the serious games international conference (JCSG2016).

Interactive digital media like virtual and augmented reality and serious games for purpose are an emerging practice in screen media. Purposes include consciousness raising, societal impact, reconstruction of historical and non-fictional events, and education. While similar to documentary film, their interactive nature necessitates a careful negotiation between observing an experience and interaction, influencing narrative and experience in the delivery of purpose. This presents many interrelated challenges, goals and opportunities and, as we still lack the design strategies, conventions and best-practices, they are largely experimental. In this talk I look at these challenges and our experiences in the development and integration of our current emerging and experimental interactive digital media subjects and preparations towards the introduction of Interactive Digital Media for Purpose into the film and screen media curricula. This is informed by works from the recent international conference on serious games—JCSG 2016 hosted by Griffith Film School in Brisbane—and our recent and on-going multidisciplinary projects and workshops including, representing the culture and stories of the Yugambeh indigenous people through VR Experience, and a case study exploring gaming, VR and AR to raise awareness on issues effecting Australia's Great Barrier Reef.

Simon Jon Andreasen National Film School of Denmark, Denmark

→ *Building the Multi-format Director of the Future*



CV Simon Jon Andreasen is head of Animation and Interactive Media Education at the National Film School of Denmark and also the head of DADIU (Danish Academy of Interactive Entertainment). Andreasen has worked for 30 years in executive positions as creative director and head of digital development directing radio, television, film and games. His work has been published by Warner Brothers, EA, Ubi-Soft, THQ, Take2, Eidos, Warner and media such as DR, TV2, NRK, SVT, YLE, ZDF and Arte. How does Andreasen see his future? "My passion is to create visual experiences and I believe in the craft of storytelling regardless of formats and technology."

In their graduation project, my director students are now able to choose from 7 formats ranging from feature films to games. They each receive a bonus of 2000 euros if they pick cross media and take the challenge to become multi-format directors. Content is King. And content like movies, TV, books, music is moving into the digital cloud as 1's and 0's. Traditional formats are disintegrating and blending into new artistic forms. At the same time new media are integrating traditional crafts. The National Film School of Denmark gave birth to great directors such as Lars Von Trier, Thomas Vinterberg and Susanne Bier. In turn, these directors delivered innovations such as Dogma, Natural storytelling and New Nordic Noir.

- What is the next step?
- How are we going to educate directors for a future beyond Film, TV, Games, VR and AR? and
- How can we help the traditions of cinematic storytelling make the future even more exciting?

Manuel José Damásio, Sandra Rocha Universidade Lusófona, Portugal

→ *Spatial Storytelling in the Framework of Essemble*



CV Manuel José Damásio, PhD., is head of the Film and Media Arts Department, Universidade Lusófona de Humanidades e Tecnologias. Member of the board of GEECT.

Sandra Rocha, Project Manager, Film and Media Arts Department, Universidade Lusófona de Humanidades e Tecnologias. Technical manager for Erasmus Mundus Master Kino Eyes and Essemble.

Essemble is a strategic partnership project funded by the European Union in the area of Film and Media Arts education that focuses on the development of creative and technical skills in digital film and animation production. The project addresses the need for European Film and Media Schools to train and mobilize activities focusing on media and film related technologies that push the traditional barriers of the medium and call for new pedagogical and didactic approaches.

In the framework of *Essemble*, we use the concept of spatial storytelling as a conceptual and creative driver, both from educational and production perspectives. Following spatial semantics and its application in interactive storytelling, the author no longer creates the protagonist and their wants or needs, nor controls the story arc. Instead, spatial story design allows the author(s) to make the formative creative decisions by designing narrative space and spatial dynamics that then translate into user generated storylines. Spatial story design is based on interdisciplinary collaboration and can be used to create interactive digital narratives, screenplays, improvisational theatre, 360 degree films, and walk-in story world experiences. This paper describes how the concept was used as a strategy for the introduction of transmedia in the schools' curriculum.

Daniel Boulos University of Hawai'i, USA

→ *Animation Films Are Transmedia*



CV Daniel Boulos is an associate professor and chair of the Academy for Creative Media at University of Hawai'i Mānoa. He has been a professional animator for over 25 years, and an educator for over 20 years. His film credits include *Beauty and the Beast*, *Space Jam* and *The Prince of Egypt*. He has designed animation curricula and taught for the California Institute of the Arts, University of Hawai'i and helped found the European Animation Masterclass (EAM) Halle/Saale, Germany 2000-2006. An active filmmaker, he has presented at national and international conferences, and is currently finishing a digital textbook on animation techniques.

Animation has been a bridge between art and technology since its inception. Since the earliest pre-film devices, animation has achieved its illusion of life from its supporting technologies. In the US in the 1990's, the video game industry overtook the film industry and continues to grow. In response, the film industry has evolved a synergistic relationship with video games. A modern animated film is a transmedia event. International theatrical release is paralleled by a game and associated merchandise. Successful animated films continue on to the stage, into books and television series often coming full circle to reappear as live-action film remakes. Modern animators are trained to thrive in this transmedia landscape, learning to apply their animation knowledge across the media spectrum from film and television to video games, digital books and web formats. This case study looks at the re-introduction of ACM 315, Narrative Game Design into the ACM Animation curriculum. It is a partnership with the Information and Computer Science (ICS) department, focusing on the design and implementation of an interdisciplinary curriculum to bring together animation and computer science students. Students actively bridge the media divide with animation principles, which remain unchanged amidst the shifting tides.

Pablo Martinez-Zarate Universidad Iberoamericana, Mexico

→ *How to Write and Direct Interactive Documentaries*



CV Pablo Martinez-Zarate is an artist, filmmaker and writer born in Mexico City in 1982. He is Head Professor of Documentary Film and Photography at Universidad Iberoamericana, where he founded the Iberoamerican Documentary Lab. He is the partner of longtime filmmaker Gregorio Rocha in the experimental moving image archive and museum Anarchivia, located in the emblematic Churubusco Film Studios. Considered a pioneer in Mexico for his transmedia and webdocumentary projects, his films have been shown internationally and his artwork exhibited in the main museums in Mexico, such as the National Museum of Art.

While discovering how to implement technological and narrative strategies for creating transmedia documentaries and interactive art pieces, I've designed an array of methodologies that I take into classrooms, global seminars and film festivals, in Mexico and abroad, as guides for writing, directing and producing transmedia projects. Each project has its own requirements and needs, according to topic, research challenges, aesthetic intentions, and the human and technological resources available. The different documentary and art pieces that I've taken to web implementations, museum spaces and film outlets, have followed diverse critical routes that reveal the need for flexible and modular approaches that potentiate each experience. This workshop provides the academic filmmaking community with learning tools that I've designed, based on my own creative processes. Additionally, I pose questions regarding the pertinence of transmedia thinking as a critical device for approaching urgent topics in the context of global uncertainty. These projects include:

- Transmedia-doc *Ciudad Merced* (2013)
- Web-doc *Santos Diablos* (2015)
- Interactive-art *Poema Panorama* (2015)
- Interactive-doc for transmedia encounter of public TV channel (2016)
- Transmedia documentary MOMENTOMX (2017)

Gerda Cammaer Ryerson University, Canada

→ *Film, Moving Images
and the Integrated
Digital Option*



CV Gerda Cammaer is Associate Professor at the School of Image Arts where she teaches in the Film Program (BFA) and the Documentary Media Program (MFA). She is the coordinator of the new Integrated Digital Option and the program director of the Film Program. Both as a scholar with a PhD and as a filmmaker, she specializes in experimental and documentary film, microcinema and mobile filmmaking. She is the co-director of the Documentary Media Research Centre (DMRC) and co-founder and organizer of the Moving Image Arts international short film festival, both of which are in the School of Image Arts.

The School of Image Arts has a new Integrated Digital Option, which was developed over the past five years and taking in its first cohort of 13 students in 2016–17. This new option is open to both film and photo students, with the first student group evenly spread over the two programs. The curriculum that was developed for the option is multifaceted, multimedia and multi-platform. The core production courses offer an exploration of “active” screen-based media (motion graphics, multi-channel video, interactive video, VR, 360 video, video games, etc.), looking at the relationship and conversation between presentation in a screen-based context, an online context, gallery exhibition, theatre screenings, etc. The students explore working with moving images in a wide variety of digital forms that can be artistic, applied, purely technical or any of the above. The ID Option the emphasis is on user design and applied theory, which differs from our Film program which tends towards storytelling and character development. The main challenge of the Integrated Digital Option is how to teach students to establish a pattern of self-directed, life-long learning. This paper addresses the challenges of developing the new ID Option, as well as some of the unresolved issues and questions.

Dan Weldon Northern Film School / Leeds Beckett University, United Kingdom

→ *The Good News:
Interactivity
Changes Nothing*



CV Dan Weldon co-owned and headed script development for Tall Stories, a UK based production company producing award winning critically acclaimed films for 25 years. As a writer Dan has written scripts for Stephen Frears, Chris Menges, Amblin Pictures, Channel Four Films and Working Title. In 2008, he produced and wrote Nicolas Roeg's last film *Puffball*. Currently, Dan is writing a screenplay for Amerique Film and is making an interactive documentary poem. He has been teaching at the Northern Film School since 2010 and has just started a PhD looking at transposing his screenplay into a new story-telling format.

There is a revolution in how we watch stuff; and interactivity, where the audience can or perceive that it can, control what happens next is a growing phenomenon in the documentary form. My students are excited about it, and so am I. But why change how we teach storytelling because things have turned interactive - we don't have to. This rebellion is good news for 'old school' writers and 'film' editors, and wrinkly old film teachers: we're good at teaching story, we know how to do it. To click a button on a screen is the same as wanting to know what happens next in a conventional story (whatever that is!). The problem we face is hysteria: we fall in love with technology, and we get over-excited by rumours of big audiences using new platforms, and we applaud the death of the middle-man (the distributors and broadcasters), and we forget to ask, does it tell a good story? And what is the story about? I will use a student interactive 'documentary' that I supervised, to illustrate the issues. In the end, the students made something a little bit new by using 'old-fashioned' storytelling techniques; the project just happened to be interactive.

Inga von Staden Filmakademie Baden- Württemberg, Germany

→ *IP Driven Develop-
ment with Student
Projects*



89	Daily 5.K12	Dream Lab Exhibition Space
90	Daily 5.K12	Pulse of Life Exhibition Space

CV Inga von Staden is Professor for Interactive Media and Transmedia at Filmakademie Baden-Württemberg. She worked for film and television until migrating into digital media in 1995 as a creative producer for Games, Expo-Media and Internet Applications. In 1999 she started to write market reviews and trend forecasts on the implications of new media, coach companies and give seminars on digital workflows, production processes and media products. In 2001 she initiated an education program introducing film professionals to new media and built up the New Media Program for the Medienboard Berlin-Brandenburg. In 2013 she initiated TINKERTANK (www.tinkertank.de) to help children, young people and adults become creative with new technologies.

The case study reviews student projects that started with the design of a story world and the educational framework to guide the teams through that process. The goal was to create an animated short film, as well as a game or VR-experience from one idea within one semester and to design the exhibition of those projects at festivals and conferences in the following term. Students learned how to build Intellectual Properties that can diversify into a range of media formats and address different media markets. This is an essential skill for film and animation students who want to set up their own studios and work on their own ideas. The talk will be accompanied by a PowerPoint presentation featuring graphics, photos and videos.

Lex Sng Nanyang Polytechnic, Singapore

→ *Improving Student
Engagement Through
Gamification*



CV Lex Sng is a Singaporean educator in the School of Interactive & Digital Media at Nanyang Polytechnic where his key focus is on digital game and design. After years of extensive experience in both the game industry and academia, he is trained in game development on multiple consoles, PC and online platform where he has numerous internationally published games under his belt. He holds a Master of Arts Degree in Creative & Media Education and his main area of interest lies in exploring innovative ways to make learning about games as fun as playing them.

In education, it is not uncommon to find cases of students who are not eager to learn in the classroom. To tackle this issue and improve student engagement, the approach of gamification is employed to devise teaching strategies. By applying relevant game design theories into a non-game related activity, people can be motivated to perform tasks that they ordinarily consider boring. While there are many significant cases of gamification being profitable for business, there are less indicative examples in the field of gamification in education. Therefore the purpose of this research is to investigate the effectiveness of gamification in enhancing student engagement while tackling existing problems in the modern classroom. By designing educational activities with the idea of providing psychological rewards such as achievement, recognition and satisfaction, lesson plans may have the potential to be as immersive as games.

Ran Yu

Communication University of China, China

→ Teaching Experiment in Transmedia Production Class



CV Ran Yu is Associate Professor at the TV School of the Communication University of China (CUC) in Beijing and a regular representative of CUC at CILECT conferences. He received a PhD in Film Production at the University of Southern California (USC), a MA in Media Art Theory and achieved his BA in Photography at CUC. Yu Ran was also a Visiting scholar at USC during his doctoral study. Work experiences: Videographer/editor at the Mayor's office of Los Angeles (new media office); researcher at the Chinese State Administration of Press, Publication, Radio, Film and Television SARFT; Producer at Phoenix TV, Germany; Cameraman in CCTV, China

How to teach media class in a university with over 20,000 students? The difficulty of teaching a practical class with average 60 students is interaction. From 2k to 4K, from drone to VR, the development of transmedia content is expanding our vision while combining different screen together. Since transmedia production pull the screens together, why can't we do the same thing in class? The easiest way to let the student understand transmedia ecology system, is making the classroom into one. Transmedia production is not only about understanding the conception itself, but also about thinking in multiple way. As a "Transmedia Production" class teacher, I will introduce how to combine 4 screens in the classroom showing different content from different media resources: the presentation PPT, Web page, the on-line discussion page, and a live camera. The students in the classroom will be able to listen to the class while searching online, sharing on the discussion page, and seeing the live view. This teaching experiment was started three years ago. Now there are more than 200 classrooms in Communication University of China, most of them equipped with three or more screens.

Jan Nâls

ARCADA University of Applied Sciences, Finland

→ Empathy in Transmedia Storytelling



CV Jan Nâls is a screenwriter, film educator, author and academic. He is currently finishing a PhD – "The Construction of Empathy in Intercultural Documentary Film" – at the University of Helsinki. He works as a lecturer at Arcada Film and television school, and has been active in teaching and researching intercultural communication for the past decade. Nâls works as a scriptwriter for film and TV, his latest effort being the award-winning novella film "Dance on Thin Ice" (2017). Other recent work includes a fictional biography of Finnish bootlegger Algoth Niska (Borderline, 2015) and a book on modern set-design, (Skenographia, 2016).

The aim of the workshop is to understand and explore the uses of empathy in transmedia storytelling – how to construct fellow-feeling across different media, genres and platforms. The session kicks off with a short introduction to the concept of empathy: its multiple definitions and manifestations. These include empathic knowing of the self, low-level empathy (emotional contagion), high-level empathy (situational empathy), authors empathy and relational empathy. I will argue that the construction of empathy is central to all storytellers – as well as to all who teach storytelling. Thus, we need to understand what empathy is, how it works and how it can work for us. The workshop proceeds with creative exercises. Designed to be playful and interactive, these exercises have two main objectives. Firstly, to show the benefits of empathy as a tool to develop complex story ideas. Secondly, the exercises show how different kinds of empathy open new ways to craft story through multiple platforms and genres. Such an approach marks a movement away from technology toward human experience. With empathy as a guiding principle, storytellers can take advantage of the characteristics of each medium, both traditional and new.

Andrea Phillips, USA

→ A Roadmap to Audience Attention



CV Andrea Phillips is an award-winning transmedia writer, game designer and author. She has worked on projects such as iOS fitness games *Zombies, Run!* and *The Walk*, *The Maester's Path* for HBO's *Game of Thrones*, human rights game *America 2049*, and the independent commercial ARG *Perplex City*. Her projects have variously won the Prix Jeunesse Interactivity Prize, a Broadband Digital award, a Canadian Screen Award, a BIMA, the Origins Vanguard Innovation Award, and others. Her book *A Creator's Guide to Transmedia Storytelling* is used to teach digital storytelling at universities around the world. Her independent work includes the Kickstarted serial *The Daring Adventures of Captain Lucy Smokeheart* and *The McKinnon Account*.

Want to make a transmedia project, but need a roadmap for how to make some of the big design decisions facing you? In this session, transmedia veteran Andrea Phillips will walk you through some of the practical concerns and techniques you need to consider in a transmedia project so you can make the best choices to support your vision, from how to choose what platforms to deploy on to the basics of community management. Along the way you'll learn how to direct audience attention and entice them to engage in the behaviors you'd prefer through priming and modeling; what platforms to use for what purposes, and which to absolutely avoid; and why being too coy about the nature of your project is counterproductive. Phillips will also point out a few common pitfalls found in immersive narrative design and in alternate reality gaming that can undermine the success of a project, including the kinds of loopholes and mechanics trolls will use – and the kinds of false expectations creators often place on themselves, which can cause unnecessary constraints on a project and close off some of the most fruitful avenues for storytelling.

Björn Stockleben

Film University Babelsberg Konrad Wolf, Germany

→ Collaborative Online Teaching



CV Björn Stockleben has been researching emerging media technologies and their potential for design and storytelling for more than ten years in international research projects at Rundfunk Berlin- Brandenburg with partners like Fraunhofer, BBC Research, Danish Radio and Deutsche Welle. Since September 2016, he has been Professor of New Media Production at Film University Babelsberg KONRAD WOLF. He has a background in media sciences, interaction design and software development. From 2010–2016 he was coordinator of the ongoing education Master program "Cross Media" at the University of Applied Sciences Magdeburg-Stendal, which is renowned for its advanced blended learning concepts.

Teaching New Media means we must reach out into disciplines not traditionally present in film schools, especially interaction design and software development. In turn, design education often lacks a dedicated storytelling competence and cannot cope with the challenges of larger production setups. The Erasmus+ Strategic Partnership "OnCreate" on creative processes in online collaboration has developed and implemented online course concepts that enable the students to work creatively in transnational and interdisciplinary teams. Film University Babelsberg KONRAD WOLF has joined as an associated member to run an introductory course in game design. Five universities from Germany and Finland brought together students from diverse backgrounds in film production, animation, cross media journalism, digital media design and media informatics. The course setup comprised two online meetings, a Facebook group and a repository web page of tutorials. The teams were built for maximum diversity in skills and they got an introduction into the basics of remote collaboration. For many students, this course was their first ever international collaboration experience and first project in interactive media. Each week, the teams had to reach a certain milestone. In the final session, the produced games were play-tested live by the creative director of a Berlin-based game development studio.

Mirko Lempert
Stockholm University
of the Arts, Sweden
→ *The Use of Game
Engines in
Film Education*



91 Daily PreViz with Game Engines
5.K12 Exhibition Space

CV Mirko Lempert holds an MA in film production and is assistant professor in visual media at the Stockholm Academy of Dramatic Arts. Mirko's work focuses primarily on visualization methods in virtual environments.

The presentation introduces a tool for real-time simulation that is used for visual concept development in cinematic works at the Stockholm Academy of Dramatic Arts. Since its first public presentation at the CILECT congress in Los Angeles in 2014, it has been successfully adopted for set design tests and VFX planning in feature films, but it also became an integral part of the students' curriculum at the academy.

The talk will concentrate on four topics:

- Production: Case study TV pilot
- Training: Preparation and execution—what we have learned so far. The introduction of the VR/360 perspective in previsualization.
- Pedagogy: The effect of visualization in the early process of idea & script development. Real-time simulation and collaborative workspace as fundamental premises for holistic approaches in cinematic works. Re-thinking the idea of authorship.
- Research: a) Expanding the field: New research project, Making Sense: A collaborative work between visual artists and architects, which investigates the relationship between design and narrative (3D scanning and visualization); b) How research can be linked to, and implemented in, the curriculum.

CILECT Teaching Award

Introduced by
Stanislav Semerdjiev

Inaugurated by
Maria Dora Mourão

The CILECT Teaching Award was founded in 2014 as a means to recognize and reward excellence in film, TV and/or media pedagogy within the organization. Up to three awards are granted each year. Candidates may be nominated only by Full Members in good standing. They prepare a portfolio containing written and audio-visual evidence of their achievements at national and international level. The formal ceremony of presenting the awards is held at the annual conferences of CILECT where all the winners have the privilege to address the delegates in an academic speech on the conference theme.

Winners
2014

Roger Crittenden
National Film and Television School
(NFTS), United Kingdom

Zuzana Gindl-Tatárová
Vysoká Škola Muzických Umení (VŠMU),
Slovakia

Marco Julio Linãres,
Centro de Capacitación
Cinematográfica (CCC), Mexico

Winners
2015

Miguel Pérez,
Universidad de Buenos Aires (UBA),
Argentina / Universidad del Cine
(UCINE), Argentina / Escuela Nacional
de Experimentación y Realización
Cinematográfica (ENERC), Argentina

Roberto Perpignani,
Centro Sperimentale di Cinematografia
(CSC), Italy

Xie Fei,
Beijing Film Academy (BFA), China

Winners
2016

Andrzej Mellin,
Hochschule für Fernsehen und Film
München (HFF), Germany
Państwowa Wyższa Szkoła Filmowa,
Telewizyjna i Teatralna (PWSFTViT),
Poland

Jyoti Mistry,
Wits School of Arts (WSOA), South Africa

Tadao Sato,
Japan Institute of the Moving Image
(JIMI), Japan

CILECT Teaching Award Winners 2017

Dan Geva Beit Berl College, Israel → CILECT Teaching Award 2017



CV

Dan Geva is senior lecturer in documentary studies in many schools in Israel, made 25 full-length documentaries, specializes in filmmaking ethics, documentary philosophy and history. His 2006 "Description of a Memory," homage to Chris Marker's "Description of a Struggle" (1960), was recently launched worldwide in a double DVD set with Marker's restored classic. Served as a Visiting Artist at Johns Hopkins University, laureate of "Dan David Prize for Promising Researcher in Cinema and Society" (2011). His book "Toward a Philosophy of the Documentarian" (Palgrave) and essay-film "I, Ecclesiastes" will be released early 2018. He is the founder of "The Ethics Lab".

Samuel Larson Guerra Centro de Capacitacion Cinematografica, Mexico → CILECT Teaching Award 2017



CV

Samuel Larson Guerra graduated EICTV, Cuba (1990). He works professionally in Mexico as a Sound Designer, Film Editor and Film Music Composer since 1991. He has collaborated in over 35 feature films and has received several awards for *Optic Fiber* (1998), *Vera* (2001), *Mezcal* (2005) and *In the Pit* (2006). He teaches film sound and film editing, mainly at CCC, Mexico (since 2004), EICTV, Cuba (since 2008) and CUEC, Mexico (since 2011). His book *PENSAR EL SONIDO (To Think Sound)*, published by CUEC (2010) is a major source of information and practice knowledge for students and colleagues.

Thursday 26.10.17

	MAIN CONGRESS HALL 7.K12	CINEMA 3.G02	CONFERENCE ROOM 5.K10	OPEN STAGE 3.C06	BREAK ROOM 6.K04		
09:30	GEECT → CILECT Regional Associations	CNA → CILECT Regional Associations	CARA → CILECT Regional Associations	CAPA → CILECT Regional Associations	CIBA → CILECT Regional Associations		
10:15							
11:00	COFFEE BREAK / 30 MINS						
11:30	KEYNOTE Christian Iseli → Mixed Methods and Partnerships						
12:15	KEYNOTE Pia Tikka → Exploring the Frontiers						
LUNCH / 90 MINS							
	MAIN CONGRESS HALL 7.K12	CINEMA 3.G02	CONFERENCE ROOM 5.K10	OPEN STAGE 3.C06			
14:30	TALK Sarine Waltenspül → The Search for Emergence	SCREENING → HFR / Analog vs Digital	CASE STUDY Gesa Marten et al. → Transmedia Concepts	CASE STUDY Helen Gaynor → Non-Linear Documentary Design	P A R A L L E L E X H I B I T S	Z F H D K M T O U R	
15:20	CASE STUDY Agoston Nagy → Borrowed Analogies	CASE STUDY Samuel Schwarz → Polder – A Trans- media Experience		CASE STUDY Frédéric Dubois → Measuring Interactive Docs			
16:00	COFFEE BREAK / 30 MINS					R E G I S T R A T I O N D E S K	F Z H D K M T O U R
16:30	CASE STUDY Doe Mayer → Transdisciplinary Research	SCREENING POLDER (THE MOVIE) → Transmedia project		CASE STUDY Kirsi Rinne / Synes Elischka → Virtual Cinema Lab			
17:20	CASE STUDY Eric Rosenzveig → NARRA: Artistic Research		CASE STUDY Anton Rey → Actors and Avatars	TALK Francisco Menendez → Story-Living in VR			
18:15	CILECT PRIZE 2017						
19:00							
19:45		CONGRESS VENUE ZHDK ARRI RECEPTION					
20:30		ZHdK FILM DINNER					
22:00							

3

Thursday
Transdis-
ciplinary
Research

What cooperation strategies are most promising and how can the convergent media situation be approached?

60 Regional
Association
Meetings
Speakers

63

- 63 Christian Iseli
- 63 Pia Tikka
- 64 Sarine Waltenspül
- 65 Gesa Marten, Kerstin Retemeyer, Anna Luise Kiss, Susanne Foidl
- 66 Helen Gaynor
- 66 Agoston Nagy
- 67 Samuel Schwarz
- 67 Frédéric Dubois
- 68 Doe Mayer
- 69 Kirsi Rinne, Synes Elischka
- 69 Eric Rosenzveig
- 70 Anton Rey
- 70 Francisco Menendez

71 CILECT
Prize

71

CILECT Regional Associations Parallel 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
Europeen des Ecoles
de Cinema
et de Television**

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.

→ **Thursday
26 October
09.30–11.00**

The CILECT
5 regions are
as follow:

CAPA – CILECT Asia-Pacific Association

85 Regional Chair: Prof. Herman Van Eyken, Griffith Film School (GFS), Brisbane, AUSTRALIA

3.C06 Open Stage

CARA – CILECT African Regional Association

82 Regional Chair: Garth Holmes, AFDA, South Africa

5.K10 Conference Room

CIBA – CILECT Ibero-American Association

81 Regional Chair: Prof. Silvio Fischbein, Universidad de Buenos Aires (UBA), Buenos Aires, Argentina

6.K04 Break Room

CNA– CILECT North American Association

84 Regional Chair: Prof. Bruce Sheridan, Columbia College Chicago, Chicago, USA

3.G02 Cinema

GEECT – Groupement Europeen des Ecoles de Cinema et de Television

80 Regional Chair: Bert Beyens, Royal Institute for Theatre, Cinema and Sound (RITCS), Belgium

7.K12 Main Congress Hall

Moderators
of the day

80 Bert Beyens

09:30	CILECT Regional Associations Parallel Meetings
7.K12	Main Congress Hall
11:30	Mixed Methods and Partnerships
7.K12	Main Congress Hall

80 Sabine Boss

16:30	Virtual Cinema Lab
3.C06	Open Stage
17:20	Story-Living in VR
3.C06	Open Stage

81 Silvio Fischbein

09:30	CILECT Regional Associations Parallel Meetings
6.K04	Break Room

81 Sabine Gisiger

14:30	Transmedia Concepts
5.K10	Conference Room

82 Garth Holmes

09:30	CILECT Regional Associations Parallel Meetings
5.K10	Conference Room
12:15	Exploring the Frontiers
7.K12	Main Congress Hall
14:30	Non-Linear Documentary Design
3.C06	Open Stage
15:20	Measuring Interactive Docs
3.C06	Open Stage

82 Christian Iseli

15:20	Polder – A Transmedia Experience
3.G02	Cinema

83 Miriam Laura Loertscher

14:30	The Search for Emergence
7.K12	Main Congress Hall
15:20	Borrowed Analogies
7.K12	Main Congress Hall

84 Stanislav Semerdjiev

18:15	CILECT Prize 2017
7.K12	Main Congress Hall

84 Bruce Sheridan

09:30	CILECT Regional Associations Parallel Meetings
3.G02	Cinema
17:20	Actors and Avatars
5.K10	Conference Room

85 Herman Van Eyken

09:30	CILECT Regional Associations Parallel Meetings
3.C06	Open Stage
16:30	Transdisciplinary Research
7.K12	Main Congress Hall
17:20	NARRA: Artistic Research
7.K12	Main Congress Hall

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84

84

85

Christian Iseli
Zurich University of the
Arts, Switzerland
→ Mixed Methods
and Partnerships

64	Thursday	A Closer Look
	14:30	Screening
	3.G02	Cinema

CV Christian Iseli heads the research focus film and documentary film profile within the Master of Arts in Film at the Zurich University of the Arts. After studying History, German and English language at the University of Bern, he worked as director of documentary films, and as DP and editor of both fiction and documentary films. He began teaching at the Zurich University of the Arts in the mid-Nineties. As a professor, he teaches documentary film and post production technology, and his research interests include the influence of modern technology on practical filmmaking and storytelling.

In practical film schools in Europe, the term “research,” as well as organizational forms such as research units or labs, are relatively new phenomena. These are mainly the result of a shift towards academization – also known as the Bologna Reform – which ensures comparability, standards and quality in higher-education. However, the questioning, innovating and reinventing of filmic language has been a fundamental position within film art since their inception and remains at the core of most film school research.

Based on the example of the relatively new research focus film at the Zurich University of the Arts, this talk outlines basic methodological approaches and presents examples of interdisciplinary cooperation and partnerships with the industry. The main focus is on aesthetic choices; combining qualitative and quantitative approaches in the tradition of “mixed methods” (Clark & Creswell 2011). As filmmakers always take into consideration potential audience reactions, an empirical feedback tool with stringent quantitative methods can form an important part of practice-based methodology. To strengthen the position of film schools, strategic partnerships with the industry are vital. In this way, schools not only produce young filmmakers, but can also become an essential part of the continuous R&D within the filmmaking business.

Pia Tikka
Baltic Film and Media
School, Estonia/Finland
→ Exploring the
Frontiers of
Cinematic Arts
and Sciences

CV Pia Tikka (Estonia/Finland), head of the Enactive Cinema Lab, principal investigator of the NeuroCine research project and professional filmmaker. Pia Tikka is a filmmaker and EU Mobilitas Research Professor at the Baltic Film, Media, Arts and Communication School (BFM) and MEDIT Centre of Excellence, Tallinn University. She has directed the fiction films *Daughters of Yemanjá* (1995), *Sand Bride* (1998), and the Möbius Prix Nordic winning cinematic installation *Obsession* (2005). As the leader of the research groups NeuroCine and Enactive Cinema, she has published on the topics of neurocinematics and enactive media, and written the book *Enactive Cinema: Simulatorium Eisensteinense*. Dr. Tikka holds the titles of Adjunct Professor of New Narrative Media, University of Lapland, and Fellow of Life in the Society for Cognitive Studies of the Moving Image.

This presentation will discuss both the challenges and findings of a filmmaker, who dived head first into the unknown waters of multidisciplinary research. It will consist of three parts. The first will discuss the foundations of my research, referencing a body of experimental and theoretical work across philosophy, psychology and art. The second part will be about my practical work within the field of neurocinematics; the study of human brain function when viewing movies, in particular the studies carried out by my research team NeuroCine. The third part will discuss my favorite concept; enactive cinema and the related challenges of virtual reality. I will exemplify the concept with a project of developing a parametrically controllable humanlike screen character in the context of the cinematic arts.

Sarine Waltenspül Zurich University of the Arts, Switzerland

→ The Search for Emergence



CV Sarine Waltenspül is a Research Associate in Research Focus in Transdisciplinarity at the Zurich University of the Arts and a PhD candidate at the Institute for Media Studies at the University of Basel. She studied Philosophy, History of Art and Cultural Analysis at the Universities of Basel and Zurich and at the Humboldt University of Berlin. She has published several papers on the interfaces between aesthetically motivated and technically related use of various methods in film. Sarine is co-leading the project "Pictures from Light and Air – Moving images and the camera as a scaling and analyzing instrument," funded by the Swiss Science Foundation.

Research Focus Transdisciplinarity's new research project *Luftbilder/Lichtbilder (Aerial Images/Photographs)* at the Zurich University of the Arts looks more closely at the moving picture as an epistemic medium, examining it with reference to the history of media and science, while also considering artistic and technical aspects.

Within the talk I show commonalities and differences between group and individual work, as well as the explicit and implicit goals of these kinds of projects. Because in the end—and this is one of the hypotheses—transdisciplinary work is always closely connected to an implicit quest, the search for emergence, for example.

→ A Closer Look: HFR and Analog vs. Digital



Zurich University of the Arts, Switzerland

63	Thursday	Christian Iseli
	11:30	Keynote
	7.K12	Main Congress Hall

In its first part, through direct comparison between footage at high frame rate (96fps) and standard frame rate (24fps), this screening enables the viewer to judge the aesthetic consequences of the different rates. The excerpts are taken from the research project *The Trouble with Motion*. The findings of this practice-based project, which applied a mixed-method scheme, will then be briefly discussed.

In the second part of the screening, we will make a direct comparison between analog and digital recording processes. Footage from the interdisciplinary research project *Analog vs. Digital* will form the basis of a detailed aesthetic analysis.

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Gesa Marten, Kerstin Retemeyer, Anna Luise Kiss, Susanne Foidl Film University Babels- berg Konrad Wolf, Germany

→ Transmedia Concepts Made in Babelsberg



CV Gesa Marten graduated from Cologne University in Dramatics, German Literature and Philosophy. As a freelance film editor, she has edited more than 60 films. Gesa teaches at the Film University Babelsberg, and is a board member of the Institute of Artistic Research. She is a member of the European and the German Film Academy.

Kerstin Retemeyer is a Lecturer at Humboldt University in Berlin, Academy of Performing Arts Baden-Württemberg and Film University Babelsberg. She lectures on history of theatre and drama and is committed to workshops and artistic research on intermedia theatre. She has worked as dramaturg in chief in Bamberg, Cottbus and Schloßparktheater Berlin.

Anna Luise Kiss received a Bachelor's degree in cultural studies at the University of Hagen. She continued her graduate studies at the Film University Babelsberg in Media Science. Since 2012, she has held a position as a research and teaching assistant in the field of media history at the Film University Babelsberg and has started work on her PhD about "Non-actors in feature films".

Susanne Foidl studied Film Editing at the Film University Babelsberg, receiving her Diploma in 2002. Since 2006 she has worked as an academic assistant at the Film University in the BFA/MFA montage program

At the Film University Babelsberg Konrad Wolf, teaching aims to create open spaces for artistic research in and through film and new media. I offer three examples:

Bundestag Election: An Interdisciplinary Experimental Lab with the theater group Rimini Protokoll, including a public performance. In a film studio, students shoot their particular films simultaneously. They encounter themselves and mutually interweave their reproduction of reality into respective narrative threads. Finally, the audience follows their original encounters while walking through identical studio surroundings while watching the students' films on an iPad. It is a live arrangement between film, interactive video installation and a form of theater in which the audience slips into the perspective of protagonists. Speaker: Gesa Marten.

Games of Power: An experimental, hybrid theatrical space of experience with a public performance. The transmedia- and game-based expedition searched for innovative theatrical forms and created a show-jumping course from ten student projects, reflecting their own experiences of communication in an epoch determined by the turn of digitalization and globalization. This artistic laboratory questions historical means of communication in a contemporary context. Speaker: Kerstin Retemeyer

Pathenheimer in the Editing Laboratory: An interdisciplinary seminar in which science meets artistic research, resulting in an exhibition. The seminar explored the work of German still photographer Waltraut Pathenheimer in a classical scientific way and, in addition, the students worked with her photographic material and related films in the Editing Lab, which was used as a space for reviewing and reinterpretation. The students realized short films and interactive objects that encounter the aesthetics and narrative potential of Pathenheimer's still photography. Speakers: Anna Luise Kiss and Susanne Foidl.

Helen Gaynor

VCA School of Film and Television, Australia

→ *From Linear to Non-Linear Documentary Design*



CV Helen Gaynor is a documentary and narrative fiction filmmaker, lecturer, teacher and researcher. Her practice led PhD (RMIT University, Australia), is due to be completed in March 2018. She is also a Film Lecturer in the School of Film & TV, Faculty of VCA & MCM, University of Melbourne, Australia. She has taught at universities in Australia, Cuba and Nicaragua, and has delivered training in Indonesia and Guatemala. A filmmaker for over thirty years, she has worked with most of Australia's leading production companies and her work has been screened on Australian, New Zealand, British and European television, as well as theatrically.

Contemporary media production, distribution, exhibition and consumption is dominated by a computerized environment that is internet connected, data-rich and software driven. (Marcott 2010). Given the non-linear and interactive affordances of this “new media” (Manovich 2013), where can filmmakers look for design ideas when working in this space? This presentation draws on my practice led PhD, which applies transmedia theory and practice to the design of a non-linear, interactive, web-based documentary. I look to Website Design and Museology. The historic, informing legacy of website design is the non-linear, non-interactive printed page, (Alsop 2000). Web design has transcended its linear origins, in part through the development of user centered (UX) and responsive design (Alsop 2000, Marcott 2015). Museology shares documentary's claim to media making and the representation of the real (Pearce 1999, Kidd 2014). Contemporary museology theory and practice has embraced digital, new and trans-media as it moves to redefine the museum space (Kidd 2014). My presentation probes how these disciplines may inform theory and practice in the movement from linear to non-linear documentary design. By extension, my research may also be applied to the migration of any linear filmic form to the interactive world of Manovich's “new media.”

Agoston Nagy

Moholy-Nagy University of Art and Design, Hungary

→ *Borrowed Analogies & the Act of Play in Media Culture*



CV Agoston Nagy is an interaction designer, doing experimental media and generative arts using free & open source tools. He develops dynamic systems, interfaces for networked installations and creative mobile applications. Addicted to hacking, altering functions of existing contexts and ordinary objects, Agoston regularly gives workshops and courses. He is a guest lecturer at Bergen University of Fine Arts (Norway), Moholy-Nagy University of Art and Design (MOME, Hungary) and a HCI researcher at Prezi.com. Currently Agoston is a post-doctoral researcher at MOME. He is the co-founder of the experimental new media design group Binaura. His works have been exhibited worldwide.

Contemporary media culture is shifting from classical cinematic context to the context of playgrounds, where users create, play, share and reflect on their thoughts and experiences. In my talk, I highlight three applications that are focusing on the creative aspects of user generated content and personal exploration. SoundBow is a mobile app I developed to unveil the creative potentials of music creation for people who are not aware of musical concepts. Atlás is a hybrid game-music instrument I am developing as part for my ongoing post-doctoral research at Moholy-Nagy University of Art & Design, that investigates the relationships between play, machine learning, music and improvisation. The third example is Nutshell, an app we developed with Prezi's Delight Research Lab for sharing short, graphically augmented user generated video stories, that are balancing between photography and online video content. I will introduce what we have learned from these projects: failures, highlights, decision makings that we faced during the design process. The talk will summarize the potential of hybrid environments that are borrowing and combining analogies from different interaction modalities, such as music instruments, visual animations and games in the first two examples, or video and photography with storytelling in the third project.

Samuel Schwarz

Digitalbühne Zürich, Switzerland

→ *Polder – A Trans-media Experience*



68 Thursday
16:30
3.G02 Polder Become a Game Screening Cinema

89 Daily
5.K12 Polder – The Walterli Experience Exhibition Space

CV Samuel Schwarz studied direction at the Theater Academy in Zurich, which later became part of the Zurich University of the Arts. During his work at the Schauspielhaus Zurich, Samuel was influenced profoundly by the work of Brecht specialist Benno Besson and Peter Palitzsch. In 1999, Samuel founded the theater group 400asa, which quickly became successful. He staged several plays in Basel, Berlin, Maribor, Hamburg, Bochum and Vienna. In 2015 he co-founded “Digitalbühne Zürich,” a creative studio that investigates the potentials of digital technologies within performing arts. It is a convergent platform, uniting the work of different fields such as theater, film, game and science.

POLDER is an interactive transmedia adventure distributed over a variety of online platforms. POLDER took more than seven years to create, starting as an “Alternate Reality Game (ARG)” including real-space events, a feature movie, and a VR experience. From 2013 to 2017, POLDER accessed the urban space, natural environment and the virtual room with a new format that uses modern technology and transmedial storytelling to blur the borders between theater and game, fiction and reality, simultaneously conveying an authentic experience and different levels of immersion to the user.

The whole Storyworld of the ARG was based on the full-length movie of the same name released after the ARG in 2016/2017. Set up in the same universe, but telling a different aspect of the story, every POLDER-production is an oeuvre of its own. This is a part of a holistic transmedia-experience.

POLDER will be presented by its Swiss director and producer Samuel Schwarz. He will talk about chances, possibilities and risks of a transmedia production like POLDER. Samuel Schwarz founded the Digital Stage Zurich (Digitalbühne Zurich) in 2016 for productions like POLDER.

Frédéric Dubois

Film University Babelsberg Konrad Wolf, Germany

→ *Measuring the Impact of Interactive Documentaries*



CV Frédéric Dubois is an author and producer of interactive documentary, the managing editor of the *Internet Policy Review*, and a PhD candidate at the Film University Babelsberg. He has conceived, directed, produced and distributed award-winning interactive features with the National Film Board of Canada, Arte France and Süddeutsche Zeitung. He is the co-organiser of storytelling hackathons, and web-documentary meet-ups, as well as the VR Conference for Journalism and Documentary in Berlin. His doctoral research focuses on impact measurement for interactive media. Frédéric achieved an MA in Communications at Université du Québec à Montréal (UQÀM) and a BA of Commerce at McGill University in Montreal.

Interactive storytelling is undergoing a revival. The network of networks seems to carry the highest promise of interaction and communication – an interactive sandbox in which creative storytelling can unfold. At a time when incumbent forms of journalism are progressively making room for streaming services, interactive web documentaries have been successfully operating in niche worlds among the many new genres. Yet, one of the main problems currently encountered by makers and funders of interactive documentaries is how to measure the social and political impact of such productions, especially as most media impact measurements are still oriented towards TV audiences or contain a commercial bias.

As interactive storytelling is under-researched in general, with its social and political impact is particularly under-documented, my talk will: (1) define what interactive web documentaries are; (2) discuss three case studies with a focus on impact measurement; and (3) explain why a practice-based methodology (production and evaluation of an interactive documentary), together with semi-structured interviews and surveys, as well as research from the disciplines of marketing, open science and film studies are one way forward to inform the practice of digital documentary making.

Doe Mayer University of Southern California, USA

→ Data vs Story in Transdisciplinary Research



CV Doe Mayer is Professor in the School of Cinematic Arts at USC and holds a joint appointment with the Annenberg School for Communication and Journalism. Mayer has been working in film and television for the past 30 years and has produced, directed and provided technical support for hundreds of productions in the United States and more than twenty developing countries in Africa, Asia, the Pacific Islands and the Americas. Her research interests include the power of story in changing people's attitudes and behavior around health issues and why empathy, identification and stickiness have become such important concerns in the field globally.

This presentation analyzes a transdisciplinary project designed to encourage Latinos in the northern part of Los Angeles to identify symptoms of serious mental illness and get help for their loved ones quickly. Of all ethnic groups, Latinos are the least likely to seek help for a serious mental illness, due to financial issues, stigma and denial. The five-year pilot project was funded by the US National Institute of Mental Health and includes a short fiction film to start conversations in the community, substantive traditional media outreach, social media, and community outreach coordinators. The presenter has partnered with the principal investigator, Dr. Steven Lopez, one of the top scholars in the US in Latino mental health issues, to develop an effective and innovative media and outreach campaign to encourage people to identify psychosis and other serious mental illnesses and get help quickly. The presenter will discuss the different languages and frameworks spoken by academics and filmmakers, such as conflicts over the use of data vs. the importance of story in behavior change. This is an issue that has confounded creative people (and certainly filmmakers) the world over for many years. She will also show part of the award-winning film, *La Clave*.

→ Polder — Become A Game



Directed by Samuel Schwarz, Julian M. Grünthal
Produced by Dschoint Ventschr Filmproduktion AG,
Niama Film, Kammacher GmbH, Switzerland

67	Thursday 15:20 3.G02	Samuel Schwarz Case Study Cinema
89	Daily 15:20 5.K12	Polder - The Walterli Experience Case Study Exhibition Space

This feature length film forms one part of the transmedia experience *Polder*.
Synopsis: NEUROO-X, an entertainment company group, stands for games that dissolve the boundary between reality and gaming. Marcus, Chief Development Manager of NEUROO-X dies shortly before completion of a new gadget. His lover, Ryuko, finds out that something terrible happened during the testing of the game in China, and the deeper she submerges into the secret of NEUROO-X, the more she loses touch with reality. Ryuko finds herself in a world full of demons, witches, knights and terrorists.

Kirsi Rinne, Synes Elischka Aalto University, Finland → Virtual Cinema Lab



88	Daily 5.K12	Ergo Cure Exhibition Space
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CV Kirsi Rinne works as a research coordinator at Aalto University, Department of Film, Television and Scenography. Kirsi's tasks include planning of doctoral studies for film and performance design, development and coordination of research projects and international research collaborations. She has been a member of the executive committee of the international Screenwriting Research Network and coordinator of Nordcil, the Nordic network of film schools. Kirsi gained her PhD in 2016 from Aalto University.

Synes Elischka is a filmmaker and video-artist with a deep interest in cognitive neuroscience, media philosophy and weird reality, focusing on trans-media development, cinematic VR and brain-computer interfaces. Synes is the director of the cinematic VR experience *EgoCure*, his PhD graduation project at the Film Department at Aalto University. He has organised events and workshops all over the world. Currently he is focusing on long-term projects and initiatives, creating inclusive spaces for people to come together and explore new media technology for storytelling. He often speaks at public events and teaches courses about VR.

One focus of research at the ELO Film School Finland is to investigate how new technologies change cinematic language and creative practices. The methodology is practice-based, in which working habits and conventions are critically examined by testing and experimenting. Research produces new knowledge and pedagogical insights that are applied in artistic activities and in curriculum development. In our presentation, we will briefly present areas of research and then zoom in on the *Virtual Cinema Lab (VCL)*. We examine working methods and the Lab's relation to other ongoing and complementary research endeavours, such as *Cinema360*, which investigates dramaturgical approaches in new technologies. Within VCL, we have completed a pilot project: the first VR short film *EgoCure*. Synes Elischka, the director, speaks about his research interests, immersion, and explains the challenges of VR films. There is not only a need to seriously rethink visual aesthetics and cinematic conventions, but also to reconsider production processes.

Eric Rosenzweig Film and TV School of the Academy of Performing Arts, Czech Republic → NARRA: A Tool for Film School Educa- tors and Students



CV Eric Rosenzweig is a Canadian artist, educator, arts administrator, curator of music and with NARRA, a researcher. Department Chair for the Center for Audiovisual Studies at FAMU since 2009, he also teaches Electro-acoustic music composition at NYU Global in Prague. His teaching focuses on the relationship between sound, image and non-linear narratives. He developed playListNetWork, a pioneering interactive video authoring and display software environment for the web in 2001-03. His research monograph on Open Narrative Structures, which accompanies the NARRA software, will be published by NAMU, Prague in early 2018 as an interactive book.

NARRA is a software research project from the Center for Audiovisual Studies at FAMU in Prague and a tool to create non-linear, open, online meta-narratives at low cost. NARRA is an open source, extensible environment for collaborators to jointly create multi-threaded, annotated, media works using video, sound, images and text. It is a tool for interactive doc makers, collaborating artists, and video editors with large amounts of data or scholars using media. NARRA combines aspects of authoring and presenting navigable non-linear media works on the web or locally. Our goal with NARRA is to build a tool for using media from a rhizomatic perspective; "multiple, non-hierarchical entry and exit points in data representation and interpretation". Modular in nature, it's designed to flexibly allow end users to reskin its look for public presentation or add new features for authoring: sorting and organizing; searching; annotating with metadata and visualizing media; and the links between media. The paper or workshop on this artistic research project will call for participating universities to share in its development by explaining its goals, uses, and features and explain its development history, led by artist/educator Eric Rosenzweig in collaboration with programmers, film students, artists, scholars, scientists and educators.

Anton Rey
Zurich University of the
Arts, Switzerland

→ **Dr. Drag & Mrs. Drop:
A Research on Actors
& Avatars**



CV Anton Rey studied German Literature, Theatre and Philosophy in Zurich and Berlin, and worked with directors Herbert Achternbusch, Michel Deville, Wim Wenders, Robert Wilson, Peter Zadek and others before directing plays and films himself. He teaches theater history and dramaturgy at the ZHdK, heading the Institute for the Performing Arts and Film since 2007. In 2015 he also became a member of PEEK Board of the Austrian Science Fund. Currently his research projects include: *Actor & Avatar* (see above); *True Lies & Authentic Emotions*; and *DisAbility on Stage*, an exploration of the physical in performing arts practices.

Imagine meeting your Avatar! Or a Robot with characteristics of a virtual Creature that looks similar to you! Or your Selfie comes alive, how would you perceive this “Being”? Would you welcome It as a friend? Or would the encounter be rather uncanny? Are you looking at another Subject, a mere Thing, or an Object?

Actor & Avatar is an interdisciplinary research project, dealing with the difference in perception of live and virtual characters. It is funded by the Swiss National Science Foundation (2016-2018) and includes the participation of the Institute for the Performing Arts & Film (IPF), the Swiss Epilepsy Centre (EPI) and the Institute for Critical Theory (ith). These three methodological approaches, and complementing perspectives, provide:

- the basis for an empirical study, produced with means of artistic research;
- a comparison through neuroscientific research in epilepsy treatment;
- a philosophical reflection on experiences of alterity, with focus on phenomenology.

This talk will present our interdisciplinary approach, conduct some tests with actors and their avatars, and discuss how an art school can stay up to date with inevitable future (technical) possibilities. My question is: How do we face the realities of fake film and false faces?

Francisco Menendez
University of Nevada
Las Vegas, USA

→ **Story-Living within
a Narrative Context**



91 Daily Bitter Grounds VR
5.K12 Exhibition Space

CV Francisco Menendez is an American filmmaker, professor and artistic director at the University of Nevada Las Vegas. He began making movies early in his native country of El Salvador. Menendez received his M.F.A. in Film and Video at California Institute of the Arts. He holds two Charles Vanda awards for excellence in the arts and in 2017 won the Regents Creativity Award for the State of Nevada. He has won first place for two juried screening awards from the University Film and Video Association. Aside from filmmaking, his areas of research are: virtual and augmented reality; stereoscopy; and emerging technologies.

This presentation focuses on tackling the obstacles in creating 360 video narrative immersion in Virtual Reality (VR). At this moment, this new medium involves not only staging in-depth, head-mounted displays, and binaural audio, but it also demands different approaches to compressing narrative within real time experiences. To illustrate this, I will include examples and demonstrations of adapting sections of the award winning novel *Bitter Grounds* to the screen.

Virtual reality co-opts from visual storytelling, promenade theatre, and interactive gaming. Current presentation tools allow, but have not met, the vision of the “holodeck,” and finished creations require using convention and disruption in order to create memorable experiences in the virtual space.

In this talk, I will demonstrate strategies to create new narrative meaning in 360-video and VR experiences. Visual storytelling will be reconsidered under the context of “story-living.” I will discuss how planning, staging and shooting approaches must be combined with immersive soundscape design, expanded time, and unique exhibition requirements.

CILECT Prize Winners 2017

Introduced by
Stanislav Semerdjiev

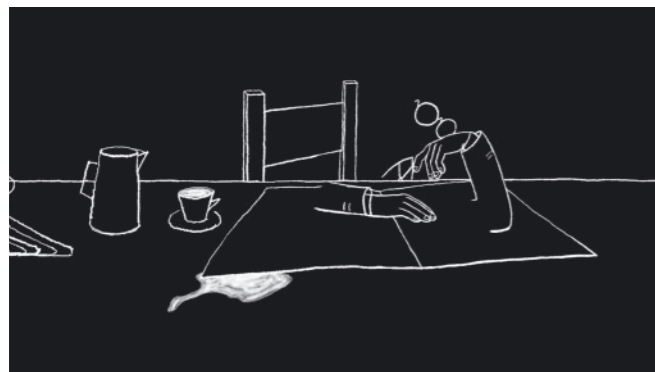
Inaugurated by
Maria Dora Mourão

THE CILECT PRIZE was founded in 2005 at the proposal of CILECT Vice President Prof. Dr. Stanislav Semerdjiev. The competition strives to facilitate the CILECT Full Member schools with a representative annual showcase of the best student short films which then become quality teaching examples in the schools’ curricula. It is also the first ever international award bestowed to student films not by jury members but by the whole community of CILECT as schools often include in the voting panels students, professors and staff accounting to thousands. The formal ceremony of presenting the awards in each category (fiction, documentary and animation) is held at the annual conferences of CILECT where all the winners are screened.

Alicja Jasina
University of Southern
California (USC), USA
→ **Winner 2017**
Animation:
Once upon a Line



CV Alicja Jasina is a Polish filmmaker who graduated with an MFA from the University of Southern California (USC) in Los Angeles. Her short films have been awarded at festivals worldwide. Recently her film *Once Upon a Line* has won a Student Academy Award 2017 in the Animation category and has been short-listed for the Academy Awards 2017. Alicja tells intriguing stories about daily dilemmas and captures the everyday life in unusual ways. Currently Alicja works as a freelancer in Los Angeles.



ONCE UPON A LINE

University of Southern California (USC), USA, 2016, 7 min.

Director:	Alicja Jasina
Screenwriter:	Alicja Jasina
Producer:	University of Southern California
Editor:	Alicja Jasina
Sound:	Katie Gately
Music:	Aaron Gilmartin

A man leads a monotone, humdrum existence until he suddenly falls in love. What follows is a short portrait of a difficult relationship marked by a struggle for control and identity. The ending gives hope for a new beginning and a change of perspective.

Anushka Naanayakkara
National Film and
Television School (NFTS),
United Kingdom
→ **Winner 2017**
Animation:
A Love Story



CV Graduating at the National Film and Television School (NFTS) with an MA degree in Directing Animation, pushed to nurture her very visual and emotive style. Anushka Naanayakkara has an eye for detail and is very playful but critical with her approach to animation.



A LOVE STORY

National Film and Television School (NFTS), United Kingdom, 2016, 7 min.

Director:	Anushka Kishani Naanayakkara
Screenwriter:	Elan Ruscombe King & Anushka Kishani Naanayakkara
Producer:	Khaled Gad
Editor:	Joseph Comar
Sound:	Marcin Szumilas, Music: Victor Hugo Fumagalli

A powerful tale of love faced with depression.

Tessa Louise Pope
Nederlandse Filmacademie (NFA), Netherlands
→ **Winner 2017**
Documentary:
The Origin of Trouble



CV Tessa is an Amsterdam based director who studied Documentary-Directing at the Netherlands Film Academy. Her award-winning graduation project "The Origin of Trouble" is now travelling worldwide to various film festivals. She is currently working on different projects; shooting a new documentary short film, developing a documentary film with support of the Dutch Film Fund and working on commercials and a documentary-series. Her analytical, psychological way of thinking helps her to portray her often-colorful characters. Adding a touch of humor and being able to ask the right questions Tessa's work is best described as sharing small stories in a big way.



THE ORIGIN OF TROUBLE

Nederlandse Filmacademie (NFA), Netherlands, 2016, 30 min.

Director:	Tessa Louise Pope
Screenwriter:	Tessa Louise Pope
Producer:	Emeline Bakker & Julia Notenboom
Editor:	Fatih Tura
Sound:	Laszlo Brinkhoff

What causes a father to be absent and what are the consequences of his absence? Director Tessa Pope confronts her past and deals with the complex relationship with her father. Archive material and interviews with the whole family bring all the pieces of the puzzle together. A story about love, hope, betrayal and losses.

Marit Weerheijm
Nederlandse Filmacademie (NFA), Netherlands
→ **Winner 2017**
Fiction: When Grey Is a Colour



CV Born in Utrecht in 1992, Marit Weerheijm is a young Dutch director based in Amsterdam. In 2016 she graduated as a director from the Netherlands Film Academy with her short film *When Grey Is a Colour*. The film was selected at multiple international festivals and in 2017 won the two main jury prizes at the Toronto International Film Festival Kids. It was also selected as the winner in the Foreign Narrative category of the Student Academy Awards 2017. Marit's work is based on subtle storytelling, with a strong fascination for interpersonal relationships, particularly within family ties.



WHEN GREY IS A COLOUR

Nederlandse Filmacademie (NFA), Netherlands, 2016, 27 min.

Director:	Marit Weerheijm
Screenwriter:	Saar Ponsioen
Producer:	Loes Komen, Eva Verweij
Editor:	Faith Tura
Sound design:	Hanza van der Veer
Cast:	Cécilia Vos, Ko Zandvliet, Sam Louwyck

Is life worth living if all your days are grey? Cato is confronted with her elder brother who comes back to live at home after a suicide attempt. Cato tries to get closer to her brother, but he doesn't allow her to. When she doesn't know what to do anymore, she unexpectedly meets a strange man with large, white fake wings.

Friday 27.10.17

MAIN CONGRESS HALL	
7.K12	
09:30	FINAL KEYNOTE Frank Rose → <i>The Art and Science of Storytelling</i>
10:30	→ <i>Discussion with Frank Rose</i>
11:00	COFFEE BREAK / 30 MINS
11:30	PLENARY DISCUSSION → <i>Where Do We Go from Here?</i> moderated by M. D. Mourão, S. Semerdjiev, C. Iseli
12:30	FAREWELL SPEECHES CLOSING PERFORMANCE

4

Friday
Wrap Up

Summary, reflections and the core business of storytelling.

77 Speakers

- 77 Frank Rose
- 77 Christian Iseli
- 77 Maria Dora Mourão
- 77 Stanislav Semerdjiev

Moderators of the day

82 Christian Iseli

09:30	The Art and Science of Storytelling
7.K12	Main Congress Hall
11:30	Where Do We Go from Here?
7.K12	Main Congress Hall

83 Maria Dora Mourão

11:30	Where Do We Go from Here?
7.K12	Main Congress Hall

84 Stanislav Semerdjiev

11:30	Where Do We Go from Here?
7.K12	Main Congress Hall

Frank Rose Columbia University School of the Arts, USA → The Art and Science of Storytelling



CV Frank Rose is the author of *The Art of Immersion*, a member of the Columbia Digital Storytelling Lab and a senior fellow at Columbia University School of the Arts, where he leads an executive education seminar in Strategic Storytelling. A graduate of the journalism school at Washington & Lee University, he has been a contributing editor at *Wired* and *Esquire* and a contributing writer at *Fortune* and *Premiere*. He currently writes for *The New York Times* and *The Wall Street Journal*.

Every filmmaker knows the basics of storytelling – that a story has to have a beginning, a middle and an end, though not necessarily in that order, as Jean-Luc Godard famously remarked); that character and plot are key; and that a story can be subversive, even dangerous. But in recent years, researchers in neuroscience and cognitive psychology have begun to show how stories work in the brain. In some ways, their work verifies what we've always suspected – that we understand stories by projecting ourselves into them, that we project ourselves more fully (i.e., become more immersed) if the main characters resemble ourselves, and that the more immersed we become the more likely the story is to sway our opinions. Other findings run counter to 20th century assumptions, in particular the expectation that stories are passively “consumed” by audiences. Instead, we see storytellers and audiences in a constant give and take, with audiences actively and imaginatively constructing the story in their heads. This realization helps explain why Hollywood has moved away from highly restrictive marketing strategies to embrace fan involvement and immersive participation. It has also led to a growing emphasis in “story worlds,” narrative environments that serve as fantasy vehicles for fans.

Maria Dora Mourão, Stanislav Semerdjiev, Christian Iseli → Where Do We Go from Here?



At the end of the congress, this plenary discussion offers the opportunity to debate the insights and findings of the numerous keynotes, talks, case studies and workshops, as well as the impact of the exhibited projects. The unique opportunity of having so many experts in practice from all over the globe in one place offers a unique opportunity for us to move one step ahead in the debate on how film schools can and should react to the challenges of media convergence.

Moderators

80 Moderators

80	Bert Beyens
80	Sabine Boss
81	Silvio Fischbein
81	Sabine Gisiger
82	Garth Holmes
82	Christian Iseli
83	Miriam Laura Loertscher
83	Maria Dora Mourão
84	Stanislav Semerdjiev
84	Bruce Sheridan
85	Herman Van Eyken



From set to post, from studio to TV screen,
ARRI has helped filmmakers, broadcasters, and other creatives
in the industry bring their ideas to life for the past century.

Here's to the next 100 years.

Let's make history together.

Bert Beyens
 Royal Institute for
 Theatre, Cinema and
 Sound (RITCS), Belgium
 → Chair of GEECT,
 European Regional
 Association of
 CILECT



CV 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 Belgian Directors Guild and European Film Academy (EFA).

Tue	14:30 3.G02	Intimacy in Video Games Cinema
	15:20 3.G02	Branched Storytelling Cinema
Wed	16:30 3.G02	Transmedia Teaching Experiment Cinema
	17:20 3.G02	Collaborative Online Teaching Cinema
Thu	09:30 7.K12	CILECT Regional Associations Parallel Meetings Main Congress Hall
	11:30 7.K12	Mixed Methods and Partnerships Main Congress Hall

Sabine Boss
 Zurich University of
 the Arts, Switzerland
 → Head of Film
 Program



CV Sabine Boss is a highly recognized independent film and theater director and screenwriter. She achieved major box-office successes in Swiss cinemas with her films *Crisis in Havana* (2002), *Undercover* (2005) and *I'll be the Goalie* (2014). Sabine won the Swiss Film Award in the categories Best Fiction Film and Best Screenplay for "*I'll be the Goalie* (2014)." Currently she is staging the play *Verdingbub* at the Konzerttheater in Bern.

Sabine originally worked as radio presenter and sound engineer for film and theater. Between 1992 and 96 she studied directing at the Zurich University of the Arts. In 2017 she was appointed Head of Film Program at the Zurich University of the Arts.

Tue	14:30 7.K12	Beginning Again Main Congress Hall
	15:20 7.K12	Machinima: Virtual Filmmaking Main Congress Hall
Thu	16:30 3.C06	Virtual Cinema Lab Open Stage
	17:20 3.C06	Story-Living in VR Open Stage

CV

Congress

CILECT

Silvio Fischbein
 Universidad de Buenos
 Aires (UBA), Argentina
 → Chair of CIBA,
 Ibero-American
 Regional Association
 of CILECT



CV 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 32 solo exhibitions in Argentina and abroad and participated in 46 group shows. He won numerous prizes. As a filmmaker he has made 30 shorts, 2 video arts and 5 fiction feature films. Awarded the George Meliès Prize (France, 1984) and repeatedly awarded grants by the governments of France and Canada. Awarded the Pollock Krasner Foundation Grant. In 2015 was published the book *Silvio Fischbein - Visual artist*.

Thu	09:30 6.K04	CILECT Regional Associations Parallel Meetings Break Room
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CV

Congress

CILECT

Sabine Gisiger
 Zurich University of
 the Arts, Switzerland
 → Lecturer in
 Documentary Film



CV Sabine Gisiger is one of the best known Swiss documentary filmmakers. Her award-winning films include *Do It* (2000), *Gambit* (2005), *GURU - Bhagwan, His Secretary & His Bodyguard* (2010), *Yalom's Cure* (2014), *Dürrenmatt - A Love Story* (2015) and *Welcome to Switzerland* (2017). Sabine studied History at the University of Zurich and the University of Pisa. Before becoming an independent documentary filmmaker, she worked as a journalist at Swiss Television (SRF). Sabine is a lecturer for documentaries at the Zurich University of the Arts and a member of the European Film Academy.

Wed	14:30 7.K12	The Multiformat Director Main Congress Hall
	15:20 7.K12	Integrated Digital Option Main Congress Hall
Thu	14:30 5.K10	Transmedia Concepts Conference Room

CV

Congress

CILECT

Garth Holmes

AFDA, South Africa
→ Chair of CARA,
African Regional
Association of
CILECT



CV Garth Holmes is the Co-founder and Chairman and Head of the AFDA Institutional Senate. He has a Master's degree in Drama (Production Design) from the University of Cape Town and is a Doctoral candidate at the University of Liverpool. 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 specializes in Tertiary Aesthetics, Production Design and Producing. Since 2010 Garth is Chair of CARA (CILECT African Regional Association).

Wed	17:20 5.K10	Pre-Viz with Game Engines Conference Room
Thu	09:30 5.K10	CILECT Regional Associations Parallel Meetings Conference Room
	12:15 7.K12	Exploring the Frontiers Main Congress Hall
	14:30 3.C06	Non-Linear Documentary Design Open Stage
	15:20 3.C06	Measuring Interactive Docs Open Stage

Christian Iseli

Zurich University of
the Arts, Switzerland
→ Congress Host /
Head of Film
Research



CV Christian Iseli heads the research focus film and documentary film profile within the Master of Arts in Film at the Zurich University of the Arts. After studying History, German and English language at the University of Bern, he worked as director of documentary films, and as DP and editor of both fiction and documentary films. He began teaching at the Zurich University of the Arts in the mid-Nineties. As a professor, he teaches documentary film and post production technology, and his research interests include the influence of modern technology on practical filmmaking and storytelling.

Tue	10:15 7.K12	Pervasive Disruptions in Media Main Congress Hall
	14:30 5.K10	Which Future!? Conference Room
Wed	16:30 7.K12	Gamification with Students Main Congress Hall
	17:20 7.K12	A Transmedia Roadmap Main Congress Hall
Thu	15:20 3.G02	Polder – A Transmedia Experience Cinema
Fri	09:30 7.K12	The Art and Science of Storytelling Main Congress Hall
	11:30 7.K12	Where Do We Go from Here? Main Congress Hall

Miriam Laura Loertscher

Zurich University of
the Arts, Switzerland
→ Researcher



CV Miriam Laura Loertscher studied Media, Social and Neuropsychology at the University of Bern and Cinema Studies at the University of Zurich (lic.phil.hum). She is currently a Phd student at the Institute of Psychology at the University of Bern and a Research Associate at the Institute for the Performing Arts and Film at the Zurich University of the Arts. Besides interdisciplinary research projects about film perception and virtual reality, she works for the Swiss International Animation Film Festival *Fantoche*.

Wed	14:30 5.K10	Animation Films Are Transmedia Conference Room
	15:20 5.K10	IP Driven Development Confecrence Room
Thu	14:30 7.K12	The Search for Emergence Main Congress Hall
	15:20 7.K12	Borrowed Analogies Main Congress Hall

Maria Dora Mourão

University of
São Paulo (USP), Brazil
→ President of CILECT



CV Maria Dora Mourão is Full Professor at the University of São Paulo, Brazil and CILECT President (since 2011). She has a Post Doctorate from École des Hautes Études en Science Sociales, Paris. She teaches Editing Theory and was editor of several Brazilian documentaries. Publications include: *O Cinema do real* (The Cinema of the Real), with 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.

Tue	11:30 7.K12	The Transmedia Turn Main Congress Hall
Wed	14:30 3.G02	Spatial Storytelling Cinema
	15:20 3.G02	Interactivity Changes Nothing Cinema
Fri	11:30 7.K12	Where Do We Go from Here? Main Congress Hall

Stanislav Semerdjiev
National Academy
for Theatre and Film
Arts (NATFA), Bulgaria
→ **CILECT Executive
Director**



CV

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

Tue	12:15 7.K12	Afrofuturism and VR Main Congress Hall
	16:30 5.K10	CILECT Events and Projects Conference Room
Wed	09:30 7.K12	General Assembly Main Congress Hall
	18:15 7.K12	CILECT Teaching Award 2017 Main Congress Hall
Thu	18:15 7.K12	CILECT Prize 2017 Main Congress Hall
Fri	11:30 7.K12	Where Do We Go from Here? Main Congress Hall

Bruce Sheridan
Columbia College
Chicago (CCC), USA
→ **Chair of CNA,
North American
Regional Association
of CILECT**



CV

Bruce Sheridan was Chair of Columbia College Chicago (CCC) Cinema Art + Science from 2001-2017. He is an award-winning drama and documentary filmmaker who teaches producing, directing and writing for both forms; a Senior Research Fellow in the University of Auckland Creative Research Initiative (New Zealand); and a PhD candidate in philosophy investigating relationships between creativity and learning. In August 2017 he completed the feature documentary *Our Blood Is Wine* as producer, and was appointed Key Advisor and Producer for the U.K. based immersive art and entertainment company Virtual Reality Associates. Since 2014 Professor Bruce Sheridan is Chair of CNA (CILECT North America).

Tue	16:30 7.K12	Transmedia Design Patterns Main Congress Hall
	17:20 7.K12	Columbia's Digital Dozen Main Congress Hall
Wed	11:30 7.K12	Principles of Transmedia Storytelling Main Congress Hall
Thu	09:30 3.G02	CILECT Regional Associations Parallel Meetings Cinema
	17:20 5.K10	Actors and Avatars Conference Room

Herman Van Eyken
Griffith Film School,
Australia
→ **Chair of CAPA,
Asia-Pacific
Regional Association
of CILECT**



CV

Herman van Eyken has a background in script writing, producing and directing. Herman originally crafted his film and education career at RITCS, Brussels. In 2005, he founded Singapore's first film degree at LASALLE's College of the Arts, before joining Griffith Film School (2009). A multi-awarded filmmaker, his research interests lay in the area of film policies, cross cultural collaboration, curriculum design, internationalization, and film training for professionals. Commissioned by the Beijing Film Academy, Professor Herman van Eyken's current practice based research investigates cross fertilization between analogue and digital stereoscopic art combining film, animation and dance. Since 2014 he is Chair of CAPA (CILECT Asia-Pacific Association).

Tue	14:30 3.C06	Transmedia Living Lab Open Stage
	15:20 3.C06	Pitch-Viz Experience in VR Open Stage
Wed	12:15 7.K12	Immersive Environments Main Congress Hall
Thu	09:30 3.C06	CILECT Regional Associations Parallel Meetings Open Stage
	16:30 7.K12	Transdisciplinary Research Main Congress Hall
	17:20 7.K12	NARRA: Artistic Research Main Congress Hall

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Exhibition Space

Discover new trans-media approaches, VR experiences and groundbreaking storytelling concepts.

88 Exhibit

- 88 EgoCure – Immersive VR Cinema
- 88 Digital Dozen: Breakthroughs in Storytelling
- 89 Polder: The Walterli Experience
- 89 Dream Lab & Dream Makers
- 90 Pulse of Life (Animation Film and VR-Game)
- 90 Zero Point VR
- 91 Bitter Grounds VR experience
- 91 Previz with Game Engines
- 93 Birdly
- 93 Compare 360°

ZDOK Zurich Documentary Conference

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STRUCTURE,
EMOTION**

Editing Documentaries

Save the Date:
March 22/23, 2018

ZDOK Zürcher Dokumentarfilmtagung

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Montage im Dokumentarfilm

Save the Date:
22./23. März 2018

ZDOK 18

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Zürcher Hochschule der Künste
Institute for the Performing Arts and Film

www.zdok.ch

→ **EgoCure —
Immersive
VR Cinema**

Directed by Synes Elischka
Aalto University / ELO, Finland

69	Thursday 16:30 3.C06	Kirsi Rinne, Synes Elischka Case Study Open Stage
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Ego Cure, directed by Synes Elischka, is a narrative virtual reality short film that stretches the limits of filmmaking by unconventionally bringing together the new technical approach of stereoscopic 360 video, CGI animation and interaction between the viewer and the art piece (enactive cinema).

In this VR experience you, the viewer, are part of a contemporary dance choreographer's struggle to create a contemporary masterpiece – at odds with a handful of disinterested dancers, her unpleasant producer and the otherworldly curator – while at the same time facing her own inner demons. The movie is set in a world where the commodification of art has come to its technological conclusion: if an artist is unable or unwilling to provide a commissioned art piece, the investor has the right to extract it from their unconscious mind using the EGO CURE device.

The film is part of a research project to study the mechanics of virtual reality in filmmaking, creating tools for high quality Cinematic VR. It utilizes the Enactive Avatar, a technology creating a living, reactive photorealistic CGI character based on a real-life person.

→ **Digital Dozen:
Breakthroughs
in Storytelling**

Digital Storytelling Lab at Columbia University
School of the Art, USA

43	Tuesday 17:20 7.K12	Frank Rose Special Main Congress Hall
77	Friday 09:30 7.K12	Frank Rose Final Keynote Main Congress Hall

The Columbia Digital Storytelling Lab's Digital Dozen: Breakthroughs in Storytelling program honors the most innovative approaches to narrative from the past year. Set up to encourage innovation, creativity, and an awareness of the myriad ways digital technology is changing the way we tell stories, the program is open to works from any field or discipline, including advertising, art, fiction, film, games, journalism, television, and theater. In citing these accomplishments, the Lab hopes to further digital media's potential to break free of rigid, industrial-age classifications and evolve in ways that analog media could not. A selection of the Digital Dozen 2015 und 2016 will be exhibited at the CILECT Congress in Zurich.

- *Giant* – VR experience
- *The Displaced* – VR journalism (360-video)
- *The Deeper They Bury Me* – Interactive narrative.
- *Network Effect: Human Life on the Internet*
Interactive online experience.
- *Karen Faux* life coach app.
- *This Is the Story of One Block in Bed-Stuy Brooklyn*
Nonlinear online journalism.

For details refer to the poster descriptions at the Exhibition Space in room 5.K12, or to <http://digitaldozenawards.com>

→ **Polder: The
Walterli Experience**

Directed by Samuel Schwarz
Produced by Digital Bühne Zurich, Switzerland

67	Thursday 15:20 3.G02	Samuel Schwarz Case Study Cinema
68	Thursday 16:30 3.G02	Polder Become a Game Screening Cinema

Digitalbühne Zurich presents a *special screening package* including its feature film "Polder - Become A Game" and the VR experience "Walterli Experience." The different experiences share the same narrative: the "Walterli Experience" refers to the story in the film when Walterli is threatened by a witch in a beloved (but virtual) cabin. The user, from Walterli's perspective, can walk through the cabin, interact with some of the objects and solve small riddles. One of the experience's most impressive moments is the user's walk over a small bridge, crossing lava! This moment also holds the possibility of entering a dungeon. The world in "Polder: The Walterli Experience" is beautifully built in high resolution and the resulting immersive experience is remarkable.

→ **Dream Lab &
Dream Makers**

Filmakademie Baden-Württemberg, Germany

51	Wednesday 15:20 5.K10	Inga von Staden Case Study Conference Room
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In the *trailer Dream Lab* a punched, hard bitten lab assistant who looks more like an old hippie back from the 60's than a Greek dream god is standing in his "dream lab". It's a place where our dreams come from. It's a place full of creativity and insanity.

The *game Dream Makers* is a creative, co-operation game for two players combining a dreamy immersive VR Laboratory and a Tablet Interface which is supplying this Laboratory with all the necessary ingredients to create what else? Dreams!

Crew:
Pascal Schelbli (Directing), Aleksandra Todorovic (Animation/Effects Producing), Dimosthenis Gkantzos (Game Directing & Animation/Effects Producing). Artists: Fynn Grosse-Bley, Merlin Deppeler, Fabian Fiess, Lukas Gokowski, Eddy Hohf, Tim Markgraf.

→ **Pulse of Life**
(Animation Film
and VR-Game)

Filmakademie Baden-Württemberg, Germany

51	Wednesday 15:20 5.K10	Inga von Staden Case Study Conference Room
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Pulse of Life is set in 2245. Earth is nothing but a post-apocalyptic wasteland. The sky is darkened; no sunlight passes through. Almost all resources ran dry and the only energy source is a gigantic jellyfish that floats through the gloomy sky, appearing only occasionally. Humans have built constructions that attract the jellyfish to obtain energy.

The VR-Installation *Pulse of Life - Game* immerses the player in the post-apocalyptic world to experience the jellyfish. The player takes the role of an outpost guard responsible for attracting the jellyfish. Directed through a walkie-talkie, the player is able to operate the generator to attract the jellyfish.

Crew:
Caroline Kiessling (Directing), Tina Vest & Arvin Shokri (Animation/Effects Producing), Mitja Öhm (Directing Pulse of Life Game). Artists: Justin Braun, Alex Berweck, Alexej Skrypnik, Juraj Tomori

→ **Zero Point VR**Created by David Tree and Peter Richardson
University of Hertfordshire,
School of Creative Arts, UK
Exhibition only

CV

David Tree is a research fellow and technical director for the Games and Visual Effects Research Lab, school of Creative Arts, University of Hertfordshire. Prior to this he served as principal technical specialist for the University of Hertfordshire's animation program, where he supported student development work and designed tools that refined existing content creation pipelines. His research interests include procedural techniques for immersive content creation, real-time shader techniques and pipeline design.

Peter Richardson has a 20-year career in the film industry during which he has directed feature documentaries, music videos, commercials, feature and short dramas. His films have been screened in cinemas and film festivals, as well as on television, worldwide. Peter is Professor of Film at the University of Hertfordshire in the UK where he is Head of Screen. As Director of The Games and Visual Effects Research Lab and Principle Investigator of the €1.5M EU funded Create Converge research project, Peter leads a team of researchers based in six EU countries who investigate immersive film and television technologies.

Zero point VR is a Virtual Reality Meditation on the key Inspirations and concepts behind the Zero Point Stage Show. In this seminary work, the Games and Visual Effects Research lab has worked alongside noted Choreographer Darren Johnston of Array UK to produce a piece that guides you through the concepts behind Zero Point. Although the piece was initially intended to be a complementary work to the stage show, the dancers involved commented that they found the process of motion capture and development of the experience informative to the stage piece.

The experience is presented in HTC Vive with room scale tracking to reduce distraction with a conscious choice made to exclude the motion controllers. Instead you interact by focusing your gaze on certain 'totems.' Maintaining your gaze for more than 10 seconds allows the totem to transport you to the next level.

→ **Bitter Grounds**
VR experienceDirector: Francisco Menendez
Institution: University of Nevada Las Vegas, USA

70	Thursday 17:20 3.C06	Francisco Menendez Case Study Open Stage
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In the middle of twentieth century, coffee provided the way of life for us in El Salvador. A staple for both plantation owners and poverty-stricken pickers, coffee united and divided the social classes.

Bitter Grounds follows three generations of the Prieto clan through the complicated web of Salvadorian power as well as the family for whom they work, the Contreras. It also tracks politics from the shameful "matanza" of 30,000 peasants after a revolt in 1932 to the beginning of the revolutionary movement in the city in 1970s.

The novel foregrounds two strong women. Mercedes Prieto, a native latina and the wife of a coffee picker, survives the decimation of her village and the kidnapping of her son by the "Guardia Nacional." The other, Elena de Contreras is the matriarch of the coffee "finca," weighed down by family secrets and her social standing.

These women and their offspring are inextricably linked with the violent struggles and cruel betrayals that play out in a country burdened with an inequitable social system.

The specific relationships and inbuilt conflict creates a unique set of VR experiences, each urging the viewer to look forward to the next mystery in the visceral and immersive timeline.

→ **Previz with**
Game EnginesCreated by Mirko Lempert and Simon Alexanderson
Institution: Stockholm University of the Arts, KTH
Royal Institute of Technology Sweden

54	Wednesday 17.20 5.K10	Mirko Lempert Case Study Conference Room
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This demonstration introduces a system for real-time simulation that is used for visual concept development at the Stockholm Academy of Dramatic Arts. Since its first public presentation at the CILECT congress in Los Angeles in 2014, it was successfully adopted for set design tests and vfx planning in feature films. Principally, however, it became an integral part of the students' curriculum at the academy. This live demo will showcase two different approaches to (pre)visualization: one that can be used to facilitate a collaborative environment for cinematic works; and one VR version, which can refine the outcomes of those collaborations.

NEW MASTER'S PROGRAM



FILMUNIVERSITÄT
BABELSBERG
KONRAD WOLF

What happens if creative technical minds experiment at a film school?

avad.filmuniversitaet.de



AUDIO-VISUAL APPLICATION DESIGN

Computer Science meets Art...and Movies!

13:00 — 19:00 Exhibit
Daily 5.K12 Exhibition Space

→ *Birdly*



Created by Max Rheiner
Zurich University of the Arts, Switzerland
Exhibition only

CV

Max Rheiner is head of the Master of Arts in Interaction Design program. He lectures on topics such as Embodied Interaction and Physical Computing and developed the Physical Computing Laboratory at the ZHdK. In addition to his academic work, Max is an independent artist. In his artistic practice, he focuses on interactive installations and experiments that delve into digital perception. These projects are developed both independently and in collaboration with other designers / artists. Max's artworks are presented regularly in internationally diverse museums and festivals.

The whole *Birdly* experience is about one of the oldest dreams of mankind: flying like a bird. It is a simple and strong story. People in every culture and of every age or social background have dreams of flying. It does not take many words to get involved: it's the experience that matters!

Birdly is an immersive, full body installation born out of a research project. Developed by the Zurich University of the Arts (ZhdK), it explores the experience of a bird in flight. Unlike a common flight simulator, you do not control a machine—you intuitively embody a bird. To evoke this sensation, *Birdly* relies on sensory-motor coupling and truly 3D visuals, provided by a state of the art head mounted display. *Birdly* combines extended forms of storytelling with strong visuals and technical perfection to create a unique and intuitive experience.

13:00 — 19:00 Exhibit
Daily 5.K12 Exhibition Space

→ *Compare 360°*



Directed by Delia Schiltknecht
Zurich University of the Arts, Switzerland
Exhibition only

This installation allows a real-time comparison between a conventional documentary film and a 360 degree video of an identical action in an identical space. Whereas the montage in the conventional film builds a structural development from abstract to concrete, the 360 degree video shows its strength in providing a spatial experience and a feeling of presence. The experiment of graduate film student Delia Schiltknecht is part of a current research project that focuses on viewing patterns in conventional films and 360 degree videos.

General Assembly Appendix

*Documents by
Candidate Members.*

96 Candidate Members

- 96 Moholy-Nagy University of Art and Design Budapest, Hungary
- 100 Notre Dame University, Lebanon
- 104 University for the Creative Arts, UK

Moholy-Nagy-University of Art and Design Budapest (MOME), Hungary

József Fülöp → Candidate Member Presentation



CV

József Fülöp has been a lecturer at the Moholy-Nagy University of Art and Design Budapest (MOME) since 2001, became the leader of the Animation program in 2005, and developed the Hungarian animation BA and MA education programs, as well as the accreditation materials. He founded the animation department and has been its leader since 2010, and has been elected as rector of MOME in 2014. He is a member of EA-DIM (European Academy of Digital Media). In his creative designer work he focuses on 360° media content development. His field of research is relationship between animation and new media.

YEAR OF FOUNDATION: 1980
YEAR OF RECEIVING STATE ACCREDITATION: 1980
(IN THE BOLOGNA BASED SYSTEM: BA - 2007, MA - 2009)

MISSION AND STRATEGY

MOME Media Institute integrates studies, creation and theory in the fields of visual arts, with a strong emphasis on moving images. It's Animation and Media Design departments have become leading creative and knowledge centers both locally and globally. Their scope of activities covers the operation of the university departments running the animation BA and MA programs, while their work is defined by activities that reach beyond education. The main objective is to prepare students to embrace technology through resourceful analysis and understanding, which will help them learn the ever-changing new generations of methods and devices easily.

MOME Anim, the Animation department was founded over 35 years ago, and has since become one of the defining creative workshops and intellectual centers of European animation. MOME Media Design (MD) evolved from the former Department of Audio Visual Communication, and was re-established in 2004.

DEGREE LEVELS AND GENERAL INFORMATION

In the field of filmmaking, the school offers: BA in Animation and in Media Design, MA in Animation and in Media Design, and DLA (Doctorate of Liberal Arts) in Multimedia.

The BA programs are available in Hungarian, the MA and the DLA programs in Hungarian and in English, as well.

Tuitions fees (per semester):

- BA programs: cca. 2,900 Euro, for non-EU residents: 10,000 Euro
- MA programs: cca. 3,560 Euro, for non-EU residents: 10,000 Euro
- DLA: cca. 2,000 Euro, for non-EU residents: 2,260 Euro

Course	NO. OF APPLICANTS 17/18		ENROLLED STUDENTS 16/17	
	Female/Male	Total	Female/Male	Total
Animation BA	169/89	258	6/6	12
Media Design BA	97/84	181	10/5	15
Animation MA	26/12	38	5/3	8
Media Design MA	32/24	56	7/5	12
Multimedia DLA	28/30	58	2/2	4
Total	352/239	591	30/21	51

	ADMISSION CRITERIA	ADMISSION EXAMS
Animation BA Media Design BA	High School diploma	Round 1 — Electronic portfolio Round 2 — written test about art, culture, design interview Round 3 — Practical Tasks & Interview
Animation MA Media Design MA	BA/BSc and/or MA/MSc	Round 1 — Portfolio, CV, motivation letter. Round 2: Interview
Multimedia DLA	MA degree in the fields offered at MOME & at least 1 intermediate language certificate	Portfolio — CV, research topic, motivation letter Creative portfolio Interview

COURSE	PRACTICAL EXERCISES' ASSESSMENT CRITERIA & STUDENT GRADUATION OBLIGATIONS
Animation BA	Knowing traditional and contemporary animation techniques form drawing animation to stop motion and different types of digital techniques. Project development and execution, final presentations in every semester.
Media Design MA	BStudents are trained in basic audio-visual skills (pre-production, production, post-production) to be used in a wide range of fields and genres of applied cinematography.
Animation MA	Individual content developer and maker (art director, film director, audiovisual content author). Students have the freedom to develop their own content: animated shorts, series, feature films, interactive installation, videogames, etc. A completed animation project is the basic requirement, developed and directed by the graduating student.
Multimedia DLA	Students specialise either in media design or media set design - both involving the transfer of cinematographic knowledge and skills.

RESEARCH &
COLLABORATIONS

Animation Sans Frontieres (ASF)

2008-2015 supported by EU Media Programme
2015-2017 supported by Creative Europe
Partner(s): The Animation Workshop, Denmark; Filmakademie Baden-Württemberg, Germany; Gobelins l'école de l'image, France. ASF is an 8-week lecture and workshop-based supplementary training programme designed to give European graduate-level animation film and production students an understanding of the fine art and the business of getting an idea onto a screen.
<http://animationsansfrontieres.eu>

Essemble

2012-2015 supported by EU Media Programme.
Partner(s): Universidade Lusófona de Humidades e Tecnologias, Portugal; Internationale filmschool, Germany; LUCA School of Art, Belgium. ESSEMBLE intended to provide film and animation students with basic and advanced competences concerning new production and distribution techniques and strategies without neglecting the importance of script development, while focusing on the development of new concepts mixing stereoscopic 3D images with live footage.
<http://essemble.ulusofona.pt/previous-editions.html>

Essemble 2

2016-2017 supported by EU Media Programme.
Partner(s): Universidade Lusófona de Humidades e Tecnologias, Portugal; Internationale filmschool, Germany; LUCA School of Art, Belgium. Essemble 2 addresses the need of European Film and Media Schools for training and mobility activities that aim at the development and implementation of new interdisciplinary programs; the enhancement of the quality and relevance of European Higher Education in this field; the development of new interdisciplinary training programs; the implementation of new teaching strategies for film education; the development of new learning methods and didactic materials; and the reinforcement of digital skills amongst arts students and teachers.
<http://essemble.ulusofona.pt/>

Adapting for Cinema (A4C)

2013-2015 supported by EU Media Programme.
Partner(s): Scuola Holden, Italy; London Film School, UK. Adapting for Cinema is a workshop focused on the concept of adaptation, from literature to cinema. 12 European participants (4 producers, 4 writers, 4 visual artists) with the support of professional trainers work together in different groups with the mission of adapting 4 books for the screen.
<http://scuolaholden.it/en/adapting-for-cinema/>

Euranium

2015-2018 supported by Creative Europe. Partner(s): Les Rencontres Audiovisuelles, France; Howest, Belgium; Plymouth College of Art, UK; The Animation Workshop, Denmark; Turku University of Applied Sciences, Finland. Euranium is a 3-year educational program exploring a novel, innovative use of animation (video mapping). It brings together over 60 partners from the creative industries, across six countries, helps the general public to get familiar with this emerging creative medium and generate a demand for such creations.
<http://euranim.eu>

SUCCESSFUL
GRADUATES

Réka Bucsi

Independent animation filmmaker; studied at MOME Anim between 2008-2013. Her MA graduation film *Symphony no. 42*. got shortlisted for the 87th Academy Awards, and was screened in the official shorts competition of Berlinale, SXSW, Sundance, and has won over 50 international awards. Her most recent French-Hungarian co-production short, *LOVE* premiered in the Short Film Competition Program of the 2016 Berlinale. Réka is represented as a director by Passion Pictures.
<http://rekabucsi.tumblr.com/>
<https://vimeo.com/rekabucsi>
<https://www.facebook.com/loverekabucsi/>
<https://www.facebook.com/SymphonyNo42/>

Péter Váczi

Independent animation filmmaker, winner of multiple international awards.
James - Dear John (music video, 2016)
James - All I'm Saying (music video, 2014)
Rabbit and Deer (Nyuszi és z – MOME Anim diploma film, 2013). Screened in 63 countries at more than 300 festivals and won over 120 awards.
Satellite Dish (Parabola - animation short, 2013)
Streamschool (Patakiskola - animation short, 2010)
www.petervacz.com
www.facebook.com/peter.vacz.director
www.vimeo.com/petervacz

Tomek Ducki

In addition to his studies at MOME Anim, he studied poster design and animation at ASP Krakow, graphic design at ESAG Paris and got an MA in Animation from NFTS London. Currently he studies in the Multimedia DLA program of MOME. Winner of multiple international awards, presently runs his own production company in Poland.
Daydreamer (animation music video, 2015)
Paradise Awaits (animation music video, 2014)
Baths (animation short, 2013)
Life Line (MOME Anim diploma film, 2007)
www.tomekducki.com

Bella Szederkényi

Graduated from MOME Anim in 2009; winner of multiple international awards; founded Cub Animation Studio with Bálint Gelley in 2015. Currently she studies in the Multimedia DLA program of MOME. As a writer and director she made *Orsolya* (2009), *The Wild Boar* (2016), *The King Who Collected Books* (TV series for kids, 2016), and as producer *The Hissy Troll* (animated TV series for kids by Katinka Éva Bognár, 2017), *The Gardener* (animated short for Kids by Borbála Tompa, 2017), *Door to Othertown - Chapter 1: Messenger* (animated TV series for kids by Bálint Farkas Gelley, 2016), *I had three Grandmothers* (animated short by Katalin Glaser, 2013).
www.cubananimation.com

Tibor Bánóczki

Independent animation filmmaker, leader of the MOME Anim MA program, winner of multiple international awards. She has Animation MA from MOME and NFTS London. He created several award-winning animated shorts: *Leftover* (2014, artist residency at CICLIC, Chateau-Renault, France), *Meatless Days* (2012), *Les Conquérants* (2011), *Milk Teeth* (NFTS graduation film, 3-D computer animation, 2007), *Dead Water* (2001), *Les Conquérants*, (Folimage Studio, Valence, France, 2010), as well as *Carpel* (project, writing Residency – Abbaye Royale de Fontevraud, France, 2012), *Sleep* (animated music video, 2009, music: Ethav), *The Can* (commissioned short for Red Bull for an episodic TV art show series titled X13, 2008), *The Clap Dudes* (pilot for an animated TV series, 2008). In 2012 he also had an exhibition titled *This Exquisite Forest* in Tate Modern, London, UK.
www.domesticinfelicity.com

Kostil Danila

Very highly acclaimed international director of commercials and music videos. Now running his Barcelona-based production company and directorial collective.
<http://kinopravda.tv/>

Dávid Róday

Highly successful director for commercials and creative content, running his own advertising agency and an architecture studio.
<http://proud.hu/contact/>

László Csáki

Acclaimed a multiple award winning animations director and visual artist.
<http://www.csakilaszlo.com/>

Péter Fazakas

Graduated from Media Design's predecessor Visual Communication Studies, Peter is an acclaimed director of feature, TV, commercials and music videos.
www.peterfazakas.com
http://www.imdb.com/name/nm2791904/?ref_=nv_sr_1

Tamas Iván Topolánszky

Along with running his creative production agency, with award-winning shorts under his belt Tamas is directing his first TV movie in 2017.
<http://halluci-nation.com/info/>

LINKS TO SLECTED
STUDENTS FILMS

MOME ANIM

Péter Váczi: *Rabbit and Deer*
<https://vimeo.com/97911456/fd7776d05c>

Dávid Ringeisen, László Ruska: *Paperworld*
<https://vimeo.com/97911458/3853db7cca>

Réka Bucsi: *Symphony No 42*.
<https://vimeo.com/158908559/044a9c3f8a>

Milán Kopasz: *Beyond*
<https://vimeo.com/161483545/e4c8ebd609>

Nadja Andrasev: *The noise of licking*
<https://vimeo.com/163217030/0a6454f9d0>

Judit Wunder: *Bond*
<https://vimeo.com/194035962/2dc96c33a8>

Le chef – ID spot for the French Institute in Budapest
<https://vimeo.com/183301864>

Olivér Hegyi: *Take me please*
<https://vimeo.com/220615935/1e71842329>

MOME MEDIA DESIGN

Zsuzsanna Koszti: *IMperfect*
<https://www.youtube.com/watch?v=QdUUFnGqRRc>

Nagy: *Őszi Utcán Falevéllal Táncolgat a Szél*
<https://www.youtube.com/watch?v=IXksxOO4bHY> Lili

Viktor Horváth: *Accommodator*
<https://www.youtube.com/watch?v=guEAW1z5cKU>

Csilla Zsély: *Playback*
<https://www.youtube.com/watch?v=7uzYg-MZ-6s>

Sofiya Urban: *Hypnosis (teaser)*
<https://www.youtube.com/watch?v=SSmKJyBkRjo>

Notre Dame University (NDU), Lebanon

Nicolas Khabbaz → Candidate Member Presentation



CV Nicolas Khabbaz is Director of the Division of Audio Visual Arts at Notre Dame University - Lebanon (NDU) since 2012. He holds a PhD in cinema, has produced thirteen theater plays and is the program/artistic director and co-founder of NDU International Film Festival and Batroun Mediterranean Film Festival. He has been a jury member at international festivals and a guest lecturer on third world cinema, gender representation and cultural identity. His last film "On the Ropes" (2016) directed by Manon Nammour was premiered in the official competition of the Locarno Film Festival.

The Division of Audio Visual Arts (DAVA) - Media Studies (MS) at Notre Dame University (Louaize, Lebanon) was founded in 1982. It forms a hub of cinematic activities where students, staff and faculty-members, work together to create an artistic inspirational atmosphere via an academic calendar of lectures, lab hours, projects and extra-curricular activities. It comprises 5 full-time professors among which 2 PhD holders; 5 industry professionals, as well as 11 professional teaching assistants.

MISSION AND STRATEGY

The mission of the Radio/Television & Film program is to prepare students for opportunities in the filmmaking, electronic media production, programming and "on-air" broadcasting. In addition to a variety of courses in social sciences, English, and other LAC (Liberal Arts curriculum) courses, the program stresses the skills that will help prepare R/TV & Film students in their careers. Introductory and advanced instruction in Film and Television techniques are supported by hands-on experiences in our equipped studio.

The program's educational objectives firstly prepare students to lead a productive career in the various areas of the field by applying the theoretical, practical and technical skills in radio, television and film in the industries. It also encourages the employment of creative talents and innovative skills in their chosen field, as well as inspires students to pursue studies and research in specific cinema and Television fields.

DEGREE LEVELS AND GENERAL INFORMATION

DAVA - MS offers a BA in Communication Arts-Radio/Television and Film with concentrations in: 1) scriptwriting and directing, 2) film and video techniques, 3) audio and sound production, and 4) electronic news. All courses are offered in English only.

The tuition fees for both residents and non-residents amounts to a total of 35,540 over 4 years. The academic year of 2016/2017 had a total number of 55 applicants (34 females and 21 males) out of which 40 actually enrolled (26 females and 14 males). The total number of enrolled students in the program amounts to 207 students.

In order to enroll, every candidate who passes the NDU entrance exam is accepted in the DAVA after an evaluation interview with his/her academic advisor. The types of entrance exams are EET (English Entrance Exam) and TOEFL (Test of English as Foreign Language).

Students pursuing this major must complete a total of 103 credit hours with a minimum cumulative GPA of 2.3 / 4.0 in their major requirements. The program culminates in a senior project film and a production book

that incorporates the skills acquired during the years spent at NDU. A jury composed of academicians and professional guests evaluate the presented work of the student. The program's courses vary between theoretical and practical, and mostly encourage the exploration of art concepts as well as techniques. Students are required at most times to present filmed projects.

RESEARCH & COLLABORATIONS

When it comes to participating in international projects and collaborations, DAVA is very active in that regard. The division has participated in numerous international film festivals and hosts its own international film festival.

NDU INTERNATIONAL FILM FESTIVAL:

The NDU International Film Festival was founded in 2007 and is celebrated every year in November. With more than 80 films in the national and international competition, NDUIFF invites 40 to 50 guests from around the world to screen their films, give workshops and seminars and judge the films. Guests and Lecturers from FAMU (Czech Republic), Chapman University (USA), IADT (Dublin), American University of Dubai, AUD (UAE), Zayed University (UAE), Academy of Performing Arts (Slovakia) have participated in the festival.

<http://www.nduiff.com/FilmFestival/Home>

The Manufacture of the Festival International Du Film Francophone of Namur:

The International Festival of Francophone Films (FIFF) annually hosts INSAS (Belgium), IAD (Belgium), HELB (Belgium), ESRA (Belgium), KASK (Belgium), ISMA (Benin), ISIS (Burkina Faso), Fresnoy (France), NDU (Lebanon), ESAVM (Morocco), INIS (Québec), UNATC (Romania), HEAD (Switzerland), ECAL (Switzerland) and ISAMM (Tunisia). This workshop brings together 15 students from 15 film schools. It creates an opportunity to show and share their know-how.

<http://www.fiff.be/fr/Archives/30-ans-30-FIFF/2015/La-Manufacture-de-Namur-2015>

Critics Without Borders:

July 2015 to October 2015 - Swedish Film Institute, Malmo Arab Film Festival

It consists of a cultural exchange where a total of 25 film critics and film scholars from the Nordic and Arab world met in Malmö. Two months before the round tables presentations, each participant was asked to write a paper focusing on democracy, freedom of expression in socially, politically, ideologically and culturally related movies of the country.

<https://eng.si.se/project/critics-without-borders/>

SUCCESSFUL GRADUATES

NDU / DAVA has a number of successful students who have been actively working in the field. Below is a very short selection of some names:

Tarek Korkomaz:

Tarek holds a Masters in Fine Arts – Directing for cinema in which he earned a Fulbright scholarship and Boston University merit scholarship. He is a writer, director, architectural director, cinematographer, and a photographer. He wrote and directed the BA Film “Plasticine” 2012 participated in the Paralympics of the 2012 London’s Olympics, and was selected to be screened in Broadway cinema. He directed a chapter from the Lebanese movie “Void”. Tarek is the Writer and Director of the masters film “Joseph” 2017. He worked as well as a cinematographer for one of the leading advertising agency in San Francisco – Intel agency inside. Now Tarek occupies a very respectful position in the advertising industry in Lebanon and the Gulf.
www.tarekkorkomaz.com/

Georges Tarabay:

He is the director of feature documentary “CHANGING MAP OF LEBANON” that was funded by the Sundance Film Institute. He was selected at the Sundance Documentary Fellow program 2016. He’s the director of the short film “Civil... But Not Civilized” that was selected by the Clermont-Ferrand International film festival. He was an Artist Resident for one month at the Jacob Burns Film Center in New York. He was selected for the Industrial Meetings of the Tribeca International Film Festival 2016. His film is presented by Academy Award winning director Jonathan Demme.
<https://lb.linkedin.com/in/george-tarabay-51480631>

Georges Kolja:

He is the owner of one of the biggest post- production house in Lebanon “KOLJA Digital Works” which is an example of how dedication and artistic talent can take a Post production boutique to become one of most reputable Post production houses in Lebanon and the region. Following a 15-year experience in the broadcast and film industry, Georges Kolja knew how to build a distinctive reputation by handling every project with an impeccable eye for detail and a unique sense of creativity.
<http://kolja-digitalworks.com/>

Jad Beyrouthy:

Jad Beyrouthy is a Lebanese cinematographer and colorist based in Beirut, Lebanon, he shot and graded a multitude of commercials, music videos, short films, feature films and documentaries. During his career, Jad ventured into directing in a cooperative project (Void/ Waynoun - 2013). Jad is currently the co-founder of Pandora Films, a film production house based in Lebanon.
<http://www.jadbeyrouthy.com/>

Waleed Nassif:

He is a well-known director in the Middle East. He directed and produced a huge number of TVC and directed more than 350 music videos in the Arab Market for Arab stars. Moreover, he was the 1st Lebanese director and executive producer of the 1st 3D Stereoscopy Production in the Middle East and the Arab World. Waleed Nassif directed many famous TV shows, live shows and short movies. Nassif owns a production house, W&P - W Production founded in 2009. In 2013, he founded itivi.tv, a free online exclusive channel offering a selection of exclusive general grid hit shows, clips, movies, drama, documentary, kids and family shows and branded content.
<http://www.wproduction.tv/profile.php>

Youssef Nassar:

Youssef Nassar is a Lebanese-Canadian artist who is known for his unconventional work in photography and filmmaking. Rose in a family that encouraged his interest in the art of film, his passion for photography and film making blossomed. Youssef Nassar has been noted for his radical approach in art, escaping from the mainstream “ cliché ” and repetitions to highlight sexuality, violence and macabre. Being a guitarist himself, Youssef intertwined his love for film and photography with music. Youssef’s film “The Exhibition” featured Steven Wilson’s “The Raven That Refused to Sing”. When Wilson saw the film after granting Youssef the necessary copyrights, he later asked Youssef to direct a video for the song “Perfect Life” taken from his album “Hand. Cannot. Erase.” released in 2015.
<http://youssefnassar.com/>

Chady Mattar:

He studied Production Techniques in the American Film Institute – AFI. He is a Producer, Writer, and a Production Manager for several Hollywood movies out of which: Danger One (producer) (post-production); Wheelman (producer) (post-production) The Pyramid (producer) ; The Man Who Knew How to Fly (Short) (producer); Removal (producer); Prototype (executive producer); Sofia (Short) (producer - as Chady Mattar)
<http://www.imdb.com/name/nm3582838/>

LINKS TO SELECTED STUDENT FILMS

Serge Majdalani:

Link: <https://vimeo.com/231701816>
Pass: Takemyhand—!—==

Tracy Karam:

Link: <https://vimeo.com/136285818>
Pass: Grandecart2015

Fadi Yabroudi:

Link: <https://vimeo.com/204871706>
Pass: arriflex16sr

Khaled El Rayes:

Link: <https://vimeo.com/203065435>
Pass: khaled2017

Hisham Sharafeddine:

Link: <https://vimeo.com/205035873>
Pass: ummagamma1080

Gilbert Mhanna:

Link: <https://vimeo.com/141377235>
Pass: gilbert123

Sinan Mattar:

Link: <https://vimeo.com/182125191>

Karel Malkoun:

Link: <https://vimeo.com/212763093>
Pass: Mots88*

University for the Creative Arts (UCA), UK

Sarah Jeans → Candidate Member Presentation



CV

Sarah Jeans A graduate of the National Film and Television School, Sarah worked professionally producing and directing documentaries for BBC and Channel 4, including a series of award-winning documentaries with fellow NFTS graduate Molly Dineen. Sarah has led the development of educational and research partnerships in India (The National Institute of Design) and in the UK with the Open College of the Arts. As head of the School for Film, Media and Performing Arts at the University of the Creative Arts, Sarah has led the development of the school's portfolio.

The University for the Creative Arts (UCA) traces its history back over 150 years. In this period our founding independent, public art and design colleges opened their doors across the south of England in Canterbury, Epsom, Guildford, Farnham, Maidstone and Rochester and we were awarded full University Title in 2008. The School of Film, Media and Performing Arts was formed in 2013 to bring our provision across the university in these areas into a common disciplinary structure and expand our offer.

MISSION AND STRATEGY

Established over fifty years ago, the Film Production and Animation courses at UCA Farnham were pioneers in their respective fields; Computer Animation Arts at UCA Rochester and Television Production at Maidstone Studios are more recent additions to the portfolio. Whilst fostering creativity, the courses seek to provide a challenging educational experience and emphasise critical understanding, creative practice and collaborative working, social awareness and responsibility.

Students are encouraged to challenge their preconceptions, work imaginatively and be curious about the world that they aim to represent. Alongside group activities, students undertake independent study and research which together with the broader transferable skills equips them for their chosen area of employment, lifelong learning and creative practice or postgraduate study. Many of the alumni from these courses are world leaders in their disciplines, their work recognised with BAFTAs and Oscar's awards. All staff in the school are engaged in research and/or continue with their own professional or industry practice, which in turn informs the currency of the curriculum.

DEGREE LEVELS AND GENERAL INFORMATION

Currently, the school offers; BA (Hons) Animation, Acting & Performance, Computer Animation Arts, Film Production, Journalism & Media Production, Music Composition & Technology, Music Journalism, Music Marketing & Promotion, Television Production, Television & Media Production. BSc (Hons); Music Composition & Technology. MA; Animation, Documentary Practices and Filmmaking. PhDs are by project. The school has approximately 1000 students.

The courses listed below are the most pertinent to the application and the examples given are drawn from these courses.

- BA (Hons) Animation
www.uca.ac.uk/study/courses/ba-animation/
- BA (Hons) Computer Animation Arts
www.uca.ac.uk/study/courses/ba-computer-animation-arts/

BA (Hons) Film Production
www.uca.ac.uk/study/courses/ba-film-production/
BA (Hons) Television Production
www.uca.ac.uk/study/courses/ba-television-production/
MA Animation
www.uca.ac.uk/study/courses/ma-animation/
MA Documentary Practices
www.uca.ac.uk/study/courses/ma-documentary-practices/
MA Filmmaking
www.uca.ac.uk/study/courses/ma-filmmaking/

- Undergraduate tuitions fees (per annum): 11,000 (£9250) Home/EU, 14,820 (£12,350) overseas.
- Postgraduate fees (per annum): 7404 (£6170) Home/EU, 15,168 (£12,640) overseas
- PhD fees (per annum): 3783 (£4,540) full-time, 1892 (£2,270) part-time

Course	NO. OF APPLICANTS 17/18		ENROLLED STUDENTS 16/17	
	Female/Male Prefer not to say	Total	Female/Male Prefer not to say	Total
BA Film Production	329/438/2	769	119/244	363
BA Animation	141/115	256	102/71/1	174
BA Computer Animation Arts	38/44	82	39/39	78
BA Television Production	42/26	68	28/32	60
MA Animation	17/12	29	4/0	4
MA Documentary Practices	4/8	12	4/0	4
MA Filmmaking	27/28/1	56	6/4/1	11
Total	598/671/3	1272	302/390/2	694

There are currently no PhD students.

Entry criteria for UG courses are:

- 112 UCAS tariff points (equivalent to 280 old UCAS tariff points) from accepted qualifications, or equivalent qualifications
- And four GCSE passes at grade A*-C and/or grade 4-9 including English (or Functional Skills English/Key Skills Communication Level 2).
- In addition students are asked to provide a portfolio of work

PG:

- A good Honours degree (normally 2:1 or above) or equivalent qualification in the students' chosen subject or a related discipline, and/or;
- Relevant work experience, demonstrating the students' ability to study at postgraduate level
- A portfolio of work where relevant

On all UG/PG courses students undertake a series of practical assignments, where they begin to understand and develop the technical and intellectual skills that they will need to support their future careers. Students are challenged to produce more technically complex, intellectually challenging and engaging work as they progress through their course of studies.

From their second year students may choose to specialise in a particular technical area or specialisation. Practical assignments are supported by theoretical/contextual lectures that explore historical and theoretical concerns related to the subject areas encouraging students to be intellectually rigorous and to relate their theoretical concerns to their own practice. The ratio of practice to theory on all courses is approximately 70/30%.

On Film Production, Television Production and related MAs students work in groups learning to contribute creatively to a project whilst gaining experience of a range of technical roles. Both Animation and Computer Animation Arts emphasise the importance of observational drawing and life drawing in particular.

Graduates are obliged to complete 360 credits (UG) or 180 credits (PG) over the course of their studies. In their final year they must complete a dissertation or research-informed project; work in a major role on a graduation film or make a short animation film as an individual or in a group. Additionally, all students undertake preparation for employment.

RESEARCH & COLLABORATIONS

Academic research is managed by our research office: <http://www.uca.ac.uk/research-development/research/> and a sample of International research/creative collaborations the School is involved with can be found below:

ONE is More

(2015-19) Partners: Orchestre de Picardie – (FR) (Project lead); Jenaer Philharmonie (DE); Slovak Sinfonietta Žilina – Slovakia; Filharmonia Śląska im. Henryka Mikołaja Góreckiego (PL); RTV Slo Symphony Orchestra – Slovenia; Bohuslav Martinů Philharmonic Orchestra (CZ); New Symphony Orchestra (BG); University for the Creative Arts (UK). An Orchestra Network for Europe – ONE - is a distinctive network of classical symphony orchestras initiated by Orchestre de Picardie in 2003. In 2015, under the title *ONE is more*, the consortium is working with the University for the Creative Arts to explore how performance can be enhanced by digital/visual content.

<http://www.orchestredpicardie.fr/fr/>
<http://www.computeranimationarts.com/one/>

This project developed from:

ACT (A Common Territory) (2012 – 15)

Partners: Orchestre de Picardie – (FR) (Project lead); The Purcell Singers – UK; Brighton Festival Chorus – UK; Opéra de Rouen Haute-Normandie – FR; Comédie de Picardie – FR; Orchestre Symphonique de Bretagne – FR; Melbourn Village College – UK; Royal Opera House L&P – UK; Southend YMCA – UK; Gateway Learning Community – UK; The University for the Creative Arts – UK; Thurrock Music Services – UK. The ACT programme jointly developed cross-border creative activities, putting its action into the service of local change and access to culture for all, sharing resources and skills, creating exchange opportunities and high quality activities: multi-disciplinary and/or collaborative performances, community outreach, and WWI centenary commemorations.

<http://www.orchestredpicardie.fr/fr/>
<http://computeranimationarts.com/act>

The Last Landscape (2014 – ongoing)

Partners: Simon Aeppli (Director); Sheffield Documentary Film Festival (development partner); Lucy Baxter (Producer). Northern Irish documentary filmmaker Simon Aeppli's project - "The Last Landscape" is mentored by the Sheffield International Documentary Film Festival and selected for development by Screen4all Transmedia Campus 2014. His feature length documentary is in development with Lucy Baxter, supported by Centre for Documentary Research at QUB Belfast.

<http://www.simonaeppli.co.uk/>
<https://sheffdocfest.com/>
<http://lucybaxter.net/>

Fast Forward: Women in Photography (2013 – ongoing)

Partners: University for the Creative Arts; Slade, University College London; Dillon + Lee Gallery, New York; Universidade Federal de Minas Gerais, Belo Horizonte; Lagos International Photography Festival; AKJ Mass Communications Research at Jamia Millia Islamia University, New Delhi; The Finnish Museum of Photography, Helsinki. The project supports the development of an international network of women working in photography and the media, with an emphasis on developing new knowledge through, exhibition, conferences and archival research. In 2016, the project was awarded a Leverhulme grant to expand and develop the network further. (This project is included as Photography was in the School until recently.)

<http://fastforward.photography/>

MASK (2015 – 16)

Partners: MASK School for Creativity and Innovation in Kenya; UCA
Recent Computer Animation Arts graduates responded to the winning artworks of the MASK Prize, a creative competition for young people in Kenya. Each animator

worked with an artwork and from it produced a short animation. This collaborative project was a unique creative exchange between young Kenyan artists and graduate animators in the UK.

<http://www.mobileartschoolkenya.org/>
<http://www.computeranimationarts.com/mask/>

SUCCESSFUL GRADUATES

Gareth Edwards

Film Production – Direction/VFX. Award winning director of "Monsters", "Godzilla" and "Rogue One".

http://www.imdb.com/name/nm2284484/?ref=fn_al_nm_1

Suzie Templeton

Animation – Animator/Director. Academy Award winner for "Peter & The Wolf" (2006). BAFTA winner for "Dog" (2001) and nominee (1999).

<http://www.suzietempleton.com/>

Michael Dudok de Wit

Animation – Animator/Director. Academy Award for "Manipulation" (1991). Academy Award nominee for "The Red Turtle" (2017), "The Monk and the Fish" (1994). BAFTA winner (2001) and nominee (1994).

<http://www.imdb.com/name/nm0240196/>

Hong Khaou

Film Production – Direction. "Lilting" (2014) Writer/Director nominated for BAFTA for outstanding newcomer.

http://www.imdb.com/name/nm0393234/?ref=nv_sr_1
<http://www.unitedagents.co.uk/hong-khaou>

Suzie Lavelle

Film Production – Cinematography. Award winning director of photography notably "One Hundred Mornings", "The Other Side of Sleep" and "Sherlock".

http://www.imdb.com/name/nm1673931/?ref=fn_al_nm_1
<http://www.suzielavelle.com/>

Mark Baker

Animation. Creative Director/Executive Producer and founder of Animation Astley, Baker & Davies. Creator of Peppa Pig. Academy Award nominee (1990, 1994 & 1999). BAFTA winner (1989, 2005 & 2009) & nominee (1994 & 2000). TV series include "Peppa Pig" & "Ben & Holly's Little Kingdom". Films include "The Hill Farm", "The Village"

<http://worldofastleybakerdavies.org.uk/history/>

Claire Dodgson

Film Production – Editor. The Lorax, Minions, Despicable Me 3.

<http://www.imdb.com/name/nm1622910/>

Amar Chundavadra

Computer Animation Arts - RP CG Character Rigger TD at LAIKA, LLC, Portland, Oregon.
<https://www.amarchundavadra.com>

Darren Walsh

Animation - Animation Director Passion Pictures. Creator of "The Meerkats".

Awards include Best Advertising Award at Annecy (2008 & 2009), British Animation Awards, Special Jury Prize Hiroshima (1998) and nominated for a Palme D'Or (2000). Ads include Compare the Market "Meerkats" campaign, Domino's Pizza, Sony, BBC & Vodaphone. Series include "Angry Kid" (1999-2004). Films include "Bone" (2001) and "Oozat" (1993).

<http://www.passion-pictures.com/uk/animation-studios/directors/darren-walsh/>

Daniel Greaves

Animation – Animator/Director. Academy Award for "Manipulation" (1991). BAFTA nominee (1998 & 2005). Director of Tandem Films (1996-2014) Multi Award winning commercials director.

<https://www.daniel-greaves.com/bio/>

LINKS TO SELECTED STUDENT FILMS

(A password will be required to access these links. The password is: UCAFarnham)

Nymphs - Tudor Massaci
<https://vimeo.com/193366370>

Harvest in New Life - Antonis Kitsikis
<https://vimeo.com/192950052>

Valentine's Park - Joseph Mills - Leah Revivo
<https://vimeo.com/189771233>

Sunday Dinner with the Morgans
<https://vimeo.com/152411385>

BA Television Production Showreel 2017
<https://vimeo.com/226132888>

Backbone - Alex Barker
<https://vimeo.com/226132816>

BA Animation Showreel 2017
<https://vimeo.com/226132780>

BA Computer Animation Arts Showreel 17
<https://vimeo.com/226132747>

Bedtime Story - Charlie Serafini
<https://vimeo.com/226132765>

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SOLOTHURN FILM FESTIVAL



SRG SSR

Organization

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General Information

VENUES

The CILECT Congress will be held at the Zurich University of the Arts (ZHdK), Toni Areal, Pfingstweidstrasse 96, 8005 Zurich. Please refer to the congress program for further information.

CONGRESS SECRETARIAT

Zurich University of the Arts, Department of Performing Arts and Film are managing the Congress. Please contact us at info.cilectcongress.zhdk. For urgent matters please phone +41 446 53 84.

REGISTRATION DESK

The registrations desk is located on level 7 (7.K12 Main Congress Hall). Please follow the signs when entering the building.

The registration desk opening times are as follows:

Monday,	18:15 – 20:15
Tuesday,	9:00 – 18:00
Wednesday,	9:00 – 18:00
Thursday,	9:00 – 18:00
Friday,	9:00 – 13:00

PRESENTERS

On the day of your presentation please make your way to the Congress registration desk at least 1 hour prior to your scheduled presentation. From here you will be directed to the speakers' preparation area to check in.

We also offer a tour of all the workshop rooms on Monday, 23rd October at 7 pm, so that you can familiarize yourself with the infrastructure and the technical specifications. The meeting point is the registration desk at the foyer on level 7 (7.K12 Main Congress Hall).

You should have filled in a Consent and Release Form to enable CILECT to record your presentation and upload it to the website. Please see registration desk staff if you have not yet signed this form.

CATERING

Included in the full delegate registration:

- Breakfast at the hotel(s)
- Lunches at Congress venue from 24th-27th October.
- CILECT Welcome Dinner (24th Oct.) and ZHdK Film Dinner (27th Oct.)
- Two coffee breaks per day at the congress venue.
- Welcome Reception hosted by Zurich Filmfund and Zurich Film Commission
- ARRI Reception

SPECIAL DIETARY REQUIREMENTS

Pre-booked Special dietary requirements are available for registered participants. The menu variations will cover vegetarian and gluten free meals. For further information please ask any of the venue staff.

FURTHER CULINARY RECOMMENDATIONS

Les Halles
Pfingstweidstrasse 6, 8005 Zurich/Switzerland

Ristorante Italia
Zeughausstrasse 61, 8004 Zurich/ Switzerland

Bar Basso
Sihlstrasse 59, 8001 Zurich/ Switzerland

NAME BADGES

Please wear name badges to all sessions, receptions and dinners. Your name badge is your ticket.

INTERNET

WiFi connection is free in all Congress hotels. Please ask for the login at reception.
WiFi will be provided at the congress venue Toni-Areal. Details are as follows:
Please ensure that your device is Wifi-enabled and select "Toni-Areal-Event"
The password is: WnzPs29-3X

TAXI INFORMATION

7x7 Taxi:	Tel +41 44 777 77 77
Taxi 444:	Tel +41 44 444 44 44

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	144
Police	117
Fire	118
The nearest Public Hospital is UniversitätsSpital Zurich, Rämistrasse 100, 8091 Zurich, +41 44 255 11 11.	

EMERGENCY EVACUATION

In the event of an emergency evacuation, public address system announcements will be made, audible alarms will sound and staff will assist. The official gathering place is at Förrlibuckstrasse 70.

LUGGAGE STORAGE

Luggage storage is available in your hotel. There is no luggage storage at the congress venue.

INTERNATIONAL DELEGATES

A warm welcome to Switzerland to our international delegates. The official language of CILECT is English. All Congress staff can help you in English and German. For more information on the location of your embassy, please visit: www.eda.admin.ch

LEISURE TIME

Tourist Information Zurich main station	
tel:	+41442154000
mail:	info@zuerich.com
Mon to Sat:	8.00am – 8.30pm
Sunday:	8.30am – 6.30pm

ORGANIZATION

Zurich University of the Arts (ZHdK)
Pfingstweidstrasse 96
8005 Zürich/ Switzerland
www.zhdk.ch

For any queries about Registration, Hotels & Tours please contact:

Elements Switzerland
cilect@elements-switzerland.ch
+41 44 5423327

For any queries about the Congress or Program please contact:

Kristina Jungic (Ms.)
info.cilectcongress@zhdk.ch
+41 434465384

CILECT

The International Association of Film and Television Schools.
www.cilect.org
Prof. Dr. Stanislav Semerdjiev
CILECT executive Director
executive.director@cilect.org

INFORMATION ON WELCOME RECEPTION, MONDAY 23 OCTOBER

The CILECT Congress welcome reception hosted by the Zurich Filmfund and Zurich Film Commission is a great opportunity to get to know the Zurich Film Industry and connect with colleagues and new friends in a relaxed atmosphere. The welcome reception will be held at the Zurich

University of the Arts (ZHdK), Toni-Areal, Pfingstweidstrasse 96, 8005 Zurich, on level 7 (room 7.K12) from 18:15 to 20:15. Appetizers and beverages will be provided. Attendance registration is provided via the general registration.

INFORMATION ON CILECT DINNER CRUISE, TUESDAY 24 OCTOBER

The official Welcome Dinner for the congress will take you on a cruise on the idyllic Lake Zurich. Please make your own way to the harbor Burkliplatz. We will board the boat at 19:45, when there will be a Welcome Drink. During the cruise, you will enjoy a traditional cheese fondue or a light vegan dinner. There will be space to mingle and also enjoy beautiful views of Zurich by night. Registration for attendance via official registration.

DIRECTION FROM HOTEL IBIS AND NOVOTEL:

Take tram Nr. 4 from station Technopark (direction Tiefenbrunnen station). Get off at the tram station Bellevue, Cross the Quai Bridge by foot (on the right-hand side of Bellevue station) to Burkliplatz, which takes around 3 minutes. At Burkliplatz, the harbor is opposite the tram station. We will welcome you at the dock and embark at 19:45.

DIRECTION FROM HOTEL CROWNE PLAZA:

Take tram Nr. 2 from station Letzigrund (direction Tiefenbrunnen station) to Burkliplatz. At Burkliplatz, the harbor is opposite the tram station. We will welcome you at the dock and embark at 19:45.

TRAM TICKET

Ticket Machines are located at each tram station:
Choose a Single Ticket for 1 hour
Price: 3.40 CHF

INFORMATION ON ZHDK FILM DINNER, THURSDAY 24TH OF OCTOBER

The ZHdK Film Dinner will begin with a reception at Toni-Areal in front of the Concert Hall and lower floors. The reception will be hosted by ARRI. Students of different design and art departments at ZHdK will serve drinks and appetizers. Dinner will be served at 20.15 in the Cascade Foyer. The food will be prepared and served by "Zum guten Heinrich," a social entrepreneur and local caterer who cook solely with fruits and vegetables that would otherwise be food waste.

Acknowledgements

LOCAL STEERING COMMITTEE ZHDK

Hartmut Wickert:	Head of Department Performing Arts and Film, President of the Local Steering Committee
Christian Iseli:	Head of Film Research, Congress Host
Chantal Haunreiter:	Deputy Head of Film Program, Congress Co-Host
Andreas Birkle:	Lecturer in Cinematography, Congress Technical Supervisor
Bettina Ganz:	Head of ZHDK International Office, Congress Coordinator

CONGRESS ORGANIZERS ZHDK

Christian Iseli:	Head of Film Research, Congress Host
Chantal Haunreiter:	Deputy Head of Film Program, Congress Co-Host
Andreas Birkle:	Lecturer in Cinematography, Congress Technical Supervisor
Bettina Ganz:	Head of ZHDK International Office, Congress Coordinator
Kristina Jungic:	Assistant Film Research, Congress Office Coordinator

CONGRESS STAFF ZHDK

Baki Cavdar:	Production Assistant, Signage Coordinator
Stefan Dux:	Teaching Assistant in Cinematography, Exhibition Coordinator
Claudia Hürlimann:	Administrator MA Film, Congress Assistant
Yasmin Joerg:	Technical Staff, Postproduction
Norbert Kottmann:	Technical Staff, Postproduction
Carmen Pfammatter:	Administrator BA Film, Congress Assistant
Peter Purtschert:	Lecturer, Exhibition Co-Supervisor
Marco Quandt:	Studio Manager, Congress Photographer
Manuela Ruegg:	Cinema Toni Coordinator, Congress Assistant
Barbara Weber:	Lecturer, Exhibition Co-Supervisor
Laura Zimmermann:	Festival Administration, Congress Assistant

..... and thanks to our Congress Student Staff

VISUAL IDENTITY AND CONGRESS DESIGN

Design:	Rahel Arnold, Zurich, www.rahelarnold.com
Print:	MulticolorPrint

Photography: @ZHDK/Film Program
The sequence of photographs in this brochure shows film productions in the BA and MA film program as well as projects of the research focus film

MANY THANKS TO ALL THE ARTISTS INVOLVED IN THE CULTURAL AND SOCIAL PROGRAM:

WELCOME RECEPTION
ZHdK student musicians

OPENING CEREMONY

Performance: Singer: Jan Willem de With, Choreographer: Nunzio Impellizzeri, Video: Valentin Huber, Operative Director BA Contemporary Dance ZHDK: Malfer Gianni, Musicians: Students of ZHDK

Dancers: Bouquet Ilan, Bournillat Lola, Charfeddine Sami, Cuomo Alfonso, Durozey Berenice, El Mouktafi Tristan, Feige Sophie, Jewitt Phoebe, Lapadula Francesca, Louwerson Roze-marijn, Manetti Anna, Müller Lara, Oldenboom Sofie, Pesetti Anna, Peyer Mara, Roth Naomi, Rother Cara, Spada Giulia, Tonello Gloria, Vis Suzanne

LUNCH VIDEO INSTALLATION

Rio Wolta / Piet Baumgartner „Maschinen“

AMBIENT CINEMA SCREENINGS

3 WINDOWS, a film installation by Georg Bringolf, Lecturer Production Design ZHDK

OUTDOOR WALK

Sabine Boss: Head of Film Program ZHDK,
Sabine Gisiger: Lecturer in Documentary Film, ZHDK
Michael Schaefer: Lecturer in Film Editing, ZHDK

ZURICH BY NIGHT TOUR

Tom Gerber: Lecturer, Film ZHDK

CLOSING CEREMONY

Musicians: The Alpine Sisters,
Video: Alpine Museum Bern / Exhibition: „Die Erweiterung der Pupillen beim Eintritt ins Hochgebirge“ Adapted for Cilect Congress by: Gianni Keller, Film student ZHDK

THANKS TO OUR CONGRESS PARTNERS

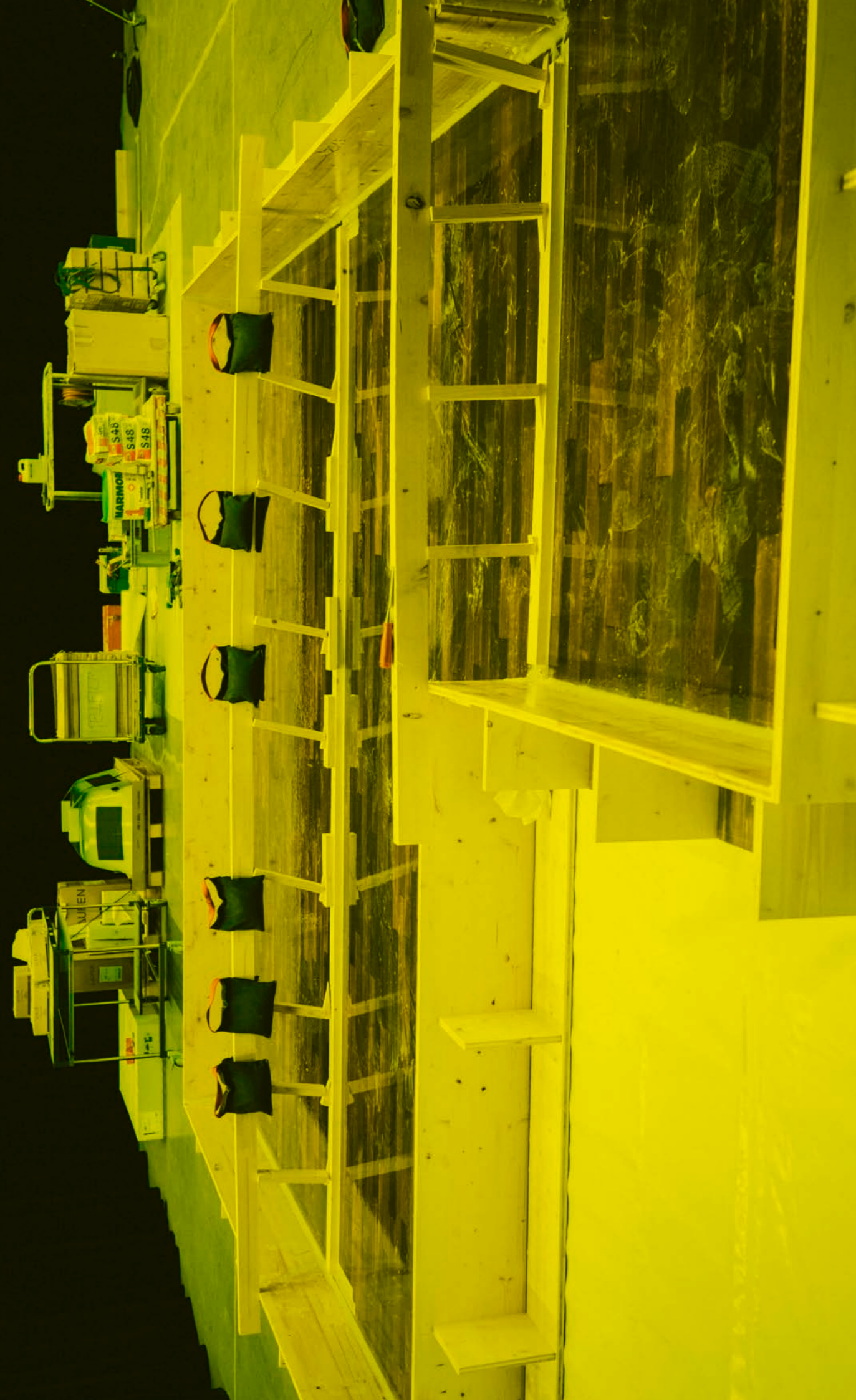
Zurich Filmfund
Film Commission Zurich
ARRI ARRI Arnold & Richter
Cine Technik, München

Stage A, Zurich
EMPA Dübendorf

VR Exhibition
Drama, 29 mins

“Do it Again: Reenactment in Documentary”
MA Degree Film, “Les-Heures-Encore”

Cover: ZDOK16 Documentary Conference
Back Cover: Stunt Preparations



Set-up Cinematography Seminar

Black-Box

Greenscreen-Wall

Toni Campus Film Studio



Making of "Wolkenreiter"

BA Degree Film

Fiction, 18 mins

Toni Campus Film Studio



Z

hdhk

Zürich University of the Arts
Performing Arts and Film



CILECT

CENTRE INTERNATIONAL DE RECHERCHES ÉCOLES
DE CINÉMA ET DE TÉLÉVISION, THE INTERNATIONAL
ASSOCIATION OF FILM AND TELEVISION SCHOOLS

