

General Assembly 2016

MINUTES

Griffith Film School, Brisbane, Australia
20-21 November 2016

TABLE OF CONTENTS

<u>1.</u>	<u>PARTICIPANTS</u>	<u>5</u>
1.1	ATTENDEES	5
1.2	PROXIES	9
1.3	QUORUM	10
<u>2.</u>	<u>ELECTIONS</u>	<u>11</u>
2.1	FULL MEMBERS	11
2.2	PRESIDENT	11
2.3	REGIONAL EXECUTIVE COUNCILS	11
2.4	CILECT EXECUTIVE COUNCIL COMPOSITION	12
2.5	REGIONAL COUNCILS COMPOSITION	12
2.6	APPROVAL OF DOCUMENTS	13
<u>3.</u>	<u>REPORT OF THE CILECT PRESIDENT</u>	<u>14</u>
<u>4.</u>	<u>REPORT OF THE CAPA CHAIR</u>	<u>15</u>
<u>5.</u>	<u>REPORT OF THE CARA CHAIR</u>	<u>19</u>
<u>6.</u>	<u>REPORT OF THE CIBA CHAIR</u>	<u>21</u>
<u>7.</u>	<u>REPORT OF THE CNA CHAIR</u>	<u>23</u>
<u>8.</u>	<u>REPORT OF THE GEECT CHAIR</u>	<u>25</u>
<u>9.</u>	<u>REPORT OF THE CILECT EXECUTIVE DIRECTOR</u>	<u>34</u>
<u>9.1</u>	<u>EXECUTIVE COUNCIL MEETINGS</u>	<u>34</u>
<u>9.2</u>	<u>MEMBERSHIP</u>	<u>34</u>
9.2.1	REQUESTED INFORMATION FOR MEMBERSHIP	34
9.2.2	CANDIDATE MEMBERS	35
9.2.3	REMOVALS FROM MEMBERSHIP	36
9.2.4	RESIGNATIONS FROM MEMBERSHIP	36
<u>9.3</u>	<u>THE CILECT CONGRESS 2014</u>	<u>36</u>
<u>9.4</u>	<u>THE CILECT CONFERENCE 2015</u>	<u>37</u>
<u>9.5</u>	<u>THE CILECT CONGRESS 2016</u>	<u>37</u>

<u>9.6</u>	<u>THE CILECT CONFERENCE 2017</u>	38
<u>9.7</u>	<u>THE CILECT PRIZE</u>	39
9.7.1	THE 10 TH ANNIVERSARY BOOK & THE CILECT PRIZE TROPHY	39
9.7.2	COMPARATIVE TABLE OF PARTICIPATION 2006-2016	39
9.7.3	THE CILECT PRIZE 2015 WINNERS/NOMINEES	39
9.7.4	THE CAPA BEST FILM AWARD 2015	40
9.7.5	THE CIBA BEST FILM AWARD 2015	40
9.7.6	THE CILECT PRIZE 2016 WINNERS/NOMINEES	40
9.7.7	THE CAPA BEST FILM AWARD 2016	40
9.7.8	THE CIBA BEST FILM AWARD 2016	41
<u>9.8</u>	<u>THE CILECT TEACHING AWARD</u>	41
9.8.1	NOMINATIONS 2015	41
9.8.2	WINNERS 2015	41
9.8.3	NOMINATIONS 2016	42
9.8.4	WINNERS 2016	42
9.8.5	THE 5 TH ANNIVERSARY BOOK AND THE CILECT TEACHING AWARD TROPHY	42
<u>9.9</u>	<u>THE CILECT WEBSITE</u>	42
9.9.1	THE KNOWLEDGE SECTION	42
9.9.2	THE SCHOOLS' PROFILES SECTION	43
9.9.3	INFORMATION HANDLING	43
<u>9.10</u>	<u>THE CILECT ARCHIVE</u>	43
<u>9.11</u>	<u>THE 21ST CENTURY FILM, TV & MEDIA SCHOOL BOOK PROJECT</u>	44
<u>9.12</u>	<u>PARTNERSHIPS</u>	45
9.12.1	AMPAS, IFTA, ASC	45
9.12.2	ELIA	45
9.12.3	EXPO 2015	46
9.12.4	ADOBE SYSTEMS INC.	47
9.12.5	ACROSS	47
9.12.6	THE EUROPEAN DOCUMENTARY NETWORK (EDN)	47
9.12.7	FUNDRAISING & PROMOTIONAL ACTIVITIES	47
<u>9.13</u>	<u>INTER-REGIONAL ACTIVITIES' SUPPORT</u>	48
<u>9.14</u>	<u>ORGANIZATIONAL MATTERS</u>	49
9.14.1	CILECT STATUTES AND RULES	49
9.14.2	ELECTIONS	50

9.14.3 UFVA / EICTV	50
<u>9.15 FINANCES</u>	<u>51</u>
<u>10. CILECT STRATEGY 2017-2018</u>	<u>52</u>
<u>10.1 BASIC ACTIVITIES</u>	<u>52</u>
<u>10.2 NETWORK AND COLLABORATION ACTIVITIES</u>	<u>52</u>
10.2.1 TEACHERS' QUALITY ENHANCEMENT MODULES (T-QEMs)	52
10.2.2 STUDENTS' QUALITY ENHANCEMENT MODULES (S-QEMs)	53
10.2.3 FUNDING CRITERIA	53
<u>11. CILECT BUDGET 2017-2018</u>	<u>54</u>
<u>12. CILECT CONFERENCE 2019</u>	<u>56</u>
<u>13. CILECT STATUTES 2016</u>	<u>57</u>
<u>14. APPENDIXES</u>	<u>58</u>

1. PARTICIPANTS

1.1 ATTENDEES (FINAL LIST AS OF 25 NOV 2016)

N	NAME	SURNAME	INSTITUTION	COUNTRY	MEMBER
1	Silvio Daniel	Fischbein	Universidad de Buenos Aires (UBA)	Argentina	Full
2	Maria Marta	Antin	Universidad del Cine (UCINE)	Argentina	Full
3	Mario	Santos	Universidad del Cine (UCINE)	Argentina	Full
4	David	Balfour	Australian Film Television and Radio School (AFTRS)	Australia	Full
5	Erika	Addis	Australian Film Television and Radio School (AFTRS)	Australia	Full
6	Joe	Hepworth	Australian Film Television and Radio School (AFTRS)	Australia	Full
7	Kim	Batterham	Australian Film Television and Radio School (AFTRS)	Australia	Full
8	Martin	Brown	Australian Film Television and Radio School (AFTRS)	Australia	Full
9	Neil	Peplow	Australian Film Television and Radio School (AFTRS)	Australia	Full
10	Nell	Greenwood	Australian Film Television and Radio School (AFTRS)	Australia	Full
11	Sarah	Stollman	Australian Film Television and Radio School (AFTRS)	Australia	Full
12	Alison	Wotherspoon	Flinders University	Australia	Corre- sponding
13	Andi	Spark	Griffith Film School (GFS)	Australia	Full
14	Ashley	Burgess	Griffith Film School (GFS)	Australia	Full
15	Dean	Chircop	Griffith Film School (GFS)	Australia	Full
16	Debra	Beattie	Griffith Film School (GFS)	Australia	Full
17	Donna	Hamilton	Griffith Film School (GFS)	Australia	Full
18	Herman	Van Eyken	Griffith Film School (GFS)	Australia	Full
19	Ian	O'Connor	Griffith Film School (GFS)	Australia	Full
20	Louise	Harvey	Griffith Film School (GFS)	Australia	Full
21	Margaret	McVeigh	Griffith Film School (GFS)	Australia	Full
22	Nick	Oughton	Griffith Film School (GFS)	Australia	Full
23	Nico	Meissner	Griffith Film School (GFS)	Australia	Full
24	Paul	Mazerolle	Griffith Film School (GFS)	Australia	Full
25	Peter	Hegedus	Griffith Film School (GFS)	Australia	Full
26	Peter	Moyes	Griffith Film School (GFS)	Australia	Full
27	Richard	Fabb	Griffith Film School (GFS)	Australia	Full
28	Sue	Swinburne	Griffith Film School (GFS)	Australia	Full
29	Trish	FitzSimons	Griffith Film School (GFS)	Australia	Full
30	Ian	Lang	Reality Learning Australia China	Australia	Corre- sponding
31	James	Verdon	Swinburne School of Film and Television (SSFT)	Australia	Full
32	Jill	Holt	Swinburne School of Film and Television (SSFT)	Australia	Full
33	Steven	Murdoch	Swinburne School of Film and Television (SSFT)	Australia	Full
34	Gus	Howard	Victorian College of the Arts (VCA)	Australia	Full
35	Nicolette	Freeman	Victorian College of the Arts (VCA)	Australia	Full
36	Cathy	Henkel	Western Australia Screen Academy (WASA)	Australia	Candidate
37	Bruce	Beresford		Australia	Keynote Speaker
38	Gabriella	Blasi		Australia	Observer

39	Gillian	Armstrong		Australia	Keynote Speaker
40	Rolf	de Heer		Australia	Keynote Speaker
41	Patrick	Vollrath	Universität für Musik und Darstellende Kunst (UMDK)	Austria	CILECT PRIZE
42	Laurent	Gross	Institut National Supérieur des Arts du Spectacle et Techniques de Diffusion (INSAS)	Belgium	Full
43	Geert	Genbrugge	Leuven University College of Arts (LUCA)	Belgium	Full
44	Marc	Van De Walle	Leuven University College of Arts (LUCA)	Belgium	Full
45	Robert	Rombout	Leuven University College of Arts (LUCA)	Belgium	Full
46	Patrick	Geeraerts	Royal Institute for Theatre, Cinema and Sound (RITCS)	Belgium	Full
47	Bert	Beyens	Royal Institute for Theatre, Cinema and Sound (RITCS)	Belgium	Full
48	Stijn	Coninx	Royal Institute for Theatre, Cinema and Sound (RITCS)	Belgium	Full
49	Marcellin	Zannou	Institut Supérieure des Métiers de l'Audiovisuel (ISMA)	Benin	Full
50	Cecilia	Mello	Universidade de Sao Paulo (USP)	Brazil	Full
51	Eduardo	Mendes	Universidade de Sao Paulo (USP)	Brazil	Full
52	Maria Dora	Mourao	Universidade de Sao Paulo (USP)	Brazil	Full
53	Stanislav	Semerdjiev	National Academy for Theatre and Film Arts (NATFA)	Bulgaria	Full
54	Gerda	Cammaer	Ryerson University	Canada	Full
55	Barbara	Evans	York University	Canada	Full
56	Dan	Huang	Beijing Film Academy (BFA)	China	Full
57	Wenyuan	Chen	Beijing Film Academy (BFA)	China	Full
58	Yingxia	Huang	Beijing Film Academy (BFA)	China	Full
59	Yajun	Wu	Central Academy of Drama (CAD)	China	Full
60	Ran	Yu	Communication University of China (CUC)	China	Full
61	Zhenhu	Sun	Communication University of China (CUC)	China	Full
62	Geoff	Stitt	Hong Kong Academy for Performing Arts (HKAPA)	China/ Hong Kong	Full
63	Peggy	Chiao Hsiung-Sing		China/ Taiwan	Keynote Speaker
64	Hilda	Hidalgo	Nueva Escuela de Cine y Television (NECTV)	Costa Rica	Candidate
65	Kamila	Zlatuskova	Film and Television School / Academy of Performing Arts in Prague (FAMU)	Czechia	Full
66	Ondrej	Sejnoha	Film and Television School / Academy of Performing Arts in Prague (FAMU)	Czechia	Full
67	Libor	Nemeskal	Tomas Bata University in Zlin (UTB)	Czechia	Full
68	Pavel	Krutil	Tomas Bata University in Zlin (UTB)	Czechia	Full
69	Vinca	Wiedemann	Den Danske Filmskole (DDF)	Denmark	Full
70	Anna	Heiskanen	Aalto University	Finland	Full
71	Kirsi	Rinne	Aalto University	Finland	Full
72	Jan	Nals	ARCADA University of Applied Sciences (ARCADA)	Finland	Full
73	Timo	Tanskanen	Turku University of Applied Sciences (TUAS)	Finland	Full
74	Nathalie	Coste Cerdan	École Nationale Supérieure des Métiers de l'Image et du Son (La FÉMIS)	France	Full
75	Pascale	Borenstein	École Nationale Supérieure des Métiers de l'Image et du Son (La FÉMIS)	France	Full
76	Sebastien	Le Belzic	Institut International de l'Image et du Son (3IS)	France	Full
77	Ben	Gibson	Deutsche Film-und Fernsehakademie Berlin (dffb)	Germany	Full
78	Fosco	Dubini	Fachhochschule Dortmund (FHD)	Germany	Candidate
79	Sandra	Hacker	Fachhochschule Dortmund (FHD)	Germany	Candidate

80	Guido	Lukoschek	Filmakademie Baden-Württemberg (FABW)	Germany	Full
81	Thomas	Schadt	Filmakademie Baden-Württemberg (FABW)	Germany	Full
82	Gesa	Marten	Filmuniversität Babelsberg Konrad Wolf (FBKW)	Germany	Full
83	Susanne	Foidl	Filmuniversität Babelsberg Konrad Wolf (FBKW)	Germany	Full
84	Andreas	Gruber	Hochschule für Fernsehen und Film München (HFF)	Germany	Full
85	Simone	Stewens	internationale filmschule köln (ifs)	Germany	Full
86	Sunedria	Nicholls-Gaertner	internationale filmschule köln (ifs)	Germany	Full
87	Erika	Winkler	Színház-es Filmművészeti Egyetem (SzFE)	Hungary	Full
88	Janos	Vecsernyes	Színház-es Filmművészeti Egyetem (SzFE)	Hungary	Full
89	Hilmar	Oddsson	Icelandic Film School (IFS)	Iceland	Full
90	Bhupendra	Kainthola	Film and Television Institute of India (FTII)	India	Full
91	Barry	Dignam	Institute of Art, Design and Technology (IADT)	Ireland	Full
92	Dan	Geva	Beit Berl College	Israel	Full
93	Akiva	Tevet	Sam Spiegel Film and Television School Jerusalem (JSFS)	Israel	Full
94	Aner	Preminger	Sapir Academic College	Israel	Candidate
95	Marija	Krunic	International Filmmaking Academy	Italy	Observer
96	Germana	Bianco	Milano Civica Scuola de Cinema Lucchino Visconti (MCSC)	Italy	Full
97	Heidi	Gronauer	ZeLIG School for Documentary, Television and New Media (ZELIG)	Italy	Full
98	Rio	Otomo	Japan Institute of the Moving Image (JIMI)	Japan	Full
99	Tadao	Sato	Japan Institute of the Moving Image (JIMI)	Japan	Full
100	Shogo	Yokoyama	Tokyo University of the Arts (TUA)	Japan	Full
101	Takefumi	Tsutsui	Tokyo University of the Arts (TUA)	Japan	Full
102	Ghassan	Koteit	Académie Libanaise des Beaux-Arts (ALBA)	Lebanon	Full
103	Elie	Yazbek	Institut d'Etudes Scéniques, Audiovisuelles et Cinématographiques (IESAV)	Lebanon	Full
104	Giedre	Kabasinskiene	Lithuanian Academy of Music and Theatre	Lithuania	Candidate
105	Mahantheran	Maxwell	National Academy of Arts, Culture & Heritage	Malaysia	Observer
106	Gabriela	Leon	Universidad de Guadalajara	Mexico	Candidate
107	Jose	Mikela-jau-regui	Universidad de Guadalajara	Mexico	Candidate
108	Edwin	Culp	Universidad Iberoamericana (IBERO)	Mexico	Full
109	Mario	Marquez	Universidad Iberoamericana (IBERO)	Mexico	Full
110	Bart	Romer	Nederlandse Filmacademie (NFA)	Netherlands	Full
111	Mieke	Bernink	Nederlandse Filmacademie (NFA)	Netherlands	Full
112	Chris	Payne	New Zealand Film Commission	New Zealand	Observer
113	Annie	Goldson	University of Auckland (UoA)	New Zealand	Full
114	Jake	Mahaffy	University of Auckland (UoA)	New Zealand	Full
115	Shuchi	Kothari	University of Auckland (UoA)	New Zealand	Full
116	Thomas	Stenderup	Den Norske Filmskolen (DNF)	Norway	Full
117	Leif Holst	Jensen	Westerdals Oslo School of Arts, Communication and Technology	Norway	Candidate
118	Andrzej	Mellin	Państwowa Wyższa Szkoła Filmowa, Telewizyjna i Teatralna (PWSFTViT)	Poland	Full
119	Jose	Bogalheiro	Escola Superior de Teatro e Cinema (ESTC)	Portugal	Full

120	Manuel Jose	Damasio	Universidade Lusófona de Humanidades e Tecnologias (ULHT)	Portugal	Full
121	Tatiana	Tursunova	Russian State University of Cinematography n.a. S. Gerasimov (VGIK)	Russia	Full
122	Charles	Maideen	Lasalle College of the Arts (LCA)	Singapore	Full
123	Stephen	Choong	Nanyang Polytechnic	Singapore	Full
124	Ben	Shedd	Nanyang Technological University (NTU)	Singapore	Candidate
125	Kym	Campbell	Nanyang Technological University (NTU)	Singapore	Candidate
126	Jacqueline	Tan	Ngee Ann Polytechnic	Singapore	Full
127	Michael	Kam	Ngee Ann Polytechnic	Singapore	Full
128	Zuzana	Gindl-Tatarova	Vysoká Škola Muzických Umení (VŠMU)	Slovakia	Full
129	Brent Michael	Quinn	South African School of Motion Picture Medium and Live Performance (AFDA)	South Africa	Full
130	Garth	Holmes	South African School of Motion Picture Medium and Live Performance (AFDA)	South Africa	Full
131	Wikus	Du Toit	South African School of Motion Picture Medium and Live Performance (AFDA)	South Africa	Full
132	Jyoti	Mistry	Wits School of Arts (WSOA)	South Africa	Full
133	Kiyong	Park	Dankook University (DKU)	South Korea	Candidate
134	Eli	Bø	Stockholms Dramatiska Högskola (SADA)	Sweden	Full
135	Maria	Hedman Hvitfeldt	Stockholms Dramatiska Högskola (SADA)	Sweden	Full
136	Linda	Sterno	Valand Academy / Goteborg University	Sweden	Full
137	Jean	Perret	Haute École d'Art et de Design Geneve (HEAD)	Switzerland	Full
138	Andreas	Birkle	Züricher Hochschule der Künste (ZHDK)	Switzerland	Full
139	Chantal	Haunreiter	Züricher Hochschule der Künste (ZHDK)	Switzerland	Full
140	Tom	Strudwick	Arts University Bournemouth (AUB)	UK	Full
141	Chris	Morris	Falmouth University	UK	Candidate
142	Benjamin	Huguet	National Film and Television School (NFTS)	UK	Full
143	Nik	Powell	National Film and Television School (NFTS)	UK	Full
144	Nina	Gantz	National Film and Television School (NFTS)	UK	CILECT PRIZE
145	Robert	Shail	Northern Film School / Leeds Beckett University (NFS/LBU)	UK	CILECT PRIZE
146	Gisli	Snaer Erlingsson	The London Film School (LFS)	UK	Full
147	Jane	Roscoe	The London Film School (LFS)	UK	Full
148	Lyndsay	Duthie	University of Hertfordshire	UK	Candidate
149	Peter	Richardson	University of Hertfordshire	UK	Candidate
150	John	Burgan	University of South Wales	UK	Full
151	Peter	Hort	University of Westminster	UK	Full
152	David	Puttnam		UK	Keynote Speaker
153	Paul	Schneider	Boston University	USA	Full
154	Dan	Leonard	Chapman University	USA	Full
155	Gilbert	Bettman	Chapman University	USA	Full
156	Janell	Shearer	Chapman University	USA	Full
157	Michael	Kowalski	Chapman University	USA	Full
158	Pavel	Jech	Chapman University	USA	Full
159	Robert	Bassett	Chapman University	USA	Full

160	Roy	Finch	Chapman University	USA	Full
161	Bruce	Sheridan	Columbia College Chicago (CCC)	USA	Full
162	Bill	Smith	Columbia College Hollywood (CCH)	USA	Candidate
163	Peter	Hawley	Columbia College Hollywood (CCH)	USA	Candidate
164	Brooke	Knight	Emerson College	USA	Candidate
165	Rob	Sabal	Emerson College	USA	Candidate
166	Don	Zirpola	Loyola Marymount University (LMU)	USA	Full
167	Jack	Beck	Rochester Institute of Technology (RIT)	USA	Candidate
168	Francisco	Menendez	University Film and Video Association (UFVA)	USA	Full
169	Heather	Addison	University Film and Video Association (UFVA)	USA	Full
170	Karla	Berry	University Film and Video Association (UFVA)	USA	Full
171	Anne	Misawa	University of Hawaii at Manoa (UHM)	USA	Candidate
172	Susan	Ruskin	University of North Carolina School of the Arts (UNCSA)	USA	Full
173	Elizabeth	Daley	University of Southern California (USC)	USA	Full
174	Michael	Renov	University of Southern California (USC)	USA	Full
175	Joshua	Oppenheimer		USA	Keynote Speaker
176	Dinh Thi	Nguyen	Hanoi Academy of Theatre and Cinema	Vietnam	Full
177	Huu Muoi	Nguyen	Hanoi Academy of Theatre and Cinema	Vietnam	Full

1.2 PROXIES (IN ALPHABETICAL ORDER OF COUNTRIES)

Escuela Nacional de Experimentación y Realización Cinematográfica (ENERC), Argentina →
 Universidad del Cine (UCINE), Argentina

Escuela de Cine y Televisión (ECYTV), Colombia →
 Universidad de Buenos Aires (UBA), Argentina

Akademija Dramske Umjetnosti (ADU), Croatia →
 Royal Institute for Theatre, Cinema and Sound (RITCS), Belgium

Escuela Internacional de Cine y TV (EICTV), Cuba →
 Universidad de Buenos Aires (UBA), Argentina

École Nationale Supérieure Louis Lumière (ENSL), France →
 Universidade Lusófona de Humanidades e Tecnologias (ULHT), Portugal

Tel Aviv University (TAU), Israel →
 Royal Institute for Theatre, Cinema and Sound (RITCS), Belgium

Centro Sperimentale di Cinematografia (CSC), Italy →
 Escola Superior de Teatro e Cinema (ESTC), Portugal

Centro de Capacitación Cinematográfica (CCC), Mexico →
 Universidad de Guadalajara, Mexico

Centro Universitario de Estudios Cinematográficos (CUEC), Mexico →
 Universidad de Guadalajara, Mexico

Universitatea Nationala de Arta Teatrala si Cinematografica (UNATC), Romania →
 National Academy for Theatre and Film Arts (NATFA), Bulgaria

Istanbul Kültür University (IKU), Turkey →
 National Academy for Theatre and Film Arts (NATFA), Bulgaria

NAHEMI, UK →
 Westminster Film School, UK

American University, USA →
 Columbia College Chicago, USA

1.3 QUORUM

GA 1 – Vote on Minutes GA 014

Total: 157 schools (3 not in good standing) = 154 schools
Quorum: 78 schools (simple majority of 154 schools) = 50% + 1
Registered: 75 schools + 11 proxies = 86 schools = 56%
Present: 68 schools + 11 proxies = 79 schools = 51%
Voting: open ballot, simple majority of present schools = 41 votes required

GA 2 – Vote on New Members

Total: 157 schools (3 not in good standing) = 154 schools
Quorum: 78 schools (simple majority of 154 schools) = 50% + 1
Registered: 75 schools + 11 proxies = 86 schools = 56%
Present: 70 schools + 11 proxies = 81 schools = 53%
Voting: open ballot, simple majority of present schools = 42 votes required

GA 3 – Vote on Executive Council & Executive Director Reports

Total: 172 schools (3 not in good standing) = 169 schools
Quorum: 86 schools (simple majority of 169 schools) = 50% + 1
Registered: 90 schools + 13 proxies = 103 schools = 61%
Present: 77 schools + 13 proxies = 90 schools = 53%
Voting: open ballot, simple majority of present schools = 46 votes required

GA 4 – Vote on Statutes & Rules

Total: 61 countries (2 not in good standing) = 59 countries
Quorum: 31 countries (simple majority of 59 countries) = 50% + 1
Registered: 40 countries + 5 proxies = 45 countries = 74%
Present: 39 countries + 5 proxies = 44 countries = 72%
Voting: secret ballot, 2/3 majority of present countries = 29 votes required

GA 5 – Vote on Presidential Elections

Total: 172 schools (3 not in good standing) = 169 schools
Quorum: 86 schools (simple majority of 169 schools) = 50% + 1
Registered: 90 schools + 13 proxies = 103 schools = 61%
Present: 81 schools + 13 proxies = 94 schools = 56%
Voting: secret ballot, simple majority of present schools = 48 votes required

GA 5 – Vote on Strategy & Budget 2016-2018

Total: 172 schools (3 not in good standing) = 169 schools
Quorum: 86 schools (simple majority of 169 schools) = 50% + 1
Registered: 90 schools + 13 proxies = 103 schools = 61%
Present: 81 schools + 13 proxies = 94 schools = 56%
Voting: open ballot, simple majority of present schools = 48 votes required

2. ELECTIONS

2.1 FULL MEMBERS

N	NAME	COUNTRY	YES	NO	ABST
1	Columbia College Hollywood (CCH)	Tarzana, USA	70	0	11
2	Dankook University (DKU)	Seoul, SOUTH KOREA	77	1	3
3	Emerson College	Boston, USA	80	0	1
4	Fachhochschule Dortmund (FHD)	Dortmund, GERMANY	81	0	0
5	Falmouth University	Falmouth, UK	79	0	2
6	Lietuvos Muzikos ir Teatro Akademija (LMTA)	Vilnius, LITHUANIA	81	0	0
7	Nanyang Technological University (NTU)	Singapore, SINGAPORE	79	0	2
8	Nueva Escuela de Cine & Televisión (NECTV)	San José, COSTA RICA	81	0	0
9	Rochester Institute of Technology (RIT)	Rochester, USA	80	0	1
10	Sapir Academic College (SAPIR)	Sderot, ISRAEL	73	0	8
11	Universidad de Guadalajara	Guadalajara, MEXICO	81	0	0
12	University of Hawai'i at Manoa (UHM)	Honolulu, USA	81	0	0
13	University of Hertfordshire	Hertfordshire, UK	80	0	1
14	Westerdals Høyskole - Oslo School of Arts	Oslo, NORWAY	81	0	0
15	Western Australian Screen Academy (WASA)	Perth, AUSTRALIA	81	0	0

Total Votes Possible: 81

Required for Election: 42

2.2 PRESIDENT

Position: CILECT President (2016-2018)	YES	NO	ABST
Maria Dora Mourão – Universidade de Sao Paulo (USP), Brazil	82	0	12

Total Votes Possible: 94

Required for Election: 48

2.3 REGIONAL EXECUTIVE COUNCILS

2.3.1 CNA (CILECT NORTH-AMERICAN ASSOCIATION)

Position: Regional Council Member (2016-2018)	YES	NO	ABST
Jean Desormeaux – Sheridan College, Canada	12	0	0

Total Votes Possible: 12

Required for Election: 12

2.3.2 GEECT (EUROPEAN GROUPING OF FILM AND TELEVISION SCHOOLS)

Position: Regional Council Member (2016-2020)	YES	NO	ABST
Round			
Eli Bø – Stockholms Dramatiska Högskola (SADA), Sweden	39	9	4
Round 2			
Guido Lukoschek – Filmakademie Baden-Württemberg (FABW), Germany	29	NA	NA
Ben Gibson – Deutsche Film-und Fernsehakademie Berlin (dff), Germany	22	NA	NA

Total Votes Possible: 52

Required for Election: 26

2.4 CILECT EXECUTIVE COUNCIL COMPOSITION

PRESIDENT:	Prof. Dr. Maria Dora Mourão , Universidade de São Paulo (USP), São Paulo, BRAZIL
CHAIR CAPA:	Prof. Herman Van Eyken , Griffith Film School (GFS), Brisbane, AUSTRALIA
CHAIR CARA:	Garth Holmes , AFDA, SOUTH AFRICA
CHAIR CIBA:	Prof. Silvio Fischbein , Universidad de Buenos Aires (UBA), Buenos Aires, ARGENTINA
CHAIR CNA:	Prof. Bruce Sheridan , Columbia College Chicago (CCC), Chicago, USA
CHAIR GEECT:	Bert Beyens , Royal Institute for Theatre, Cinema and Sound (RITCS), Brussels, BELGIUM

2.5 REGIONAL COUNCILS COMPOSITION

CAPA (CILECT Asia-Pacific Association)

Chair	Prof. Herman Van Eyken , Griffith Film School (GFS), Brisbane, AUSTRALIA
Vice-Chair	Prof. Huang Ying Xia , Beijing Film Academy (BFA), Beijing, CHINA
Members	Ravi Gupta , Whisting Woods International (WWI), Mumbai, INDIA Charles Maideen , Lasalle College of the Arts (LCA), Singapore, SINGAPORE Dr. Shuchi Kothari , University of Auckland, Auckland, NEW ZEALAND

CARA (CILECT African Regional Association)

Chair	Garth Holmes , AFDA, Cape Town, SOUTH AFRICA
Vice-Chair	TBA
Members	Marcellin Zannou , Institute Supérieur des Métiers de l'Audiovisuel (ISMA), Cotonou, BENIN

CIBA (CILECT Ibero-American Association)

Chair	Prof. Silvio Daniel Fischbein , Universidad de Buenos Aires (UBA), Buenos Aires, ARGENTINA
Vice-Chair	Prof. Dr. Edwin Culp Morando , Universidad Iberoamericana (IBERO), Mexico City, MEXICO
Members	Juan Carlos Camacho , Instituto Superior Tecnológico de Cine y Actuación (INCINE), Quito, ECUADOR Prof. Dr. Cristian da Silva Borges , Universidade de São Paulo (USP), São Paulo, BRAZIL Assc. Prof. Juan Guillermo Buenaventura Amézquita , Universidad Nacional de Colombia (UNAL), Bogotá, COLOMBIA

CNA (CILECT North American Association)

Chair	Prof. Bruce Sheridan , Columbia College Chicago (CCC), Chicago, USA
Vice-Chair	Prof. Paul Schneider , Boston University, Boston, USA
Members	Prof. Jean Desormeaux , Sheridan College, Oakville, CANADA Prof. Michael Kowalski , Chapman University, Orange County, USA Prof. Francisco Menendez , University Film and Video Association (UFVA), USA

GEECT (European Grouping of Film and TV Schools)

Chair	Bert Beyens , Royal Institute for Theatre, Cinema and Sound (RITCS), Brussels, BELGIUM
Vice-Chair	Vinca Wiedemann , Den Danske Filmskole (DDF), Copenhagen, DENMARK
Treasurer	Assc. Prof. Dr. Manuel José Damásio , Universidade Lusófona de Humanidades e Tecnologias (ULHT), Lisboa, PORTUGAL
Members	Prof. Eli Bø , Stockholms Dramatiska Högskola (SADA), SWEDEN Guido Lukoschek , Filmakademie Baden-Württemberg (FABW), GERMANY

2.6 APPROVAL OF DOCUMENTS

	Title of Document	YES	NO	ABST
1	Minutes of the General Assembly 2014	79	0	0

Total Votes Possible (One School – One Vote): 79
Required for Approval: 41

2	Report of the CILECT President Prof. Dr. Maria Dora Mourão	90	0	0
3	Report of the CAPA Chair Prof. Herman Van Eyken	90	0	0
4	Report of the CARA Chair Garth Holmes	90	0	0
5	Report of the CIBA Chair Prof. Silvio Fischbein	90	0	0
6	Report of the CNA Chair Prof. Bruce Sheridan	90	0	0
7	Report of the GEECT Chair Bert Beyens	90	0	0
8	Report of the CILECT Executive Director Prof. Dr. Stanislav Semerdjiev	90	0	0
9	Auditor's Report 01 January 2014 – 31 December 2014	90	0	0
10	CILECT Income & Expenditure 01 January 2014 – 31 December 2014	90	0	0
11	CILECT Balance 31 December 2014	90	0	0
12	Auditor's Report 01 January 2015 – 31 December 2015	90	0	0
13	CILECT Income & Expenditure 01 January 2015 – 31 December 2015	90	0	0
14	CILECT Balance 31 December 2015	90	0	0

Total Votes Possible (One School – One Vote): 90
Required for Approval: 46

15	Modification of CILECT Statutes & Rules			
A	Fusing together of STATUTES AND RULES	44	0	0
B	Redefinition of the SPIRIT AND AIMS of CILECT	41	1	2
C	Deletion of the Statute re COOPERATION with NON-MEMBERS	44	0	0
D	Deletion of the SUSTAINING Membership Category	44	0	0
E	Redefinition of the PARTNER Membership Category	43	1	0
F	Redefinition of the CORRESPONDING Membership Category	39	4	1
G	Redefinition of the HONORARY Membership Category	42	2	0
H	Deletion of the ONE COUNTRY – ONE VOTE principle	40	3	1
I	Introducing a Statute on REGIONAL ASSOCIATIONS & their PROCEEDINGS	44	0	0
J	Deletion of the Statute re MEMBERSHIP IN INTERNATIONAL ORGANISATIONS	43	0	1
K	Definition of the EXECUTIVE DIRECTOR'S DUTIES	44	0	0
L	Introducing a TRANSLATION OF THE STATUTES in Spanish & French	41	3	0
M	Elaboration of the procedures for:			
a	the EXPULSION of members	44	0	0
b	the election of HONORARY MEMBERS	43	0	1
c	the readmission of REMOVED MEMBERS	43	0	1
d	the PRESENCE OF MEMBERS at the Executive Councils' meetings	43	0	1
e	the REGULARITY OF CONVENING of General Assemblies	40	1	3
f	the election of CILECT PRESIDENT	44	0	0
g	the PROCEEDINGS OF THE EXECUTIVE COUNCIL	44	0	0
h	the creating and keeping of DOCUMENTATION	44	0	0
i	the filling in of VACANT POSITIONS of elected members	44	0	0
j	the FINANCIAL AUDITS and D&O Liability Insurance	44	0	0
k	the MODIFICATION OF THE STATUTES	43	1	0
l	the DISSOLUTION of CILECT	44	0	0

Total Votes Possible (One Country – One Vote): 44
Required for Approval: 29

16	CILECT Strategy 2017-2018	94	0	0
17	CILECT Budget 2017-2018	94	0	0

Total Votes Possible (One School – One Vote): 94
Required for Approval: 48

3. REPORT OF THE CILECT PRESIDENT

Dear Friends,

I look back not only at the past biennium but also at the whole period of five years in which I am President of CILECT and I must say that I feel happy, content and secure.

I feel **happy** because in the Executive Council I work with colleagues that I trust and respect, and because I believe this is a mutual feeling. All of you probably know how important it is to be able to suggest projects and decisions in such an atmosphere where everyone gives the best in his capacity to come down to a beneficial result not only for his own creative, pedagogical and leader's ego (as we all are such people gathered here) but for the whole CILECT membership. I want to personally thank all of those wonderful, wise and witty men that I work with: Bruce Sheridan, Garth Holmes, Silvio Fischbein, Bert Beyens and Herman Van Eyken.

I feel **content** because CILECT managed to complete a lot more tasks than in the previous period(s), especially in the direction of revival of some of the regions and of consolidation of the results of the others. Today CILECT is a vibrant and energetic association with more than 70% active members. Today we have projects that bear our trade mark (the CILECT PRIZE, the CILECT Teaching Award, the 21st Century Film, TV and Media School Book Series, the regional conferences that become more and more important and the CILECT annual conferences that gather up to date professionals and thinkers). But I don't want to put my pair of "pink glasses". Not everything was or is perfect. Of course, there have been disappointments for some of our high expectations, there have been hardships in situations where we believed everything would go smooth and easy, and there have been decisions that had to be revisited. But all of those elements signify and show that CILECT is a living organism.

And then, finally, I feel **secure** because everything that we talk about in our reports is constantly initiated, structured, enacted, monitored and delivered with professionalism and precision by the CILECT Executive Director – Stanislav Semerdjiev. The strong partnership between the Executive Council and the Executive Director are the safe ground for the positive results of the work of any international body of such scope and diversity. It is doubtful that any of our achievements would have been possible without Stan's unbeaten knowledge of the association's past, his dedicated reflection on its present, and his visionary gaze into its future. Thank you, Stan!

I am not going to repeat all the activities of CILECT in which I was directly or indirectly involved. I hope that you have all read Stan's detailed report. I will only try to shortly highlight three of them that are very dear to my heart.

- Most of you know how many efforts I have put in the last years into the modernization of the website, specifically into the building of the "**Knowledge Database**" which I see as a more dynamic tool for all of us. I must say that it was delayed too much but in the end we started filling in some gaps by creating extensive bibliographies on Documentary, Editing and Sound. The Publishing Committee is now working on the optimization of those three compilations and soon we will have more abundant versions of them.
- Another project that I closely followed and worked on is the "**CILECT Annual Conference**". The three editions under my supervision were the 2013 Buenos Aires one: "The Impact of New Technologies on the Teaching Curricula", the 2014 Los Angeles one: "Previsualization as a Tool for Teaching" and the 2015 Munich one: "Directing the Actors". I strongly believe they were very successful and helpful for many of us. I also believe that the present 2016 Brisbane conference "Ethics/Aesthetics" will be another jewel in this crown and the 2017 Zurich conference on "Transmedia and Interdisciplinary Projects" will continue the line.
- Finally, I am proud to present to you the brand new, "hot from the oven" copy of the first book in the series project entitled "**The 21st Century Film, TV and Media School: Challenges, Clashes, Changes**". It consists of eighteen texts by colleagues from various CILECT schools, countries, regions and reflects on our education at the present time and in the near future. I am more than positive that it will provoke your thoughts but also – your desire to become part of the next volumes already planned.

In the end of this short report, I want to thank all the schools that kindly hosted the Executive Council meetings, the CILECT Conferences and Congresses, and regional events of all kinds in the period. This was also an excellent opportunity for all of us to learn more about them and to compare our own systems, structures and syllabi to theirs. I wish there will be many offers from schools for hosting the future CILECT and regional activities – this is what makes us a truly international association and what will benefit us all.

Prof. Dr. Maria Dora Mourão
CILECT President

4. REPORT OF THE CAPA CHAIR

As a result of the CAPA elections during the CILECT Congress in Los Angeles (2014) the **CAPA Regional Council** for the Biennium 2014-2016 consisted of **Prof. Herman Van Eyken** (Chair) - Griffith Film School, **Prof. Huang YingXia** (Vice-Chair) - Beijing Film Academy, **Charles Maideen** – LaSalle College of the Arts, **Ravi Gupta** – Whistling Woods International and **Dr. Shuchi Kothari** – University of Auckland, (members).

One of the early matters for discussion in the Regional Council was to collect precise data from our regional membership and assess these for further action. According to a UNESCO definition, the Asia Pacific Region stretches from Turkey in the west to the Cook Islands or even Hawaii in the east and from Russia in the north to New Zealand in the South. It has 4.5 billion people, 70 countries and areas and encompasses one third of the earth, and last but not least, half of the world's film and media production. The following questions arise

- Why are there a number of countries not represented or sometimes underrepresented? Thailand, Malaysia, Nepal, Sri Lanka, Myanmar, Cambodia, Laos, Pakistan, Bangladesh, Bhutan, East Timor, etc.
- There is no membership or even dialogue with any of the Middle Eastern countries, despite a vibrancy in our field: Qatar, with its Doha Film Institute, Iran with its high status in filmmaking talent, Jordan, Iraq etc. Why?

CAPA is therefore well placed to address these shortcomings and will endeavour to expand its network by starting and engaging constructive dialogues with individuals, schools and relevant institutes or industry representatives alike. Moreover, the CAPA Regional Council has made efforts to engage with the existing membership in order to have a more inclusive dialogue with each and one another. We seek also to improve and share the reporting of interesting initiatives that take place in our region.

Three requests for CILECT Membership had come up in the early conversations of 2015.

- *University of Hawaii – Academy of Creative Media (ACM)*: The CILECT Executive Council had asked the Chair of CAPA to conduct a visitation of this school, and we're happy to see that they are joining us in Brisbane for the final phase in the process for membership. Officially this school belongs to the CNA network, but as culturally they have a strong connection to the Pacific, we will be most honoured to include them in our network as well, and they can decide to participate as they see fit.
- *AISFM: Anapurna International School of Film + Media, Hyderabad, India* has approached the Chair of CAPA, after his visit in 2014, and is still considering joining us at a later stage. They have yet to make a decision when to start the process of joining CILECT and CAPA.
- *Dankook University, Dankook Graduate School of Cinematic Content, Seoul, Korea* has been successful so far in the process for membership. We're happy to see that they are joining us in Brisbane for the final phase in that process.

Later in the biennium more efforts have been made from the Regional Council to make contact with the relevant persons in this regard, but more often we received correspondence to see how a useful win-win relation could be set up between schools or training initiatives in the Region and CAPA/CILECT.

The Chair of CAPA was invited as one of the Jury members in January 2015 of *FIFO – Festival International du Film Oceanien in Tahiti, French Polynesia*. It is a unique documentary film festival with strong participation from all the islands and countries in the Pacific and they expressed a strong interest from the organization to start collaborations – to be seen in what form – with CAPA as a training partner for their program.

Intrigued why CILECT does not have a member school from Shanghai – the birthplace of cinema in China - we took the opportunity to visit the Shanghai University of the Arts (the member candidate from Hawaii has a 10 year long exchange with this film school, called SMART). The Shanghai University of the Arts expressed an interest in CILECT and CAPA.

While in Singapore, the Chair visited Nanyang Technology University, upon their own request, as they would like to become member of CILECT. He also had a meeting with both the directors of the 2 different schools who would jointly like to become a member. Later this year, the Chair was asked by the CILECT Executive Director to conduct a proper visitation of the 2 schools in NTU. We are happy to see that they are joining us in Brisbane for the final phase in that process.

In February 2016, the Chair started correspondence with the University of the Arts in Tehran, Iran and they are happy to become a member in a foreseeable future. This will take time due to internal approval processes. We have also identified possible new candidates in Thailand, Malaysia, China and Taiwan. We also identified that in a number of countries 'new initiatives' have started or would like to start to begin with film schools or training initiatives: Sri

Lanka, Nepal, Myanmar, East Timor, Bangladesh and Cambodia. In Cambodia, an interesting training centre, called the Bophana Centre exists, and we have started a dialogue with them. We would like to explore with the Executive in what sense we could approach them. They will join us in Brisbane together with DocEdge from Kolkatta and participate in the CAPA Conference.

On March 31, the Chair had a phone meeting with Dr. Cathy Henkel from the Western Screen Academy in Perth, as she wanted to know the details for the process for membership of CAPA/CILECT of her school. The Chair has put her in contact with the Executive Director to further follow up, and had 2 other phone meetings with her and several email correspondences in this regard. Later this year, the Chair was asked by the CILECT Executive Director to conduct a proper visitation. We're happy to see that they are joining us in Brisbane for the final phase in that process.

A meeting of the CAPA Regional Council was scheduled via Skype from Singapore, LASALLE College of the Arts, on April 14, 2015. The meeting was held between the Chair, Prof. Herman Van Eyken, Charles Maideen and Prof. Huang Ying Xia. Ravi Gupta and Dr. Shuchi Kothari could not join in as they were traveling. The main focus of the meeting was to report back from the CILECT Executive Meeting held in Sydney earlier in the year, and to discuss and coordinate the CAPA activities planned for 2015 and 2016. At the same occasion we discussed how to improve the internal communications within the Regional Council and to make sure we had a better success rate when communicating with the CAPA member schools. For now, the main communication is through the CILECT Executive Directorate. Charles Maideen volunteered to update the CAPA Directory in line with the CILECT Directory updates. We keep it updated since then including the relevant changes we receive every month through the CILECT Directory. For the next biennium we plan report and communicate more often and directly to our CAPA membership directory.

The Chair had taken the opportunity of being in transit in Singapore to go and visit all 4 CAPA member schools in order to improve the level of engagement of the CAPA member schools.

It was clear that the schools in Singapore expressed to seek common ground to further examine the potential of hosting a CAPA Conference in 2017.

Shortly after our Tbilisi Executive Meeting in June 2015 the Chair embarked on a trip to China, and visited 3 cities there: Hong Kong, Shanghai and Beijing. The first port of call, Hong Kong was a visit to HKAPA and Hong Kong Baptist University. In Shanghai, he visited the Shanghai University of the Arts (not a member yet, but interested in joining) and finally Beijing. Firstly he attended the Training the Trainers Animation Workshop, organised by BFA from June 22 to 26, and open to all CAPA member schools. BFA had only very few schools signing up. Nevertheless, the outcome of the workshop was very impressive and the quality of the work produced in such a short time, all in cross crew collaboration, was of a high standard.

Prof. Huang YingXia and the Chair had the pleasure of getting a very detailed visit to the CUC campus and held a long meeting to further prepare and re-align the CAPA Conference 2015, scheduled in October, after the Beijing CILECT Executive Meeting and the BFA Summit of World Institutions Forum (16 – 18 October 2015) about the future of film and media education resulting in the Beijing Resolution. The Chair attended the Summit and gave a speech, entitled: *Is (A) Film School still relevant in 2015?*

While in Beijing, a meeting of the CAPA Regional Council via Skype from Beijing Film

Academy was scheduled and only Dr. Kothari could not join us from London, due to urgent family matters. We mainly discussed the items we discussed in the Tbilisi EC Meeting, and more details around the upcoming CAPA Conference – CUC.

In October 2016, on the morning after the Executive Council Meeting, and after the 65th Anniversary Celebrations of BFA in Beijing, the Chair met with Bambang Supriadi of the Jakarta Institute of the Arts, Indonesia. He was in Beijing for the presentation of the collection of films of his biennial festival of student films as part of the International Student Film and Video Festival of the Beijing Film Academy. He wishes to liaise better with CILECT, and see if he is eligible for funding. For that purpose he has sent us some rough data of his next upcoming event in November 2016. We have invited him to Brisbane to give him a better forum to discuss the matter with all the CAPA member schools.

The CAPA prize collection was also screened at the International Student Film and Video Festival of the Beijing Film Academy. BFA had made a proper leader clip for the CAPA Prize collection screening, and made a beautiful CAPA banner for this purpose. I had the honour to introduce this section at the Festival. It was very well attended.

The CAPA conference 2015 was also held in Beijing at CUC from 21 to 23 October. The theme was **Media Convergence: Visual Storytelling in Trans-media Production**. The President, the Executive Director and the Chair of CIBA attended the conference. 21 CILECT members attended. In addition there were another 20 students and observers who attended as well.

The CAPA Conference 2016 is now held in the lead up to the CILECT Congress in Brisbane, on November 18 and 19: **Incubating Long Form in Film Schools**

On April 5th this year, the CAPA Regional Council held its six weekly Skype meeting, and all members were present. We discussed the relevant matters for CAPA that were discussed at the Executive Council Meeting held in Beijing and Chicago. Together with the renewal of the CAPA prize, and for optimizing our CAPA visibility, we launched the idea for individual CAPA school pages on the Vidsee Website, and discussed further our CAPA page on the same website. Several CAPA school pages are already there. During the Brisbane CAPA General Assembly Meeting CAPA and Vidsee will hold a proper presentation of the CAPA Vidsee collaboration. On the same occasion, Charles Maideen confirmed that 2 Singapore schools, Ngee Ann and LaSalle would be hosting the **CAPA Conference 2017 in December**, in conjunction with Screen Singapore and the Singapore International Film Festival. 3 topics have been brought forward and were discussed in the meeting, but no conclusive selection has been made. A joint presentation by the Singapore schools will be held this year the Brisbane CAPA General Assembly Meeting.

There is some additional reporting from CAPA member schools initiatives as well.

- Early 2015 already, our member schools from India reported on the 3rd National Students' Film Awards, held in Feb 2015. The National Students' Film Awards were instituted by the Ministry of Information and Broadcasting, Government of India, in 2012 to promote emerging film making talents in film schools around the country and provide them a platform that would help them realize their artistic vision as they undertake the exciting but difficult journey into professional film making. The first edition of the National Students' Film Awards was held in the Film and Television Institute of India, Pune, in April 2013. The second edition was held in Satyajit Ray Film and Television Institute from February 27th to March 2nd, 2014. Henceforth, the two national film institutes will host this annual event in alternate years. This year, the 3rd edition of National Students' Film Award and Students' Film Festival of India was held at Film and Television Institute of India, Pune between 24th and 28th February 2015. As many as 66 films from 22 institutions participated in the competition section. The films were chosen from 176 entries received from 34 institutions from all over the country by a jury that was chaired by noted film director Girish Kasarvalli. Student filmmakers, expert faculty and film packages have been invited from La Femis, University of Auckland Film School (New Zealand) and Sydney Film School (Australia), Latin American Package from EICTV, China (Beijing Film Academy), SLF Digital Film Academy (Sri Lanka), South Africa and Griffith Film School. Due to changes in the directorate of both the schools, we have not received a report from them for 2016.
- The Graduate School of Film and New Media in the Tokyo University of the Arts in Japan and its Department of Film Production, established in 2005 to foster creators of narrative film works with international potential and cinematographers with advanced technical know-how and artistic sensibility, has, for the last few years been researching and working on "New Digital Cinema Production Workflow and Education Method". In early 2016, on the 13th of Feb 2016, TUA reported their fruit of the studies and organised a discussion platform and symposium about the "Present and Future State of Digital Cinema Education in Asia" with Asian Countries. The program consisted of 3 parts. (1) Study report from Tokyo University of the arts. (45mins); (2) Presentation about present digital cinema education in Korea, Singapore and Australia. (30 - 45mins); (3) Panelists discussion about "Present and future state of Digital Cinema Education in Asia". (90mins). For internal reasons, the Chair was invited but was unable to attend. The Chair has asked TUA to come and report about the symposium in the Regional Meeting at the Brisbane Congress.

Launched at the CAPA General Assembly Meeting in Los Angeles and in our attempt to find a project that could unite us all in CAPA, and at the same time give us an opportunity to profile us within CILECT as a Region that can deliver, CAPA was looking for a project that had great attributes to underwrite the Charter of CILECT – as now clearly defined in the new CILECT brochure - as well as the spirit of CAPA. Inspired by the film *Night on Earth* (1991), an anthology of 5 different cab drivers in 5 American and European cities and their remarkable fares on the same eventful night, this beautiful film showed us the possible form of an **'omnibus'** of short films, directed by 5 different directors from different countries. Following the direction of Dr. Stanislav Semerdjiev, our CILECT Executive Director, to look for subjects for films to be developed in archives where the books belong to the public domain, we found the book *'Lo-t'o Hsiang Tzu (Rickshaw)'* by the Chinese legendary writer Lao She. His depiction of the rickshaw puller Hsiang Tzu is a study in social misery compiled by an acute critic and keen observer. His character portraits are memorable. It is an excellent film adaptation material, as the many adaptations over the years have proven. As a start, 3 schools from the CAPA Region - BFA (China), DGC (Korea) and GFS (Australia) did each and

one of them shoot a short film adaptation of the book and are in the process of assembling this into a first long feature omnibus project. In Brisbane, during a presentation in the Regional Meeting at the Congress, more CAPA member schools will be asked to join in for further editions.

Last but not least, we held a CAPA Regional Committee meeting at CUC, during the Conference. On the last day, in the afternoon, we held a CAPA meeting, with both the President and the Executive Director present. Briefly afterwards in November, we held another CAPA meeting, during the CILECT Conference in Munich. Both meetings were not to be seen as Assembly General Meetings (no quorum) but gave us all the opportunity to share the latest relevant information with the members who were present.

In the week of 20 June 2016, the Chair visited the IFA workshop in Bologna, Italy, where a lot of CAPA school students participate and he was invited to have initial discussions to foster better synergies to stream the selections of these students and involve CAPA further in this initiative. IFA will be present in both the CAPA Conference and the Regional Meeting at the Brisbane Congress where they will give a brief presentation of IFA and further discuss the potential for CAPA collaborations.

Prof. Herman Van Eyken

Chair CAPA (CILECT Asia Pacific Association)

5. REPORT OF THE CARA CHAIR

In my assessment of CARA over the last two years, I can report that we have not been successful in our attempts to grow our membership in any meaningful way. We have however been able to engage with a large network of African schools and individuals, who we hope will sign up as corresponding members, with a view to developing them into full members in the near future.

In terms of our goal to host a minimum of one CARA conference per year, we have achieved a 50% record over the last two years. Hopefully we will be able to achieve a 100% over the next two years.

General communication between members remains an issue for CARA. We will once again need to address this issue and endeavor to create more events and activities within the region in order to facilitate better networking and communications.

The waiving of the inter-regional fee for CARA members to attend various GEECT, CAPA, CIBA and CNA regional conferences has facilitated a nominal number of CARA members to attend these events where possible. We nevertheless remain committed to participating in inter-regional activities as they offer a number of important exchange possibilities and opportunities to acquire new knowledge in the various disciplines presented at these conferences.

We urge our fellow region members to consider exchange and participation opportunities with our various CARA member schools.

We would like to note the following achievements by various CARA members of the last two years:

1. Jyoti Mistry (University of the Witwatersrand – Johannesburg, South Africa) on her nomination and selection for the CILECT Teachers Award 2016.
2. CARA Chairman Garth Holmes presented a paper at the Beijing Academy – World film institution forum “Creating a sustainable motion picture industry in post- Apartheid South Africa.”
3. Drikus Volschenk and Jolette Richter (AFDA Johannesburg, South Africa – selected to present a paper called *Bridging Babel – Actors working in their 2nd language*) at the CILECT Conference in Munich, 2015.
4. Brent Quinn (AFDA Johannesburg, South Africa) Head of Film School was selected to present his paper as a key note speaker: *The Ethics of Advocacy Meets Entertainment* at the Brisbane Congress 2016.
5. Jim Awindor – NAFTI, Ghana was selected to present his paper “Ethics and Aesthetics – political, social, cultural, religious” at the Brisbane Congress 2016.
6. CARA Chairman Garth Holmes invited to present his paper “The agony and ecstasy of feature film making with students” at the CAPA conference in Brisbane 2016.
7. Wikus du Toit from AFDA Johannesburg was selected to present “*Head on: Transforming students by critically confronting controversial content.*” at the CILECT Congress in Brisbane 2016.

The CILECT Executive meeting (8-10 July 2016) was held at the Johannesburg Country Club and hosted by CARA President Garth Holmes.

Since the last congress (2014) hosted by Chapman University in Orange County, California, the CARA member schools have only managed to meet formally at the CILECT conference hosted by HFF (Munich, Germany). The scheduled regional meeting was attended by: Amadou Vamoulke, Madeleine Mitlassou, Vincent Mellili, Malcolm Purkey, Garth Holmes, Soulemame Ouedraogo.

The decisions made at this regional meeting were:

1. Annual review of goals and objectives
2. Brisbane Congress – Call to CARA members to submit papers
3. Funding proposals and project proposals from CARA members
4. Benefits of belonging to CILECT and the role / responsibility of the member schools
5. Report back on CARA conference
6. Vice President position – agreed that Madeleine would remain VP
7. Network document
8. CFPA / CRTV formally changed their name to IFCA

The regional meeting in Munich was preceded by the CARA regional conference hosted by ESAVM, Marrakech, Morocco, under the guidance and hospitality of Vincent Mellili, the Director General of ESAVM. The conference was held from the 13th to the 14th November 2015 and included the following member schools: AFDA (South Africa), IFCA (Cameroon), ISMA (Benin), ESAVM (Morocco), NAFTI (Ghana), ISIS (Burkina Faso).

Various African schools also attended and include: Imagine Institute (Burkina Faso), Blue Nile Film and Television Academy (Ethiopia), ISMAC (Morocco) ISCAC (Cameroon), IFTIC (Niger), Ecran (Togo), Kilimandjaro Film Institute (Tanzania). The conference was supported and funded by ESAVM, CILECT (inter-regional fee waivers), the CFI (Canal France International) and various sponsors procured by Vincent Mellili and his staff.

The CARA conference itself was preceded by a number of workshops under the title: *Strategies and Development of Cinema and Audio Visual Schools in Africa*.

The CARA program which followed these workshops was titled: *The Great Debate: The Influence of Culture on Film Schools as well as a Number of Issues Pertaining to Networking and Collaborating across the Continent*.

The program included:

1. Networking and sustaining African cinema schools and the creation of a new spirit and emergence of a film industry in Africa.
2. The creation of intercontinental formations in production and co-production and the role TV stations and new media can play to create a new dynamic for the African film industry.
3. Creating bridges between industries of different countries of the continent; co-production conventions and the distribution of films.

The format of each school presenting a student's film and the schools structure and processes for origination, pre-production, principal photography, post production and exhibition, proved to be very popular and enriching for all participants and attendees. Besides the rich tapestry of diversity and similarities experienced by all the schools presented, it also became key to recognize the following issues:

1. The lack of funding for students once they graduate

The formation of stronger international partners and co-production was touted as the strongest approach to resolve this issue. Similarly, entrepreneurship should be encouraged and developed in the film and TV curriculum.

2. Sourcing recognized and quality lecturers

It was agreed that a bigger network from the continent and globally of lecturers needed to be established in order to address this key issue. It was suggested that a committee be formed to develop international relationships with other institutions. It was also suggested that online be considered for broadcasting and procuring international lecturers. It was also suggested that continental script reader system be utilized. AFDA provided all schools with a 'script-reader' format to grow student and staff relationships on the continent.

The CARA regional meeting for 2016 was originally scheduled for June at ISMA in Benin. On postponement it was proposed that it be held in Brisbane prior to the November 19-24 Congress. This was however not able to be effected due to a number of logistical issues. Although the growth of members and activities has not been exemplary, CARA is slowly and steadfastly building its region and is committed to achieving its goals over the next two years.

Garth Holmes

Chair CARA (CILECT African Regional Association)

6. REPORT OF THE CIBA CHAIR

Since the CIBA Regional Assembly in Los Angeles 2014, the Regional Council of CIBA is conformed of 5 members from 5 different countries in the region.

Chair: Silvio Fischbein – UBA, Argentina
 Vice Chair: Edwin Culp – IBERO, Mexico
 Members: Cristian Borges – USP, Brazil
 Juan Guillermo Buenaventura – UNAL, Colombia
 Juan Carlos Camacho – INCINE, Ecuador

There are 7 countries represented in CIBA and 13 schools in them. Two new schools – Universidad de Guadalajara (Mexico) and Nueva Escuela de Cine & Televisión (NECTV), Costa Rica – will hopefully become members of the Regional Association and CILECT at the Congress 2016.

In the past two years the CIBA Regional Council dedicated our work to create better relations between our schools. Two events that have been in course for a few years continue taking place:

- The CIBA screening within the Latin American Film Festival of Sao Paulo
- The LATC Feature Film Argument Competition

2015

The most important event of the period was the CIBA Seminar organized by President Maria Dora Mourão in the timeframe of the 10th Festival of Latin American Films in Sao Paulo, Brazil (1-6 August 2015) on the topic **"21st Century Latin American Audio-visual Paths"**. It complemented the 8th annual showcase of CIBA schools students' films. All the film projects presented at the festival were discussed and all CIBA members participated in those discussions. Five panels were held:

1. Latin American audio-visual production in the digital age: possibilities and tendencies.
2. Audio-visual schools in the Latin American social, cultural and professional context.
3. The Web and the Latin American audio-visual production and distribution.
4. New thematic, dramaturgical and aesthetical modalities.
5. International co-production.

The CIBA conference during the seminar concentrated on the possibilities for joint research projects and the training of trainers. Each of the members presented their policies and actions in the area of research. It was very interesting to share the different takes each school has on research: whether they currently have research programs; or if they are on the way of developing them; or if there is no place for research in the current state of affairs in some schools.

It became clear that there is no single model but an important diversity. Some of the CIBA schools develop their activities under the respective universities' models and those are the ones who are more advanced. Some schools are establishing agreements with universities to be able to offer graduate degrees, while others expect not to change their status. The importance of graduate studies, however, was pointed out.

The artistic nature of the studies brought forward by all the schools was made evident. In this sense, the question research for the arts was addressed. All the schools have an emphasis on making films and audiovisual products, so the students are expected to reflect on their audio-visual pieces as a form of knowledge, different to other disciplines but no less worthy. Thus, it is fundamental to define research in artistic grounds. The difficulties of incorporating art to formal research frameworks was discussed, particularly where the protocols have traditionally been designed for hard science.

Some of the schools presented specific research projects, whether it be publications in journals or books, or work with particular communities. In general, the schools are in a state of maturity that allows them to delve into research projects, related to creative processes, balancing theory with practice, and making with reflecting.

It was underlined that schools should learn how to correlate their work in the research area within the state regulations for funding. It was proposed that actions that CIBA schools perform regarding research should establish a possible network that could link the different projects, extending the participation to the schools which do not currently have research programs.

Finally, it was agreed to continue the discussion on research in the next CIBA meeting during the CILECT Conference 2015, Munich, Germany, and to address the actions for training the trainers in close relation to a research program.

In Munich, the research project **Juvenile Imaginary** was presented, discussed and approved, fulfilling the commitment made in Sao Paulo.

2016

The first meeting for discussing the **Juvenile Imaginary** project was held at the University of Buenos Aires (UBA), Argentina (7-9 June 2016). The meeting was attended by CUEC (Mexico), IBERO (Mexico), University of Guadalajara (Mexico), ECYTV (Colombia), USP (Brazil), ECU (Uruguay), UCINE (Argentina) and ENERC (Argentina). INCINE (Ecuador) had a last-minute cancellation, but confirmed participation in the project.

The project consists in taking the first 10 years of the CILECT Prize as a subject, encompassing all 5 regions of CILECT. The objective is to make use of the great audiovisual patrimony that this CILECT activity has bestowed on its schools, by turning it into an educational tool that can be used in class and can contribute with the future elaboration of curricula and in having better grounds for training the trainers, while reflecting transformations of the imaginaries that gave way to the students' productions over the recent years. Beyond issues of quality or competition, this mosaic can give fundamental insight into the issues being addressed by students across different regions, cultures and countries over the ten-year time period.

There were special sessions on research methodology, as well as on issues of pedagogy and youth, which were contributed by experts in the respective fields. Such contributions were essential in laying down the theoretical and practical fundamentals of the project. Having chosen the films of the CILECT PRIZE as research corpus also expands the importance of the CILECT PRIZE project itself and (after 10 years of existence) gives it the new dimension as a focus of analysis.

The meeting resulted in building and accepting a method to approach the research, and setting up guidelines for a pilot project with the CIBA short films that have participated in the 10 years of the CILECT PRIZE competition. The results of the pilot project would be reported at the 2017 CILECT Conference. The Research Project itself then could extend to the other regions and could cover different films. A pre-pilot test with analyses and consequent data entry of 5 (five) of the short films selected by each team would be carried out, in order to verify the coherence or incoherence of the criteria and to evaluate the effectiveness of the tool.

The method of work can be found in the following link: [link to complete the 0.3 form](#)

This first test is finished and a first evaluation on it is being made in order to start the first phase of the project later on this year. If this first phase is successful and the outcomes are positive, the project will be opened for all the CILECT schools that may be interested in participating.

For the year **2017** two CIBA Schools have set out to host a regional meeting: Universidad Iberoamericana, in Mexico City, and the National University of Colombia, in Bogota.

Prof. Arq. Silvio Fischbein

Chair CIBA (CILECT Ibero American Association)

7. REPORT OF THE CNA CHAIR

In October 2014 the members of CILECT North America (CNA) met at the biennial congress hosted in Newport Beach, California, U.S.A. by Chapman University. The membership elected the first full CNA Executive Council and gave it a strong mandate to generate regional activities. The CNA Executive Council is:

- Chair: Bruce Sheridan, Columbia College Chicago
- Vice-Chair: Paul Schneider, Boston University
- Secretary: Jean Desormeaux, Sheridan College
- Member: Francisco Menendez, President, University Film & Video Association
- Member: Michael Kowalski, Chapman University

The CNA members present unanimously extended their admiration and sincere thanks for Chap Freeman's service as the CNA representative on the CILECT Executive Council for the previous 8 years and wished him the best for his retirement from Columbia College Chicago, January 2015.

CNA members acknowledged the extraordinary achievement of Chapman University in their successful planning and hosting of the first CILECT Congress to take place in North America for several decades. Particular appreciation was extended to Chapman Dean Bob Bassett, and Associate Dean and lead Conference Organizer, Michael Kowalski.

The first CNA co-hosted event was a symposium on **"The Past, Present & Future of Visualization"** that was conceived and organized by Jean Desormeaux of Sheridan College. It took place February 13 - 14, 2015 in Toronto, Canada at the Toronto International Film Festival (TIFF) Bell Lightbox Facility and the Screen Industries Research Training Center (SIRT) located at Pinewood Studios. CILECT through CNA was a cohost along with Sheridan College and TIFF Bell Lightbox. John Helliker played a key role as host of the SIRT segment and the keynote speaker was Chris Edwards, CEO and Co-Founder of The Third Floor, Inc, who had been a keynote speaker at the 2014 CILECT Congress.

On Friday, February 13, a public presentation was made in the auditorium at TIFF Lightbox. The following day delegates participated in a "Training the Trainers" session in the SIRT facility on the Pinewood Studios lot. Attendees came from across North America and as far away as Brazil. It was particularly pleasing to have 3 of the 5 CNA Executive Council members – Paul Schneider, Jean Desormeaux, and Bruce Sheridan – present for the symposium. After its conclusion, Jean Desormeaux produced a video of the event to share with CILECT members via a website link.

Six months later CNA hosted a CNA Pre-Day **"Teaching Documentary"** on August 4th at the 2015 University Film and Video Association Conference held on the American University campus in Washington, D.C. A target attendance of 45 delegates was set. Demand was strong and registration finally closed at around 75 due to venue constraints. The focus was documentary filmmaking and education, which some CNA members felt was underserved at the 2014 CILECT Congress. Michael Rabiger gave the keynote presentation, and this set the tone for a very successful day. The University Film & Video Association is primarily a faculty organization, which meant that by hosting the pre-day, CNA connected with many North American teachers who do not attend CILECT congresses and conferences. The whole CNA Executive Council was proactive in supporting and making decisions about the Pre-Day event, but ultimately it happened and was successful because Michael Kowalski poured his heart and soul into it, an effort greatly aided and amplified by the efforts of then UFVA President and current CNA Executive Council member Francisco Menendez.

The third CNA organized event, a continuation of the CILECT **Post-Production Series**, occurred October 8 – 10, 2015 at Columbia College Chicago. CCC Cinema Art and Science Chair Bruce Sheridan hosted the symposium, which was organized by a committee led by David Tarleton, Bonnie Winer, and Eileen Long with input from Roger Crittenden. Editor and producer Mathilde Bonnefoy (*Run, Lola, Run* and *CITIZENFOUR*) gave the keynote presentation and took part in a question and answer session with Bruce Sheridan following the screening of *CITIZENFOUR*. Adobe, AVID, JVC and the Chicago post-production house Optimus all participated, as did faculty from many CNA member institutions.

From March 15 – 17, 2016 the Université du Québec à Montréal (UQAM) hosted a symposium called **"Serial Risk"** on serial television that was organized by Margot Ricard. The aim was to address "the risk-taking inherent in the creation, production and programming of TV fiction series." This event brought together domestic and international professionals and stakeholders from the television industry to examine the inherent risks existing in the creation

and production of television series today and in the future. It focused on the workflow models that could best benefit smaller non-English language industries. The American showrunner system was studied and the Danish and Swedish television development and production approaches were presented and discussed at length. Organizational, distribution and funding realities were incorporated into this dialogue on approaches and creativity. Among the questions raised were: What were the risks to creativity and originality because of these outside realities? How were these risks defining the development of creative product? What funding models might mitigate overall risk? What contributions could be made by outside stakeholders such as distributors (ARTE) or broadcasters (public vs. private) to find such answers. The event was attended by 118 professionals and 83 students. It was financed by a number of public and private bodies and gave the floor to more than 40 panelists. A bilingual link with info on all participants can be reached at www.lerisqueenseries.com/programme/

Through the first half of 2016 the CNA Executive Council worked on conceptualizing and planning another UFVA Conference Pre-day event and developing plans to host a full regional conference in Toronto likely to be scheduled for late 2017.

The 2016 CNA Pre-day was again organized by Michael Kowalski and Francisco Menendez and took place on July 31st in Las Vegas at the UFVA Conference hosted by the University of Nevada Las Vegas. The topic was “**Digital Innovation**”, and Frank Paterson (from CNA member Florida State University), Don Zirpola (Loyola Marymount University), and Bruce Sheridan (Columbia College Chicago) were among the individual presenters. The program included panel discussions on aspects of Immersive Cinema and updates from industry innovators such as Roy Taylor from Advanced Micro Devices and Jim Chabin, President of the Advanced Imaging Society. Participation increased from 2015, with around 100 delegate registrations.

Jean Desormeaux and Bruce Sheridan communicated several times with TIFF Bell Lightbox Director of Adult Learning Theresa Scandiffio and TIFF CEO Piers Handling about the intersection of changes in film festival operations, the evolution of distribution platforms, and approaches to screen education. This led to the idea of CNA partnering with TIFF Bell Lightbox to host a regional conference on marketing, exhibition, and distribution in Toronto during the second half of 2017. Now that the 2016 Toronto Film Festival is over, work on this possibility will be re-engaged.

During CNA discussions at the 2016 UFVA Conference, Michael Kowalski indicated that Chapman University is interested in hosting a regional conference on screen sound. It was agreed by CNA members present in Las Vegas that this is a very important aspect of screen art and an appropriate topic for a conference. The intention is to develop conference plans for both marketing, distribution and exhibition (to be held in Toronto and cohosted by Sheridan College, Columbia College Chicago and TIFF Bell Lightbox), and screen sound (to be hosted by Chapman University and held in Orange and Los Angeles, California). The timing and order of the two events will depend on a number of logistical factors not yet determined. The two conferences would take place no less than 6 months apart.

In summary, CNA has been very active in the biennial period from November 2014 through October 2016. Activities included hosting symposia in Toronto, Chicago, and Montréal, along with organizing and delivering two Pre-Day events at UFVA Conferences in Washington, D.C. and Las Vegas, Nevada. The Executive Council is working very well together and excited about plans for the next two years.

Professor Bruce Sheridan

Chair CNA (CILECT North American Association)

8. REPORT OF THE GEECT CHAIR

As a result of elections during the CILECT CONGRESS in Los Angeles (2014) the GEECT Regional Council for the biennium 2014-2016 consisted of Bert Beyens (Chair), Donald Taylor Black (Vice-Chair), Pavel Jech, (Treasurer) and Vinca Wiedemann & Manuel José Dámasio, (new members).

GEECT organized following events that were approved by the former GEECT Regional Council in the first semester after L.A.: the **“Teaching Documentary Conference”** in Cardiff USW (November 2014) and the **“Production Design Conference”** in Dublin, IADT (March 2015).

On the 25th of January 2015 a mail was sent to all 85 GEECT member schools in 33 countries with a “Call for a Spring Conference 2016” (deadline 9th of March).

The 1st meeting of the GEECT Regional Council took place on the 16th of April 2015 in La Fémis, Paris (during the **“Conference Research in Film Schools”**), with all Regional Council Members attending. Because no proposals for a future GEECT conference reached the Regional Council it was agreed that a new call would be launched. The Regional Council reflected on whether money should go to “Project Proposals” as was withheld in the L.A. approved budget for 2014-2016. Only one request came in but the Regional Council decided not to give money because it should be possible for the schools involved to get money elsewhere (for student traveling costs). In the context of the limited budget the Regional Council doubted whether to continue this kind of financial support in the future. The same was said about the money for “Research Papers”.

The GEECT Regional Council also felt that a fundamental discussion about the GEECT budget could no longer be neglected. The only income for GEECT comes from the GEECT FEE (€160 per school). With 85 schools GEECT has a modest annual income of €13.600. (The fee has not changed since it was established in 1996!) A raise of the fee can only be put in a proposal to vote by the GEECT General Assembly in the near future (the next being the Brisbane Congress in November 2016). Chair Bert Beyens introduced a discussion about the GEECT policy on traveling costs for the Chair or any other Regional Council Member to GEECT events for Regional Council meetings. As was practice in the past it was agreed that current GEECT Regional Council Members present these costs in their respective schools. If a change in this policy would be preferable, then this should be on the agenda during a General Assembly meeting where the membership can vote a proposal in a future budget (again: CILECT Brisbane Congress in November 2016).

In this context Manuel José Damásio prepared a presentation for this meeting: *“GEECT as a Research Stakeholder: Challenges and Opportunities”*, in which he stated that GEECT mainly offers 2 things: networking and events. He proposed that GEECT could become a more active stakeholder in terms of research and training activities: to involve GEECT more as an active partner in EU funded training and research proposals. The ultimate goal is to increase the association’s international profile and relevance; to create extra sources of revenue; to reinforce the ability to lobby – namely with the EU Commission - in the interest of the member schools. Questions were raised regarding the relationship GEECT-CILECT. And a need was felt to know more about the statutes of GEECT in order to find out what is possible. The next day the Chair of GEECT informed Maria Dora Mourão, President of CILECT and Stanislav Semerdjiev, Executive Director of CILECT about the GEECT Regional Councils plan to explore European Project money in the future. Both expressed their concern that they would not like to see GEECT and CILECT compete.

The Chair and the Treasurer signed all documents to ensure that financial transactions can be also be done from Prague. The new Treasurer Pavel Jech made the proposal that FAMU would support GEECT through the contribution of Viera Hladisova. She will assist him in all bank matters. A meeting in the BNP-Paribas Bank took place with Christine Ghazarian, La Fémis, secretary of GEECT with the former Chair Marc Nicolas, Bert Beyens, Donald Taylor Black, Pavel Jech and Viera Hladisova.

In July 2015 GEECT had its conference **“Going The Extra Mile: How to Build an Alumni Community?”**, organized by Renen Schorr and the JSFS (Sam Spiegel Film and Television School) in Jerusalem, Israel.

SADA (Stockholm Academy of Dramatic Arts) organized a CILECT supported event under the Training the Trainers banner on **“Games + Film = Awesome Bergman”** on the interplay of film and games on the island of Farö in Sweden in September 2015.

Chair Bert Beyens and Treasurer Pavel Jech attended the 2nd Forum of Film Schools in BFA Beijing in October and were participating in the 65 Anniversary Celebration of Beijing Film Academy.

A 2nd “Call for a GEECT Spring Conference 2016” was sent to all member schools in October 2015.

The 2nd GEECT Regional Council Meeting took place during the CILECT Conference in HFF Munich on November 18th 2015. All Regional Council Members were present. Chair Bert Beyens reported that he wrote to all GEECT member schools individually to update contact information. It soon became clear that there were many recent changes in many schools. The Chair also wanted to know how frequently schools had taken part in GEECT/CILECT activities within the preceding twelve months (Los Angeles, Cardiff, Dublin, Paris, Jerusalem, Farö). Results of his little survey: 20 schools send participants to almost every event; more than 40 schools are present on a regular basis; but 20 schools have not attended either a CILECT or GEECT event in the past year.

On the deadline for the (second) Call for a “GEECT Spring Conference” the GEECT Regional Council had received three interesting conference proposals for 2016: “#Lights, Camera, Interaction!” on Cinematography/Virtual Reality from AALTO (Finland); “Artistic Research in Documentary” from SFE (Hungary); and “Student Filmmakers Facing the Audience” from TAFU (Georgia). After lengthy conversation the GEECT Regional Council selected the Aalto University proposal principally because of the importance of the subject and clarity of the presentation. Given that the next CILECT Congress will be held in Australia, to which it will be expensive for Europeans to travel, the Regional Council decided that there should be only one GEECT conference in 2016. During the same meeting Manuel José Damásio reported on recent developments in Europe and informed the GEECT Regional Council about the new Head of the MEDIA Unit in the DG for Education and Culture: Lucia Recalde Langarica. The GEECT Regional Council decided to ask for a personal meeting in Brussels with Ms. Recalde, regarding the problems arisen for member schools since Creative Europe took over from MEDIA.

The next day, November 19th 2015, the GEECT Regional Association Meeting took place at the HFF, Munich. Bert Beyens welcomed approximately 50 members and gave greetings from Pavel Jech, the treasurer (transmitting briefly the information that GEECT is in good financial health). The first item on the agenda was a talk about Creative Europe by Manuel José Damásio who said that, as members were aware, there had been problems for member schools since Creative Europe took over from MEDIA. As Erasmus Plus was now an educational initiative, with different priorities, it has made things extremely difficult, particularly with regard to Initial Training, which had previously been very successful in encouraging and funding joint projects between film schools, mainly GEECT members.

Bert Beyens then gave the floor to the members to inform all colleagues about future events in their respective schools, and for open discussion.

The 3rd GEECT Regional Council Meeting of the biennium 2014-2016 took place on January 20th 2016, in RITCS, Brussels, and was mainly focused on the preparation of the afternoon conversation at the EU-office of Ms. Lucia Recalde who had offered to meet. A little survey to prepare this EU-conversation was conducted by the GEECT Regional Council and coordinated by Pavel Jech in January 2016. Results and feedback were discussed. In the afternoon the GEECT Regional Council — all 5 members were present — had a very interesting encounter with Ms. Lucia Recalde. It was agreed that GEECT would send 2 letters in which we would give our suggestions concerning the development of Creative Europe Programs, and our concerns about Erasmus+. With no plans for a GEECT Conference in autumn 2016, a “Call for a GEECT Spring Conference 2017” was sent to all member schools in April 2016 and a reminder was sent at the end of May 2016.

In April the GEECT Regional Council was contacted by Malin Carlberg, Senior Consultant of the Centre for Strategy and Evaluation Services (CSES). CSES is a consultancy, which, together with IDEA Consult, has been appointed by the European Commission (DG CNECT) to undertake a study on the Contribution of the Creative Europe Programme to Fostering Creativity and Skills Development in the Audio-visual Sector. After several phone conversations, it was agreed that the GEECT Regional Council would prepare a document, based on a questionnaire from CSES. Regional Council members worked together, in close collaboration, and wrote a 6-page document with the title “**GEECT Recommendations CSES Study AV Europe**”. Malin Carlberg informed us that the GEECT document will be quoted in the final report.

In May 2016 the GEECT Spring Conference “**#Lights, Camera, Interaction!**” on Virtual Reality in Film Schools was organised by ELO-AALTO in Helsinki, Finland.

The 4th GEECT Regional Council Meeting took place on June 28th 2016, in RITCS Brussels. It was agreed that the first part of the meeting would focus on the next GEECT Conference. Bert Beyens (Chair), Donald Taylor Black (Vice-Chair), and Vinca Wiedemann evaluated the submitted proposals. Pavel Jech (Treasurer) had sent his assessment for consideration. Manuel José Damásio did not participate in this discussion, as he was chair of one of the submitted proposals. The GEECT Regional Council received two realistic conference proposals for 2017: “Teaching Cinema as a New Medium” (Chair: Manuel José Damasio) Lusofona University, Lisbon, Portugal, and, “Training the Trainers: Reboot” (Chair: Thomas Stenderup) Norwegian Film School, Lillehammer, Norway. After closely examining all aspects of both proposals the GEECT Regional Council expressed a clear preference for

“Training the Trainers: Reboot”, Lillehammer, Norway, because of the importance of the subject (“how can good filmmakers and/or artists also become good teachers?”) and clarity of the presentation. Other aspects that were taken into consideration to make this choice were: history of subjects and themes in recent GEECT Conferences; continuity of subjects and themes in recent GEECT Conferences; relevance of proposal; quality of the proposal in terms organisation and planning; quality of participating speakers and panels; possible outcomes. The conference will take place sometime between April and June 2017.

Next topic on the agenda were upcoming changes in the composition of the GEECT Regional Council.

In accordance with regulations in Czech Republic, Pavel Jech has served the maximum mandate period as Dean of FAMU (2008—2016). However, Pavel will remain on the GEECT Regional Council until the elections in November 2016. For operational reasons, the Regional Council appointed Manuel José Damásio as Treasurer for the remaining months, until the Brisbane CILECT Congress. He will also act as EU Liaison. Donald Taylor Black is due to leave IADT on 31st August, and his mandate as Vice-Chair will then come to an end. For the subsequent months (until the Brisbane CILECT Congress), Vinca Wiedemann will act as Vice-Chair.

The Regional Council started preparations for the elections in Brisbane. Bert Beyens, Vinca Wiedemann and Manuel José Damásio were elected in Los Angeles for a 4year mandate (2014 – 2018) and will remain on the Regional Council. Bert Beyens will continue as Chair. GEECT needs to organise elections for the two vacant positions on the GEECT Regional Council during the CILECT Congress, in Griffith Film School, Brisbane, Australia, in November of this year. The new GEECT Regional Council will decide who will be Vice-Chair, Treasurer, Secretary, and EU Communications Liaison. When the GEECT Regional Council Members learned that Maria Dora Mourao will stand for re-election as CILECT President for a period of two further years, none of them will stand against her if this is the position of the other regions too. A mail announcing the elections (with the statutes of GEECT included) was sent to the members in July 2016.

In order to reinforce and emphasise the potential for co-operation between GEECT Schools, the Regional Council decided to develop a strategy towards the dissemination of opportunities available for teachers, staff and students exchange under ERASMUS funding. A mail was sent to all members in September 2016, briefly explaining the programme, the available opportunities and encouraging the possibility of either a GEECT promoted consortium or the re-establishment of bilateral agreements between partner schools. If we are formally invited to the launch of the new EU Report for Media, or if we need to arrange a follow up meeting with Lucia Recalde, the 5th GEECT Regional Council Meeting will be in Brussels, October 2016. If not, the Regional Council will next meet in Brisbane during the Congress at Griffith Film School, in November 2016.

Bert Beyens attended all CILECT Executive Meetings as GEECT Chair: Sydney-Brisbane (March 2015), Tbilisi (June 2015), Munich (November 2015), Chicago (March 2016), Johannesburg (July 2016), Brussels (October 2016).

Bert Beyens

Chair GEECT (European Grouping of Film Schools)

GEECT REPORT - APPENDIXES

APPENDIX 1: Report on GEECT CONFERENCE November 5-7, 2014: **Teaching Documentary** - University of South Wales (USW), Cardiff, UNITED KINGDOM

The GEECT Conference on “**Teaching Documentary**” took place in November 2014, and was hosted at the University of South Wales in Cardiff, attended by some ninety delegates from twenty-three different countries around the world. Reactions after the intensive two and a half days revealed a broadly positive experience.

Heidi Gronauer (ZeLIG) and **John Burgan (USW / Newport Film School)** prepared the programme long distance over many months using Skype and Google Docs. As well as the core contribution from GEECT and in-house financial and logistical support from the Faculty of Creative Industries, University of South Wales, external funding was also secured by John Burgan from the following sources: National Film & TV School, Beaconsfield; BBC Wales; National Association for the Moving Image in Higher Education (NAHEMI), Bertha Foundation. Additionally, CILECT offered a number of individual fee waivers to delegates from outside Europe, enabling colleagues from as far away as North and South America, Egypt, Lebanon and Ghana to attend the Symposium.

The format of the conference was a series of keynotes with invited speakers in the mornings, followed by individual break-out sessions in the afternoons where delegates could discuss issues with presenters in more depth. Each day concluded with the ever-popular GEECT tradition of sharing “Best Kept Secret”.

The conference started on arrival day Wednesday 5th with renowned documentarist **Kim Longinotto (NFTS, London)** (*Sisters in Law, Divorce Iranian Style*). She gave a 3-hour Masterclass for students with illustrated examples from her long and rich experience making films around the world for thirty years.

On Thursday professor **Julie Lydon**, Vice Chancellor of the **University of South Wales**, officially welcomed delegates to the symposium, followed by CILECT President **Maria Dora Mourao** who gave an introduction to the latest developments on the CILECT website and the forthcoming “Knowledge” project with particular relevance for documentary teachers. **Rolf Orthel (SOURCES)** gave a brief account of the original VISIONS documentary project supported by GEECT in the mid-nineties.

Then followed the conference presentations. **Mandy Rose (Digital Culture Research Centre)** addressed “The new role of the documentarian” and **Paul Pauwels (European Documentary Network)** elaborated on the question: “Is documentary in crisis?”. **Mark Atkin (Crossover Labs)** wrapped up the session with “Media training in the digital era”. In the afternoon delegates chose two consecutive one-hour breakout sessions with **Daniel Lang (HFF München)** on “Collaborative Directing”, and a 2nd year group exercise in the Documentary Department at the HFF Munich. Other presentations included **Prof Grazyna Kedzielwaska (PWSFTViT, POLAND)**: “Character: the inner world of the hero”, **Charlie Philips (The Guardian)**: “Crowdfunding & Crowdsourcing”; **Arne Bro (Danish Film School)**: “Fault & Structure”; **Niels Pagh Andersen (Norwegian Film School)**: Film School or no Film School?; **Alexandra Anderson (Ryerson University, Toronto, Canada)** “From linear storytelling towards a hybrid, trans-media form”; **Heidi Gronauer (ZeLIG school for Documentary, TV & New Media)** “Bring into play - get involved”.

At the end of the conference **GEECT Chair Bert Beyens** congratulated organizers John Burgan and Heidi Gronauer for a successful conference and pledged that a follow-up symposium on documentary would take place within 4 years, thus before 2018. **Prof. Dr. Stanislav Semerdjiev**, Executive Director of CILECT and **Prof. Dr. Maria Dora Mourão**, CILECT President, invited delegates to contribute to the documentary section of the “Knowledge” project. A lot of materials of this interesting conference have since found their way to the CILECT website, thanks to the never-ending efforts of John Burgan.

APPENDIX 2: Report on GEECT CONFERENCE March 11-12-13, 2015: **Teaching Production Design** -National Film School (IADT), Dublin, IRELAND

For the first time in the history of **GEECT** a conference concentrated on the subject of Teaching Production Design. **The National Film School at the Institute of Art, Design and Technology (IADT)** in Dún Laoghaire, with the support of Irish Design 2015 hosted a symposium for 50 participants coming from some seventeen countries in Europe. **Donald Taylor Black**, Creative Director of the National Film School, and also Vice-Chair of GEECT brought this impressive meeting together.

Dr. Annie Doona, President of IADT, welcomed the international audience, and then introduced the keynote speaker for the event, **Professor Alex McDowell**, Production Designer, Professor of Practice at the **University of Southern California, School of Cinematic Arts**, and Creative Director of the **World Building Institute**.

Alex McDowell's work was the Production Designer behind such films as "Minority Report", "Man of Steel", "Terminal", and "Fight Club". A few years ago he decided to focus on teaching. At the World Building Institute in USC he is developing new ways to create narrative structures through his World Building programme and looking at the future of the media industries, where he predicts major change. "Why Build a Set?" This question was the title of his talk. Posing the question, he suggested that even the tradition of film sets might be up for radical reconsideration in the light of recent and coming technological developments. Alex McDowell made the point that all of design, all of storytelling, has to start with building the world in which the narrative is to take place, even when the world that is built is the world we live in. Any fiction writer knows this or intuitively accepts it, but it is one of those truths that are so apparent that hardly anyone acknowledges them. You need to know the back stories of the characters in order to give them depth and life, and you have to place them in a world that extends beyond the boundaries of the world that the audience sees or reads. These back stories have to be a detailed narrative but one that serves the script. He told the audience of Production Design tutors to get ready for a major rethink. He spoke of the need to bring the virtual work of production to the inception phase in any media project. Too often, he said, VFX dictates much of the production to allow it to do its work in the ways it knows best, and yet they are essentially a post-production part of the process. In other words, the tail wags the dog. The effect of this keynote speech was both devastating and inspiring. What might have been two days of complacent note comparing became a wide ranging debate on how to tackle the demands that future media systems will make. There was a lot of talk about cooperation and integration, and what Professor McDowell called the "mashing up" of previous conceptions of departmental segregation, even departmental definitions, to find new workflows, both in media production and, for this audience, in the methodology of teaching Production Design. The straw of hope he offered to the assembled tutors was that the one career he saw surviving this upheaval will be Design.

This inspirational opening to the symposium was followed by **Liam Doona**, Head of the Department of Design & Visual Arts at IADT. Liam Doona outlined the course he runs at IADT, the Design for Stage & Screen Programme. He touched on what would be a central theme of the symposium, the need to find new ways to deal with current demarcations between the various departments of design and production, to form collaborative relationships and redefine hierarchies. After a break for lunch the symposium gathered for a session entitled "Pecha Kucha Presentations", chaired by **Jean Rice** of IADT. The first day ended with a panel discussion on "Teaching Production Design to Non-Designers". Effectively, as the discussion developed, it became clear this simply meant teaching Production Design to first year students, who might have some idea of design but are not yet aware of the disciplines required, and of course, in many cases, not yet sure if they actually want to go into Production Design. The discussion was chaired by **Dr. Elaine Sisson** of IADT. The panel consisted of **Petra Lebdušková** of FAMU in Prague, **Jane Barnwell**, Senior Lecturer in Contemporary Media Practice at the **University of Westminster**, and **David Munns** of the **Arts University, Bournemouth, UK**.

The second day began with a panel discussion entitled "Production Design & VFX". The panel was chaired by the Irish Production Designer, **Tom Conroy**, most recently lauded for his work on "The Tudors" and "Vikings". He brought up the difficulty of working with the VFX team. This was already a theme of the symposium and it was in this panel discussion that the symposium began to tackle this conflict of approach. Production Designer **Uli Hanisch**, a mentor for the students of the biennial Production Design post-graduate course at IFS, Internationale Filmschule in Köln (Cologne), Germany, is re-known for his work on "Perfume: The Story of a Murderer", "The International" and "Cloud Atlas" among many others. Uli Hanisch took up the theme introduced by Professor McDowell, and suggested that it may be time for film schools to look at the structure of their courses and consider how they can cross-fertilise the different departments, bringing together students from all the related disciplines in film design, including costume and VFX for a start, but including any and all that would be relevant, and thus begin to look for a new kind of professional to prepare media making for the 21st Century's demands. He was followed by **Tanja Bastamow**, a tutor at AALTO University in Helsinki. Ms. Bastamow spoke of the importance of teaching production design students how to work with VFX. She was the first to warn of the need to prepare for a future of media in which even "the screen has disappeared", though this was a concept others later commented on. Clearly, she and her colleagues at Aalto University have already anticipated this. **Michel de Graaf** of the Netherlands Film Academy was the last on the panel to describe the courses the Academy offers. His emphasis was on professionalism, on strict budget constraints and a focus on broadcast quality in the students' work. "The Future Is Now" was the familiar battle cry he used, as he acknowledged the Academy would have to reconsider the courses offered to come to grips with the new technology of production and delivery.

The next part “Best Kept Secrets” featured various tutors showing how they run their courses, with the focus on what they felt were the most enticing aspects of their courses. First to speak was **Moira Tait**, former Head of the Department of Production Design at the **National Film and Television School (NFTS)** in the UK, where she continues to work as a part-time tutor. She also set up the Department of Production Design at the **Norwegian National Film School** in Lillehammer, where she remains (visiting) Professor of Production Design. Many of the schools already use time limited courses to inspire and motivate their students, and Ms. Tait spoke of one such course that she tutors. We could all see the way she has focused the students in attention to detail with the “Take One Painting” module at NFTS, in which students are given a well-known painting that they have to bring to life through production design, including VFX extensions, and camera moves to show not only the original painting but also the stories inherent in those images, all in the space of a few days **Samantha Babrovskie**, Senior Lecturer in Production Design at **Northern Film School in Leeds** gave us her list of the seven key departments of production as she sees them, though, at this stage of the symposium, it was the kind of demarcation the whole two days had been trying to reconfigure. Maybe her module will change in coming semesters. **Jean-Vincent Puzos**, Head of the Production Design Department at **La Fémis** in Paris asked the film industry’s often repeated question: do we need directors? He illustrated his point by likening the role of the Production Designer to that of a guide dog, leading the “blind” director through the sets. This spoke to the heart of the discussion but also had the audience laughing out loud as, in the best tradition of Jacques Tati, he mimed the director being led this way and that by the designer. And by the way, it was generally accepted that indeed we do need a director to pull a production together, maybe even more so now that the definition of a production is widening to include all sorts of new ways of constructing a media event, be it Film, Transmedia, Television, Commercials, VR, and so on (ad, quite possibly, infinitum). **Professor Sergey Ivanov** of the Russian State University of Cinematography in Moscow or **VGIK** showed several extracts from Fedor Bondarchuk’s epic film “Stalingrad” (2013) and told some terrifying facts, as there were no VFX used in the shots he showed the audience, and actors just seemed to be bombarded to pieces.

The symposium itself ended with a closing panel session chaired by **Marc Nicolas, La Fémis**. Moira Tait, Alex McDowell and Liam Doona joined him to try and sum up what had been discussed and what had been discovered and to summarise the proposals we had heard for the courses to be offered to students of Production Design and its associated skills.

APPENDIX 3: Report on GEECT SYMPOSIUM April 16-17, 2015: **Research in Film Schools** - La Fémis, Paris, FRANCE

Four years after the international workshop entitled “What is research in a film school?”, organized by La Fémis as part of the European Film School Network (April 2011) La Fémis hosted a follow- up conference in the context of the recent changes regarding EU supports to education and cinema. (In 2011 more than 40 representatives of nearly 30 film schools across Europe gathered to share their experience on the development of research activities: Masters and PhD programs, research funding and partnerships, and the place of theoretical courses in the curricula).

This time the major question was: how have these questions evolved? Have there been changes in the way research is being conceived, experienced, implemented, oriented? Are we entering a new, more mature, stage? Have new or previously unseen obstacles emerged? What new directions are being taken? This 2-day symposium explored ways in which film schools create meaningful research activities, suited to their educative, cultural and professional objectives. It interrogated the stakes of research for students, teaching staff and for the overall film, media and visual arts environment.

The focus was on hands-on and actual experiences in film schools, rather than on theoretical discussions of research in art or institutional and political agendas – though these dimensions were inevitably addressed as well. Special emphasis was given to new initiatives, as well as on the recent developments of existing programs. Keynote speakers presented case studies, and specific panels were organized. Issues that were addressed included: structure of the curricula (composition, objectives), program definitions (film practice/theory, film studies in an expanding media environment, etc.), PhD and artistic doctorate programs, funding opportunities, teaching staff and scholars, partnerships and applied research, links with other research institutions and the private sector, etc. The workshop aimed at providing a more comprehensive view of actual experiments and activities regarding research in film schools throughout Europe today.

Case studies “Combining Research with professional and Artistic Training”: **Dana Whitco**: The Tisch Initiative for Creative Research at New York University; **Kirsi Rinne**: Research as a Pedagogical Tool at Aalto University.

Screening of a Selection of Research Projects: “Treefellers Revisited”, a project by Screen Academy Scotland was introduced by **Robin MacPherson**; “Transatlantic Hauntings, African Modernities” by WITS School of Arts South Africa was presented by **Jyoti Mistry**; “Boxer” from the Zurich University of the Arts Switzerland was explained by **Christian Isely**; and finally **Barbara Turquier** talked about “Filmographies Pierre Lhomme, an oral-history project by La Fémis France.

There was a session entitled “Artistic Research in MA and PhD Degrees – A European Model?” with a case study by **Mieke Bernink**: The Master of Film Program at the Netherlands Film Academy; a case study by **Fredrik Graver**: PhD Level Degrees at the Norwegian Film School; a case study by **Nadeije Laneyrie-Dagen**: “SACRe” Doctoral Program, PSL University. Then followed a session in which “The Uses of Research” was questioned. Again case studies were presented: from **Manuel José Damásio**: Disseminating Research in Film and Media Arts; from **Michael Wedel**: Immersive media and film heritage research at the Film University Babelsberg Konrad Wolf; from **Lewis Paul**: Overview of research at the Northern Film School and CINAGE case study.

The symposium welcomed more than 40 participants from 25 different countries, with from outside Europe representatives from Brazil, Bulgaria, Columbia, Ecuador, Singapore, Australia, South Africa and USA. In total 28 GEECT schools participated. A questionnaire “European Film School Network—Research in Film Schools” was distributed among participants in order to collect a wide variety of information. The results were presented by Barbara Turquier, La Fémis. A very useful 31-page document (in English) with summaries of all presentations and discussions was later mailed to all participants.

APPENDIX 4: Report on GEECT CONFERENCE July 7-8-9, 2015: Going the Extra Mile: How to Build an Alumni Community? - Sam Spiegel Film and Television School (JSFS), Jerusalem, ISRAEL

Some 40 participants attended the first ever conference on ALUMNI of film schools, staying in Jerusalem for three days. A dinner at the Cinematheque and attendance of the Jerusalem Film Festival Opening Gala was included. In addition, the participants staying for the full program could take part in the Sam Spiegel International Film Lab’s closing events. This is to witness live JSFS’ largest platform, open to all CILECT alumni.

Renen Schorr, Founding Director of **Sam Spiegel Film and Television School JSFS**, not only was the touring guide for a walk through the facilities of the school, but once inside the conference room, he paid a special tribute to the legacy of Sam Spiegel (the last tycoon).

In his welcome word **GEECT** Chair **Bert Beyens** (Royal Institute for Cinema, Theatre and Sound **RITCS**, Belgium) reminded participants of the inspiring role Renen Schorr has played in CILECT and GEECT with the idea of sharing the best practices in so-called “best kept secrets” conferences. Renen Schorr said: “This conference with the subject of “School-Alumni Relations – Going the Extra Mile” — the sixth in a “Best Kept Secrets” series of GEECT-conferences that started in 2004 in Bratislava at the VSMU — will deal with the unsung and universal question: what is a school’s role in the lives of its alumni? Probably more than any other school JSFS has tried to keep contacts with Alumni to help them make the transition to the professional world. During the conference, participants will view and present unique platforms in which a school can strengthen its ties to its alumni. In more detail, the conference will deal with the “fresh” graduate and the school’s job in helping him take his first steps in the outside world, and will also deal with maintaining a long standing relationship with graduates of all classes, its importance and its benefits”.

In the next session (called The Morning After) Ms. **Shir Shoshani (JSFS)**, who works as 1st AD, and is Director of the Entrepreneurial Producer’s Program of the Sam Spiegel School said: “I believe my job is to assist my graduates to make their dream come true! What are helpful ways to minimize the gap? I advise graduates to work to make a living (the need to provide) but not to forget to make time for creative moments; to meet with colleagues for creative thinking once a week. I advise graduates to take a modest approach — modesty is respect — and do the home work: write a CV to different employers of the sectors which to work in, and: “list your personal advantages and disadvantages.” She told about the many personal and private conversations to prepare the graduate, with questions about age, status, hobbies— where to live (Jerusalem/ Tel Aviv)— about background actors: relationships with parents, friends and how these effect the student’s professional dream— (even about wardrobe): “what’s your personal appearance: how do you want to see yourself?”, etc. Very important is to ask the graduate “*where do you see yourself professionally in 10 years?*” However, her advice to the Conference participants was also very clear: “Get into the graduate’s mind, but stay as *clean* as possible in order to have an authentic dialogue. That means there is no place for prejudice, personal beliefs or information.

Tinna Jone (SADA) talked about “The Extra Semester: Entrepreneurship in film and media”, a course for those who have a Bachelor of Fine Arts in film and media and want to get help to enter the labour market. The course

aims to create conditions for recent graduates from art college to develop their skills so that they improve their employability. The studies are based on the participants' past production and efforts to get started, alongside information on conditions in the labour market and entrepreneurship. The different phases of the course include working with post- production and marketing of the student's latest production, and the next step into professional and artistic activities. **Andreas Friedrich** talked about the Atelier Ludwigsburg Paris, a collaboration between la Fémis and FABW (Filmakademie Baden-Wuerttemberg). It is a one-year training programme (Oct.-Sept.) for young European graduates from film schools or other relevant courses of study. Since 2014 it is also open for international candidates, but the main aim is setting up and developing a network of young European producers, directors, distributors. Practical and theoretical modules, as well as Festival visits (including Berlinale, Cannes, Angers) are offered to participants. The year is organized into 8 co-called stations. The Atelier Network has an association of 220 Alumni from 21 different countries.

A third session (called The Mornings After: Long term Dialogue) was composed of talks and presentations by **Barbora Strauss (FAMU, CZECH REPUBLIC)**, **Yaron Bloch (TAU)**, **Marcin Malatynski (PWSFTViT, POLAND)** and **Zhang Liangxue (BFA, CHINA)**. **Manuel José Damásio (UHLT, PORTUGAL)** made a special presentation about CIAKL II (a EU related project). The day ended with a screening of the film: "Footsteps in Jerusalem" (2013), a tribute to David Perlov (who made the classic documentary "In Jerusalem" in 1963).

The next day Renen Schorr talked about future projects in "New Horizons", and introduced the final session: "International Platforms: Building New Bridges", with **Marcin Malatynski**, **Barbora Strauss** and **Florian Weghorn (Talent Campus Berlinale)**. The closing time in "Open Mic & Closing" gave the final words to CILECT President **Maria Dora Mourao**, and **Stanislav Semerdjiev** (CILECT Executive Director), who expressed a special thanks to the producer and content editor **Ariel Richter (JSFS)**, a "fearless graduate who has gone the extra mile to make this conference happen".

APPENDIX 5: Report on GEECT WORKSHOP September 7-9, 2015: **Film + Games = Awesome Bergman** - Stockholm Academy of Dramatic Arts (SADA), Farö, SWEDEN

With initial funding through the platform for artistic research of the Stockholm University of the Arts, **SADA (Stockholm Academy of Dramatic Arts)** hosted a conference on the current interplay between the film and game world. **CILECT** was happy to support this event.

The conference took place on the island of Fårö, Sweden, where Ingmar Bergman lived for many years in his very private hidden house, and shot several of his world-renowned films such as *Persona* or *Scenes from a Marriage*. (It was a conscious decision by the organizers to place the conference close to and partly on the island of Fårö, where the spirit of such artistic life- achievement would be present through the entire conference and also become part of the activities). In order for this conference on the mutual interplay of films and games to be interesting and successful for all participants (teachers and students) a group of internationally distinguished scholars, researchers and professionals was invited to provide the basis for intense dialogue with a special focus on narrative, design/world building and interactivity.

Every morning started with a keynote (a 90' talk by one of the guests who would also conduct the workshops), then continued with the workshops (split over three days, approx. 3hrs a day) with short lectures/case studies (30') in-between. First keynote speaker was writer and script consultant **Linda Aronson**, author of "The 21st Century Screenplay", who introduced the participants to nonlinear narratives. Her workshop brought together participants with a high interest in screenplay and storytelling. The part on interactivity was presented by **Sarah Wolozin** (head of the **Open Documentary Lab at MIT**) and **Katerina Cizek** (documentary filmmaker, known for her work on the project "Highrise", a multi-year, multimedia interactive project). They would also work with a group of students and teachers in a documentary workshop later. **Alex McDowell**, Production Designer, Professor of Practice at the **University of Southern California School of Cinematic Arts**, best known for his work on "Minority Report", "Man of Steel", "Terminal", and "Fight Club" introduced the audience to design and world building methods, and then worked with participants through a practical example (RILAO- project/workshop) with assistance of **Juan DiazB** ("Building Worlds" Bogota Berlin). So educators and students tackled discussed topics together, in practice, through 3 major workshops. Interesting questions were asked about the kind of talent that is needed for this new kind of storytelling and collaboration. A 4th workshop "Farther than the Eye Can See" was hosted by the regional film centre of Gotland and became part of the conference. Trying out new configurations in the art of the landscape in cinema and expanded cinema practice through hands-on projects was the main aim of this workshop. On the participants list figured around a 100 names coming from Australia, Canada, Germany, Belgium, Norway, Denmark, UK, Finland,

Sweden, and US. The nice accommodation where most participants stayed was located between the threes of Fårö Kursgård. The conference team was composed of **Tinna Jone, Anders Bohman & Mirko Lempert (SADA)**.

APPENDIX 6: Report on GEECT CONFERENCE May 30-31 June 1, 2016: **#Lights, Camera, Interaction!** - Aalto University (ELO/AALTO), Helsinki, FINLAND

The GEECT spring conference “#Lights, Camera, Interaction” on VR in Film Schools took place in Helsinki, in the Department of Film, Television of the Aalto University on May 30th-June 1st 2016. Professor **Teemu Leinonen**, vice dean of research, Aalto ARTS, welcomed 56 participants from 15 countries and 30 schools. Most of the participants were cinematography or production design teachers or heads of schools. The purpose of the two-and-half day conference was to rethink visual aesthetics and cinematic conventions in relation to the current Virtual Reality (VR) technology. VR allows viewers to experience a film that fully surrounds them. It frees the content from the traditional cinematic constraints but it also removes a principal tool for visual storytelling: framing. The idea was to ponder following questions: How do we structure the narrative when important tools for guiding the viewer’s attention are unavailable to us in a 360° cinema experience? How will the introduction of basic cinematic interactivity shape the development of a new artistic language in this medium? How VR changes the conventional production workflows? How much VR challenges the established professional roles introduces new ones such as interaction designers? How to develop the cinematic language for VR? The program consisted of introductory lectures, case studies and hands-on exercises. The presenters were both experienced teachers or researchers and graduating students who had experimented with VR in their final thesis projects. The lectures were held at the Media Centre Lume’s Studio Stage and the workshop took place at the Aalto University Media Factory’s Auditorium and other rooms.

Synes Elischka, project manager, Virtual Cinema Lab, **ELO Film School Helsinki** opened with a presentation: “Cinema & Interaction: shaping the medium of Cinematic VR”. **Ludger Pfanz (Karlsruhe University of Art and Design)** gave a speech with as title: “Out of Control”. **Milenia Fiedler & Jacek Naglowski, (Łódź Film School)** had “questions to ask” in “Towards the cinematic VR language”.

On the second day followed more presentations: **Tommy Mård, Finnish Broadcasting Company (YLE)** & Professor **Henrik Haggrén, Aalto University** discussed “the role of 3D modeling techniques (photogrammetry and laser scanning) in VR”. **Marijn Goossens (RITCS, Belgium)** talked about his experiences with shooting Cinematic VR for his graduate film “Paradise”. And also **Jonatan Etzler, Milja Rossi & Maja Stina Heiskala Åberg, Stockholm Academy of Dramatic Arts (SADA)** had their case study of a student VR project, called “Hypnagogia”. Lecturer **Tanja Bastamow (Aalto University, ELO Film School Helsinki)** spoke about the role of VR in production design and VFX education in film school environment. **Rafal Hanzl, (Lillehammer University College)** had something to say about the “Challenges of initiating and planning a VFX education with a film school”.

But the format of this conference was not only theoretical, but achieved a very interesting balance between speakers, presentations by teachers (as well as students) and real workshop practice. Therefore the organizers equipped the workshop with 360° cameras, sound sets and post-production soft and hardware. In addition, participants used their own devices. At the beginning of the workshop and after short introductions, the participants were divided into groups of 3-5 for the hands-on exercises. Each group had a support person with experience on shooting VR. After a short session with brainstorming the groups headed to various locations to shoot. The second day ended with a visit to the beautiful Heureka’s 360° Theater (Science Center Heureka) where a screening of a 10’ film from the **ELO “360° film course”** took place, presented by director **Sevgi Eker** and cinematographer **Alvi Pakarinen**. Included in the visit for entertainment value was the screening of the film “The Secrete World of Moths”.

On the third day the films of the conference workshop that were edited the day (and night) before, were screened at the Sampo hall. Each group told about their experiences before the film was screened. One audience member watched the film with the VR goggles and the image moved on the big screen accordingly. The viewer then explained his/her views and feelings to the audience. Chaired by **Mike Pohjola**, screenwriter and **ELO** graduate followed the final panel discussion: “What is the significance of VR to film schools?”, with comments of **Professor Francisco Menendez (UFVA)**, **Dr. Pia Tikka (Aalto ARTS)**, **Dr. Maiju Loukola (Aalto ARTS)**, **Professor Ludger Pfanz (Karlsruhe University)**. A 10’ documentary film was made by doctoral student **Adriana Guiman (ELO)** in collaboration with **Andreas Birkle (ZHdK)**. **Kirsi Rinne** was coordinator for this event. **Synes Elischka** and **Heidi Grundström** completed the conference team.

9. REPORT OF THE CILECT EXECUTIVE DIRECTOR

9.1 EXECUTIVE COUNCIL MEETINGS

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

- | | |
|---|----------------------|
| 1. Australian Film, TV and Radio School (AFTRS), Sydney & Griffith Film School (GFS), Brisbane, AUSTRALIA | 27 Feb - 02 Mar 2015 |
| 2. Theatre and Film Georgia State University (TAFU), Tbilisi, GEORGIA | 01-03 Jun 2015 |
| 3. Beijing Film Academy (BFA), Beijing, CHINA | 19-20 Oct 2015 |
| 4. Columbia College Chicago (CCC), Chicago, USA | 18-19 Mar 2016 |
| 5. AFDA, Johannesburg, SOUTH AFRICA | 09-11 Jul 2016 |
| 6. Royal Institute for Theatre, Cinema & Sound (RITCS), Brussels, BELGIUM | 01-02 Oct 2016 |
| 7. Griffith Film School (GFS), Brisbane, AUSTRALIA | 17 Nov 2016 |

9.2 MEMBERSHIP

At the General Assembly 2014 the Executive Director and the Executive Council announced their position that a complete re-definition of CILECT membership categories should be performed. In lieu with this belief, a revision of the Statutes & Rules was undertaken and will be proposed for ratification at the General Assembly 2016. The Executive Director and the Executive Council are confident that it reflects the current and future necessities of CILECT, in accordance with its traditions and the guiding principles of its founders.

9.2.1 REQUESTED INFORMATION FOR MEMBERSHIP

In the reported period the Executive Director communicated with **44 applicants** for membership in CILECT (in alphabetical order):

1. Africa Digital Media Institute (ADMI), Nairobi, KENYA
2. Anadolu Üniversitesi, Eskişehir, TURKEY
3. Annapurna International School of Film & Media (AISFM), Hyderabad, INDIA
4. Bangladesh Institute for Cinema and Television (BICT), Dhaka, BANGLADESH
5. Budapesti Kommunikációs és Üzleti Főiskola (BKF), Budapest, HUNGARY
6. Columbia College Hollywood (CCH), Tarzana, USA
7. Dankook University (DKU), Seoul, SOUTH KOREA
8. Dundalk Institute of Technology (DKIT), Dublin, IRELAND
9. Emerson College, Boston, USA
10. Escuela de Cine y Artes Visuales (ECA), La Paz, BOLIVIA
11. Escuela de Cine, Televisión y Fotografía (ECTF), Santo Domingo, REPÚBLICA DOMINICANA
12. Fachhochschule Dortmund (FHD), Dortmund, GERMANY
13. Fachhochschule Salzburg (FHS), Salzburg, AUSTRIA
14. Falmouth University, Falmouth, UNITED KINGDOM
15. Fiji National University (FNU), Suva, FIJI
16. Hogeschool voor de Kunsten Utrecht (HKU), Utrecht, NETHERLANDS
17. Iranian National School of Cinema (INSC), Tehran, IRAN
18. K.R.Narayanan National Institute of Visual Science & Arts (KRNNIVSA), Kerala, INDIA
19. Kenya Institute of Mass Communication (KIMC), Nairobi, KENYA
20. Kenyatta University, Nairobi, KENYA
21. Kibbutzim College, Tel Aviv, ISRAEL
22. Lietuvos Muzikos ir Teatro Akademija (LMTA), Vilnius, LITHUANIA
23. L'Institut Supérieur des Arts Appliqués (LISAA), Paris, FRANCE
24. Minshar School of Art, Tel Aviv, ISRAEL
25. Moholy-Nagy Művészeti Egyetem (MOME), Budapest, HUNGARY
26. Nanyang Technological University (NTU), Singapore, SINGAPORE
27. NEO Film School, Kochi, Kerala, INDIA
28. Nueva Escuela de Cine & Televisión (NECTV), San José, COSTA RICA
29. Politeknik Negeri Media Kreatif (POLIMEDIA), Jakarta, INDONESIA

30. Rochester Institute of Technology (RIT), Rochester, USA
31. Sapir Academic College (SAPIR), Sderot, ISRAEL
32. Sydney Film School, Sydney, AUSTRALIA
33. United States International University (USIU), Nairobi, KENYA
34. Universidad de Bogotá Jorge Tadeo Lozano (UTADEO), Bogotá, COLOMBIA
35. Universidad de Guadalajara, Guadalajara, MEXICO
36. Universidad de las Artes (UArtes), Guayaquil, ECUADOR
37. Universidad de las Californias Internacional (UDC), Tijuana, MEXICO
38. Universidad Nacional de las Artes (UNA), Buenos Aires, ARGENTINA
39. University of Art, Tehran, IRAN
40. University of Audiovisual Arts, ESRA Paris - Skopje - New York, Skopje, FYROM
41. University of Hawaii at Manoa (UHM), Honolulu, USA
42. University of Hertfordshire, Hertfordshire, UNITED KINGDOM
43. Westerdals Høyskole - Oslo School of Arts, Oslo, NORWAY
44. Western Australian Screen Academy (WASA), Perth, AUSTRALIA

The process required the exchange of a total of **2 776 e-mails** (sending initial information, clarifying procedures, requesting additional information, perfecting application dossiers, preparing site visits, advising on GA presentation documentation, coordinating personal attendance of presenters at the GA, etc.)

After carefully examining all the submitted dossiers the Executive Council performed **15 site visits**:

- **President Maria Dora Mourão:** NECTV, Costa Rica; Universidad de Guadalajara, Mexico
- **Executive Director Stanislav Semerdjiev:** DKU, South Korea; Falmouth University, UK; LMTA, Lithuania; SAPIR, Israel; University of Hertfordshire, UK; Westerdals Høyskole, Norway
- **CAPA Chair Herman Van Eyken:** NTU, Singapore; UHM, USA; WASA, Australia
- **CNA Chair Bruce Sheridan:** CCH, USA; Emerson College, USA; RIT, USA.
- **GEECT Chair Bert Beyens:** FHD, Germany

One visit could **not** be performed as scheduled: Anadolu Üniversitesi, Eskişehir, TURKEY.

9.2.2 CANDIDATE MEMBERS

9.2.2.1 PROPOSED FOR FULL MEMBERSHIP STATUS (FOR RESULTS SEE 2.1)

STATUTES 3.2.1 Full members (...) are proposed by the Executive Council and are admitted by the General Assembly in open ballot by simple majority.

- | | |
|--|-------------------------------|
| 1. Columbia College Hollywood (CCH) | Tarzana, USA |
| 2. Dankook University (DKU) | Seoul, SOUTH KOREA |
| 3. Emerson College | Boston, USA |
| 4. Fachhochschule Dortmund (FHD) | Dortmund, GERMANY |
| 5. Falmouth University | Falmouth, UNITED KINGDOM |
| 6. Lietuvos Muzikos ir Teatro Akademija (LMTA) | Vilnius, LITHUANIA |
| 7. Nanyang Technological University (NTU) | Singapore, SINGAPORE |
| 8. Nueva Escuela de Cine & Televisión (NECTV) | San José, COSTA RICA |
| 9. Rochester Institute of Technology (RIT) | Rochester, USA |
| 10. Sapir Academic College (SAPIR) | Sderot, ISRAEL |
| 11. Universidad de Guadalajara | Guadalajara, MEXICO |
| 12. University of Hawai'i at Manoa (UHM) | Honolulu, USA |
| 13. University of Hertfordshire | Hertfordshire, UNITED KINGDOM |
| 14. Westerdals Høyskole - Oslo School of Arts | Oslo, NORWAY |
| 15. Western Australian Screen Academy (WASA) | Perth, AUSTRALIA |

9.2.2.2 PROPOSED FOR WAITING LIST UNTIL NEXT CONGRESS

- | | |
|--|--------------------------------|
| 1. Anadolu Üniversitesi | Eskişehir, TURKEY |
| 2. K.R.Narayanan National Institute of Visual Science & Arts | Kerala, INDIA |
| 3. Yaşar Üniversitesi | Izmir, TURKEY (*since GA 2014) |

9.2.3 REMOVALS FROM MEMBERSHIP

STATUTES 3.4.2 A member **in arrears of payment of fees for two years** will be removed from membership by the Executive Council.

- | | | |
|--|--------------|----------------------|
| 1. Big Fish Digital School of Filmmaking | SOUTH AFRICA | Candidate Member |
| 2. Joan Ashworth | UK | Corresponding Member |

9.2.4 RESIGNATIONS FROM MEMBERSHIP

RULES 1.3.1 Any member **wishing to resign** must inform the Executive Director at least 30 days before the General Assembly. The letter of resignation must contain the proposals of the resigning member concerning the settlement of its commitments to CILECT or to its members.

- | | | |
|--|-----------|----------------------|
| 1. Huston School of Film & Digital Media | IRELAND | Full Member |
| 2. Republic Polytechnic | SINGAPORE | Full Member |
| 3. Maltepe Üniversitesini | TURKEY | Candidate Member |
| 4. Barbara Adler | DENMARK | Corresponding Member |

9.3 THE CILECT CONGRESS 2014

The CILECT Congress 2014 at Chapman University, Los Angeles, USA (13-16 October 2014) became a memorable forum both in content and logistics for 199 delegates from 103 CILECT member schools representing 46 countries, as well as for a number of observers, corresponding members, partner members and winners of projects such as the CILECT PRIZE and the CILECT TEACHING AWARD. A dedicated, enthusiastic and competent team led by Dean Prof. Robert Bassett that included Associate Dean Prof. Michael Kowalski, Associate Dean Prof. Dan Leonard, Media Arts Division Chair Prof. Janell Shearer, the Director Administrative Operations Tina Graves, and Managers Ciara Jones, Kareem Marashi, Sorrel Geddes, Derek Horne, and a lot of other colleagues, ensured that everyone enjoyed a perfectly organized event (accommodation, transport, venues, official program, leisure time options, etc.) and were therefore, be able to work at our best.

Since its proposal by the host school the theme **Previsualisation as a Teaching Tool and Methodological Basis** was considered by the Executive Council to be of great importance and an excellent opportunity to provoke discussions and sharing among the members. On one side, previsualisation has existed since the beginning of the film medium (through storyboards) and there has always been a dispute whether it should be used at all or whether the filming process should be a more improvisational one; on the other hand, the birth of the different **digital** previsualisation software programs gave the debate a more immediate relevance as the schools started to consider whether to teach it at all or to completely delete it from their curricula. The conference showed that the theme choice was the right one as the panels gave floor to all voices featuring both high quality experts from the professional field and schools' representatives. The two major topics of the discussions, of course, were focused on the above presumptions: 1) why we should (not) teach previsualization (or at least its digital format); and 2) how should we teach previsualization (if we want to).

A number of congress sessions were directed at the restructuring of the managing bodies of the regions and the **Regional Council elections** in all regions. While in some regions there were not enough candidates for the vacant positions (such as CARA: 3 candidates for 5 positions), in other there were plenty of candidates (such as GEECT: 8 candidates for 2 positions). Three new Regional Chairs were elected and joined the CILECT Executive Council: Prof. Herman Van Eyken (GFS, Australia) – CAPA; Prof. Bruce Sheridan (CCC, USA) – CNA; and Bert Beyens (RITCS, Belgium) – GEECT. Re-elected for a second term were the chairs of CIBA – Prof. Silvio Fischbein (UBA, Argentina) and Garth Holmes (AFDA, South Africa) – CARA. (*NB: Full election results can be found in the Minutes GA 2014.*)

The delegates warmly thanked the resigning members of the Executive Council for their work: GEECT Chair Marc Nicolas (FEMIS, France, 8 years); CNA Chair Chap Freeman (CCC, USA, 8 years); and CAPA Chair Zhong Dafeng (BFA, China, 8 years). Finally, the delegates paid a special tribute to **CILECT's 60th Anniversary** which happened to be coinciding with the timing of the Congress.

9.4 THE CILECT CONFERENCE 2015

At the Los Angeles Congress 2014, the General Assembly re-confirmed its Cape Town 2012 decision to hold the CILECT Conference 2015 at the Hochschule für Fernsehen und Film München (HFF), Germany, focusing on the theme **Working with Actors**. In December 2014 the Executive Director met with the key people responsible for the organization of the event and agreed on a preliminary schedule. In March 2015 the Executive Council approved the schedule and the Call for Proposals designed by CAPA Chair Prof. Herman Van Eyken, CNA Chair Prof. Bruce Sheridan and the Executive Director. The Executive Council also approved the new *Guidelines for CILECT Conferences/Congresses* prepared by the Executive Director. In June 2015 the Executive Director reported that the call has attracted 22 proposals for presentations (for up to 9 slots) and 8 proposals for workshops (for up to 9 slots). The representation by regions was: CAPA – 4, CARA – 3, CIBA – 3, CNA – 5, GEECT – 15. The Executive Council approved a first selection of 9 presentations and 5 workshops and asked the host school to add its share of proposals by 15 July 2015. By September 2015 the Executive Director reported that the final schedule of the conference was confirmed by HFF; it included 6 new contributions. He also informed that the participants' registrations reached the mark which was considered by HFF to be the highest possible they could afford to support without charging fees. (In the first days of October there were already 170 registrations.) Regrettably, therefore, 26 late registrations had to be refused. The conference happened as planned: 17-19 November 2015.

At its March 2016 meeting, the CILECT Executive Council discussed at length the final outcome of the CILECT Conference 2015. It agreed that in view of the challenging initial idea to build the whole event on workshops the final results were extremely satisfying. Thanks to the personal approach and involvement of the newly appointed HFF President Prof. Bettina Reitz, the event had the full support of the school's management. Although there were some delays in the preproduction period connected with the decisions on presenters or with the registration of participants, in the end the organisation and the actual progress of the event went smooth and rewarding. The conference was extremely well attended by 170 participants from 75 CILECT member schools representing 40 countries. (In addition, there were lots of observers, company representatives as well as guests and corresponding members.) All the panels and workshops evoked considerable interest and in most cases the contributions fully met the expectations. The professional services of the G.R.A.L. hosting agency were noted and appreciated. The booklet and the informational materials prepared by the Executive Director and Lothar Schmidt (under the supervision of Gerda Pilz) were deemed correct, up to date, very useful and aesthetically satisfying. The Conference website (although launched with some delay) was well designed and operated. The communication with the presenters and moderators was well-planned, well-organised, and effective. The display of the daily information was timely and thoughtfully situated. The CILECT Teaching Award 2015 Winners' simultaneous translation was perfectly managed as well as the CILECT PRIZE 2015 Winners screenings. Perhaps of most importance – the sound and video assistance and recordings were at the highest professional level.

The CILECT Executive Council extended a special gratitude to the whole organising committee: Head Film Department Prof. Andreas Gruber, Dean of Studies Prof. Dr. Peter C. Slansky, Jette Beyer, Margot Freissinger, Gerda Pilz, Evi Stangassinger, Lothar Schmidt and Gwendolin Stolz. It also expressed its sincere appreciation of the adequate decisions and actions of the Executive Director while handling all sorts of unexpected or controversial situations that appeared throughout the entire process of organising the conference.

9.5 THE CILECT CONGRESS 2016

At their joint meeting on 16 October 2014 the "old" and "new" Executive Councils agreed to postpone the vote on the CILECT Congress 2016 venue until 30 November 2014, so that FEMIS could also be able to present a bid. Sadly, due to many reasons, FEMIS withdrew from the bidding process. Therefore, in December 2014 the Executive Council approved the offer of Griffith Film School, Brisbane, Australia, to organise the congress in Brisbane. The first meeting of the new Executive Council in March 2015 used the opportunity of being hosted by AFTRS, Sydney, and visited Brisbane, too, to get a first-hand impression of the facilities, venues, etc. The visit included the Griffith Film School; the Sofitel Hotel (with its halls, dining rooms, business centre, leisure options, etc.); the Gallery of Modern Art (GoMA); the Queensland Theatre Company; the Queensland Performing Arts Complex (QPAC); the Queensland Conservatorium of Music; the Brisbane City Hall; the Stoke House; the Lone Pine Koala Sanctuary; etc. The Executive Council also met with professors, staff and some students at GFS as well as with the Brisbane Marketing staff and management, sponsors, filmmakers and friends of the school. It discussed logistics, the eventual conference theme **Ethics/Aesthetics**, a preliminary schedule and other organization details.

In October 2015 CAPA Chair Prof. Herman Van Eyken presented a draft schedule of the event, a draft budget, potential sponsors, names of Keynote Speakers and proposals for the leisure-time program (such as the option for all the participants to attend the *Asia Pacific Screen Awards Gala* on 24 November 2016). It then became clear that finalising the proposed dates of the event – 21-24 November 2016 – was a problem as the last day coincided with the *Thanksgiving Holiday* in the USA. The Executive Council unanimously agreed that it was unacceptable to risk losing many of the CNA delegates who might have to leave earlier because of family responsibilities. The Executive Director suggested a revised schedule which: 1) shifted the GA days from the last to the first part of the event; and 2) extended the overall duration of the Congress from 4 to 5 days. Despite logistical and financial difficulties the new schedule could obviously create, the Executive Council accepted the proposal as the only possible solution and asked Prof. Van Eyken: 1) to try and change the already fixed dates with both the Griffith Film School and the hotel management; 2) to prepare a revised budget and financial plan.

By November 2015 Prof. Van Eyken had succeeded in changing the contract with the hotel as well as some of the confirmed dates with sponsors but a lot more planning and negotiations needed to be undertaken. He also commented that the new schedule raised the budget by more than 20%. The Executive Council debated the new schedule and budget and agreed to increase the support of CILECT by 10 000 Euro as well as to set the regular participation fee at the amount of 800 Euro. It was agreed that the structure of the sessions would be divided in two major sections – **Context/Content** – each providing a slot for Keynote Speakers, a slot for Guest Panelists, a slot for School Case Studies, and a slot for Parallel Group Discussions. A *Call for Proposals*, an *Invitation Letter* and a *Consent and Release Form (for Speakers / Presenters)* prepared by the Executive Director were launched. A task list for each of the EC members regarding the initial contact stage with Keynotes and Guests was prepared.

In March 2016 CAPA Chair Prof. Herman Van Eyken presented a revised budget, the congress website and the event organisers (LOUD Events Co.) who would work with the Executive Director on the publication of the congress materials, the panels' technical organisation, etc.

In July 2016 the Executive Council discussed all proposals from CILECT Full Member schools and made a selection of twelve (six for each of the panels on **Content/Context**). Although the merits of the proposals were the leading factor for the final judgement, from the statistical point of view: 1) the schools' speakers represented adequately all regions: GEECT (3), CIBA (3), CAPA (2), CARA (2), CNA (2); 2) the gender representation among all speakers showed that 60% were male and 40% were female. (Unfortunately, some of the selected speakers could not join the congress due to last minute financial problems.) The Executive Council was also happy to learn that there were already confirmations from:

- Keynote Speakers (in alphabetical order): Sir David Putnam (UK), Gillian Armstrong (Australia), Joshua Oppenheimer (USA), Pedro Costa (Portugal, *later on he cancelled his participation*).
- Guest Panelists (in alphabetical order): Annie Goldson (New Zealand), Brent Quinn (South Africa), Jose Bogalheiro (Portugal), Michael Renov (USA), Rolf de Heer (Australia).

In September 2016 the Executive Council had a (Skype) update by Prof. Van Eyken on all the logistical and content problems (including the unexpected withdrawal of some sponsors and speakers) but it was clear that the school had the potential to overcome the difficulties and that the congress could happen as planned. The Executive Council expects the congress to become another turning point in CILECT's history not only because of its universal and very important theme but also because a major change of the Statutes & Rules would be proposed with the hope to make the association stronger and more professionally oriented.

9.6 THE CILECT CONFERENCE 2017

In March 2015, after initial conversations started by GEECT Chair Bert Beyens and the Executive Director with the host school, the Executive Council received an offer by the Head of the Performing Arts & Film Department Prof. Hartmut Wickert to hold its 2017 Conference at the Züricher Hochschule der Künste (ZHdK), Zurich, Switzerland. The theme proposed was ***Transmedia Strategies and Interdisciplinary Approaches in Teaching*** and the eventual period of its holding was suggested to coincide with the celebrations dedicated to the 25th anniversary of the school (24-26 October 2017). After the visit of the Executive Director to the school (venues, hotels, etc.), the Executive Council initiated a meeting with the key persons who would be responsible for the content and organization of the conference: Prof. Christian Iseli and Deputy Head of Film Chantal Haunreiter. A tentative schedule and list of speakers was discussed and a provisional budget and contract were later prepared by the hosts and the Executive Director. Given its confidence in the capacity of the host school to raise the finances and secure the

logistics, as well as acknowledging the actuality of the theme, the Executive Council decided to propose the offer to be ratified by the CILECT GA 2016 at GFS, Brisbane, Australia.

9.7 THE CILECT PRIZE

9.7.1 THE 10TH ANNIVERSARY BOOK & THE CILECT PRIZE TROPHY

The intention of the Executive Director to have a **10th CILECT PRIZE Anniversary book publication** (to be distributed at the GA 2016) with all the facts and statistics of the CILECT PRIZE for the first 10 years of its existence could **not** be accomplished in time due to the lack of response by more than 30% of the schools who were asked to provide the relative information about their winners/nominees. The task was postponed for the following year. On the other hand, the Executive Director succeeded in achieving a long-cherished dream – to design and produce a special **trophy for the winners** of all years. It will be inaugurated to all represented schools at the *CILECT PRIZE 2006-2015 Retrospective Session*. All other schools will receive it by courier after the Congress 2016.

9.7.2 COMPARATIVE TABLE OF PARTICIPATION 2006-2016

Year	Full Member Schools (Total) Participating / Percentage	Full Member Countries (Total) Participating / Percentage	Films Total	Fiction	Documentary	Animation
2006	(102) 57 / 55%	(45) 35 / 78%	57	50	5	2
2007	(112) 78 / 70%	(48) 38 / 79%	78	62	13	3
2008	(111) 74 / 67%	(47) 34 / 72%	74	59	9	6
2009	(131) 90 / 69%	(53) 42 / 79%	90	78	6	6
2010	(131) 87 / 67%	(53) 41 / 77%	87	70	10	7
2011	(139) 97 / 70%	(55) 47 / 85%	97	81	10	6
2012	(139) 96 / 69%	(55) 45 / 82%	96	66	19	11
2013	(147) 114 / 78%	(58) 51 / 88%	209	100	62	47
2014	(144) 110 / 76%	(57) 49 / 86%	217	95	77	45
2015	(154) 117 / 76%	(59) 50 / 85%	225	107	73	45
2016	(152) 117 / 77%	(59) 53 / 90%	240	110	81	49

9.7.3 THE CILECT PRIZE 2015 WINNERS/NOMINEES

In the 10th edition of the CILECT PRIZE competition out of 154 Full Member schools 105 (68%) voted for all the entries.

FICTION (Total Points Possible: 515)

- | | | |
|-----------------|-----------------------|-----------|
| 1. Leidi | (LFS / UK) | 83 points |
| 2. Slap | (NFTS / UK) | 63 points |
| 3. All We Share | (Göteborg U / Sweden) | 59 points |
| 4. Mother Earth | (PWSFTviT / Poland) | 56 points |
| 5. Lookout | (JSFS / Israel) | 46 points |

DOCUMENTARY (Total Points Possible: 279)

- | | | |
|-------------------------|---------------------|-----------|
| 1. Honey on Wounds | (NFTS / UK) | 31 points |
| 2. Yaar | (INSAS / Belgium) | 28 points |
| 3. North East Hard West | (NFA / Netherlands) | 27 points |

ANIMATION (Total Points Possible: 249)

- | | | |
|-----------------------|------------------|------------|
| 1. The Bigger Picture | (NFTS / UK) | 105 points |
| 2. Whole | (DDF / Denmark) | 38 points |
| 3. (Tie) Luma | (BAAD / Israel) | 24 points |
| 4. (Tie) Grandma | (KASK / Belgium) | 24 points |

9.7.4 THE CAPA BEST FILM AWARD 2015

The Executive Director continued to organise the 2014 CILECT PRIZE spin-off *The CAPA Best Film Award*. In comparison to the previous year when only 9 schools voted, in 2015 there were already 15 out of 27 CAPA members voting (56%) – a result that showed the project started to gain speed.

FICTION (Total Points Possible: 45)

Requiem	(BFA / China)	21 points
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DOCUMENTARY (Total Points Possible: 39)

Gokanosho: Lost in Time	(GFS / Australia)	9 points
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ANIMATION (Total Points Possible: 39)

Eagles and Chicken	(BFA / China)	21 points
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9.7.5 THE CIBA BEST FILM AWARD 2015

In 2015 the CIBA regional association also decided to open up a spin-off project: *The CIBA Best Film Award*. In the first edition 10 out of the 13 CIBA members voted (77%) – a really encouraging result. There were no animation films in the competition that year.

FICTION (Total Points Possible: 30)

Never Come Back	(CCC / Mexico)	13 points
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DOCUMENTARY (Total Points Possible: 27)

Beautiful Moon	(UBA / Argentina)	15 points
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9.7.6 THE CILECT PRIZE 2016 WINNERS/NOMINEES

The 2016 edition of the CILECT PRIZE competition project broke two records:

- Participation rose up to **90% of all CILECT member countries**;
- 107 schools out of 152 Full Members voted (**70%**).

FICTION (Total Points Possible: 520)

1. Everything Will Be OK	(UMDK / Austria)	141 points
2. Patriot	(NFTS / UK)	78 points
3. Beautiful Figure	(SzFE / Hungary)	61 points
4. Peacock	(FAMU / Czech Rep)	57 points
5. Boat People	(HFF / Germany)	52 points

DOCUMENTARY (Total Points Possible: 276)

1. The Archipelago	(NFTS / UK)	52 points
2. My Silicone Love	(NFA / Netherlands)	42 points
3. Flower of a Thousand Colors	(KASK / Belgium)	32 points

ANIMATION (Total Points Possible: 261)

1. Edmond	(NFTS / UK)	95 points
2. Happy End	(FAMU / Czech Rep)	51 points
3. Some Thing	(FABW / Germany)	40 points

9.7.7 THE CAPA BEST FILM AWARD 2016

In 2016 already 19 out of 27 schools (70%) took part in the voting process of the CAPA competition, thus really proving the importance of the decision to develop the spin-off.

FICTION (Total Points Possible: 95)

The Stepmother	(BFA / China)	50 points
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DOCUMENTARY (Total Points Possible: 45)

Unscheduled Arrivals	(FTII / India)	13 points
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ANIMATION (Total Points Possible: 48)

The Sea	(BFA / China)	26 points
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9.7.8 THE CIBA BEST FILM AWARD 2016

Finally, the CIBA competition also established itself by including the animation category in the overall selection.

FICTION (Total Points Possible: 45)

Polski	(EICTV / Cuba)	30 points
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DOCUMENTARY (Total Points Possible: 27)

Iceberg	(EICTV / Cuba)	14 points
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ANIMATION (Total Points Possible: 24)

Fire	(UBA / Argentina)	12 points
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9.8 THE CILECT TEACHING AWARD

In 2015 and 2016 the CILECT Teaching Award Project drew up a lot of attention from all regions. The nominations in both years were strong and well supported by evidence of pedagogical and creative achievements. The requirements laid out in 2014 were still in force for both editions:

- Up to three awards could be granted annually by the Executive Council.
- Candidates could be nominated only by Full Member schools in good standing;
- Candidates could be re-nominated up to **three** times total;
- The nominees should complete a dossier indicating their educational background, teaching positions, publications and related service commitments;
- In order to receive the award, the nominees should give a 20-minute academic speech at the annual CILECT Conference/ Congress.

In 2016 the Executive Council accepted the proposal of CNA Chair Bruce Sheridan and CARA Chair Garth Holmes to introduce the following **evaluation rubrics** in the final judgement:

- Overall Portfolio – 35%
- Teaching Philosophy – 10%
- Teaching Innovation – 15%
- Teaching Acknowledgements – 10%
- Student Achievements – 20 %
- Student/Peer Reviews – 10%

In 2016 the Executive Council also accepted the proposal of the Executive Director that from 2017 onwards the award should be bestowed in **three categories** (one award for each):

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

9.8.1 NOMINATIONS 2015

Six nominations were received for the 2015 edition (in alphabetical order):

1. Andrzej Mellin (PWSFTViT, Poland) – proposed by HFF/M, Germany - GEECT
2. Chris Palmer - proposed by American University, USA - CNA
3. Jerónimo Labrada Hernández - proposed by EICTV, Cuba - CIBA
4. Miguel Pérez - proposed by UBA, UCINE and ENERC, Argentina - CIBA
5. Roberto Perpignani (CSC, Italy) – proposed by CSC, Italy - GEECT
6. Xie Fei - proposed by BFA, China - CAPA

9.8.2 WINNERS 2015

The unanimous winners of the 2015 CILECT TEACHING AWARD and their **academic speeches** at the CILECT Conference 2015 (in alphabetical order):

- Miguel Pérez Universidad de Buenos Aires (UBA), ARGENTINA
Universidad del Cine (UCINE), ARGENTINA
Escuela Nacional de Experimentación y Realización Cinematográfica (ENERC), ARGENTINA
The Lost Republic II Lessons
- Roberto Perpignani Centro Sperimentale di Cinematografia (CSC), ITALY
Editing (and Teaching) Out of the Box
- Xie Fei Beijing Film Academy (BFA), CHINA
Half-Century as a Teacher of Film Directing

9.8.3 NOMINATIONS 2016

Eleven nominations were received for the 2016 edition (in alphabetical order):

1. Adrian Lim – proposed by NAP, Singapore - CAPA
2. Andrzej Mellin (PWSFTViT, Poland) – proposed by HFF/M, Germany & PWSFTViT, Poland - GEECT
3. Arne Bro – proposed by DDF, Denmark – GEECT (*no confirmation received until the deadline*)
4. Dale Pollock – proposed by UNCSA, USA - CNA
5. Dan Geva – proposed by Beit Berl, Israel - GEECT
6. Elena Yaremenko – proposed by VGIK, Russia - GEECT
7. Eyal Sivan – proposed by NFA, Netherlands - GEECT
8. Jorge Ayala Blanco – proposed by CUPEC, Mexico - CIBA
9. Jyoti Mistry – proposed by WSOA, South Africa - CARA
10. Leonardo Garcia Tsao – proposed by CCC, Mexico - CIBA
11. Tadao Sato – proposed by JIMI, Japan - CAPA

9.8.4 WINNERS 2016

The unanimous winners of the 2016 CILECT TEACHING AWARD and their **academic speeches** at the CILECT Congress 2016 (in alphabetical order):

- Andrzej Mellin Hochschule für Fernsehen und Film München (HFF), GERMANY
Państwowa Wyższa Szkoła Filmowa, Telewizyjna i Teatralna (PWSFTViT),
POLAND
Images Are Meanings
- Jyoti Mistry Wits School of Arts (WSOA), SOUTH AFRICA
The Ethics of Aesthetics as a Politics for Artistic Research
- Tadao Sato Japan Institute of the Moving Image (JIMI), JAPAN
Rebuilding Empathy through University Curriculum

9.8.5 THE 5TH ANNIVERSARY BOOK AND THE CILECT TEACHING AWARD TROPHY

The Executive Director managed to find a Bulgarian designer (Vesselin Dochev) whose proposal for a trophy was accepted by the Executive Council. Based on it all nine **trophies for the winners** (2014, 2015 and 2016) were produced in time to be inaugurated to the present winners and all represented schools at the Congress 2016. The Executive Director has also started preparation for the publication of a **5th Teaching Award Anniversary book** with all the statistics and the academic speeches of the winners. Its estimated premiere will be at the Congress 2018.

9.9 THE CILECT WEBSITE

9.9.1 THE KNOWLEDGE SECTION

President Prof. Dr. Maria Dora Mourão and the Executive Director continued to put efforts in building the CILECT website into the envisioned working tool for sharing best practices. The process turned to be a difficult one mainly because the membership still sees the site as predominantly being a **storage of information** instead of a **dynamic system** constantly upgraded by the membership itself. The Executive Council accepted the proposal of the President for the **Rules of Conduct** of the Publishing/Special Committees.

The Publishing Committee:

- Refers and identifies general/special pedagogical materials for the KNOWLEDGE section.
- Evaluates all articles/essays that are submitted by different contributors within CILECT.

The Special Committees:

- Refer and identify pedagogical materials for the areas of their respective expertise (fiction, documentary, animation, experimental, television, new media, etc.).
- Evaluate materials submitted by different contributors within CILECT in the areas of their respective expertise such as: reference books, texts, films, lectures, best practices, links to materials already existing in the web and any other kind of resources that may be important for teaching.

The evaluation steps are as follows:

1. All the proposals come directly to the General Coordinator.
2. Proposals are distributed for evaluation to the Special Committees in accordance with their area of expertise.
3. Proposals with a positive assessment are uploaded.

The current Publishing Committee consists of 8 experts headed by President Maria Dora Mourão (in alphabetical order):

- Cecilia Mello – USP, Brazil (CIBA)
- Colin Young – Honorary Member, UK (GEECT)
- Michael Renov – USC, USA (CNA)
- Ian Lang – Corresponding Member, Australia (CAPA)
- Keyan Tomaselli – AFDA, South Africa (CARA)
- Manuela Cernat – UNATC, Romania (GEECT)
- Mieke Bernink – NFA, Netherlands (GEECT)

It started work with the evaluation and amendment of three *Bibliographies* suggested by Maria Dora Mourão – on Documentary, on Editing, and on Sound.

9.9.2 THE SCHOOLS' PROFILES SECTION

The task of updating the schools' profiles also turned to be a difficult one. Only 12 schools have completed their profiles; 86 have partly entered information; 45 have completed only the basic facts; and 3 have not even registered yet – Pontificia Universidade Catolica do Rio de Janeiro (PUC), BRASIL; Tokyo University of the Arts (TUA), JAPAN; and Göteborg University, SWEDEN.

This creates a **serious and substantial inequality** of the profiles as well as shows to the potential users that CILECT has no urge for providing in-depth information. A kind of solution devised by the Executive Director was to ask the Executive Assistant Alexandra Genova to start gathering the missing profile information from the schools' websites/brochures and sending it for verification to the schools. But even this is an uneven battle as many schools do not answer for months.

9.9.3 INFORMATION HANDLING

In view of the hundreds of requirements from members or non-members for **distributing information** on their activities through the website, the Executive Council decided that any such information (on approval by the Executive Director) could find place in the NEWS section but **only** CILECT supported events should be posted in the CAKE section. The Executive Council also agreed that CILECT should be more visible on the different **social media platforms** such as Facebook, Twitter, etc. once the work on the website is put into routine use. CILECT's profile in **databases** such as Wikipedia, IMDb, etc. should be considered a priority. GEECT Chair Bert Beyens suggested that it might be a good idea to translate and publish the information also on the different language Wikipedias. Finally, the Executive Director and the Executive Assistant constantly work to improve the tags of all publications so that they become more informational.

9.10 THE CILECT ARCHIVE

The Executive Director managed to find in different collections of BIFI in the French Cinémathèque several missing volumes from the CILECT Congresses in the 50-ties and 60-ties which he digitized and added to the main CILECT archive. The search for other missing materials continues. Honorary member Colin Young announced that he has catalogued his personal archive and assembled the materials to be sent through the NFTS.

All the existing **Minutes of the Executive Council Meetings** have been uploaded on the website. In addition, all the CILECT/Regional Conferences materials from the biennium were uploaded. Work continues on the older materials to be put in standardized system (or translated) before being uploaded. The digitization of the **GEECT Archives** (received in 2014 by Rolf Orthel) was finalised and in 2016 they were sent to GEECT Chair Bert Beyens.

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

It will not be exaggerated to state that (especially in 2016) the project which concentrated a lot of the time and efforts of both CILECT President Maria Dora Mourão and Executive Director Stanislav Semerdjiev was the publication of the book **“The 21st Century Film, TV & Media School: Challenges, Clashes, Changes”**.

The project started as an idea by Prof. Dr. Alan Taylor, TUT, Pretoria, South Africa, which was warmly embraced by the Executive Council. After two *Calls for Proposals* in 2013, the Reviewing Committee accepted 8 (out of 25) proposals for chapters. The initial structure though needed at least another eight; therefore, the Executive Council began a search for authors through direct contacts with schools. Meanwhile, Alan Taylor successfully completed his contract with TUT (2014), and as he was no longer affiliated to any CILECT school, Maria Dora Mourão suggested inviting as co-editor of the project Cecilia Mello, USP, Brazil (member of the Publishing Committee). Finally, by March 2015, all additional authors were identified and initial talks with them proved the choices were right. The list of published authors includes (alphabetically):

Alan Taylor	Free University Berlin (<i>NON-CILECT Member</i>)	Germany
Alex McDowell	University of Southern California (USC)	USA
Ben Gibson	Deutsche Film-und Fernsehakademie Berlin (dfbf)	Germany
Ben Zijlstra	Nederlandse Film Academie (NFA)	Netherlands
Bruce Sheridan with Don Smith & Jean Desormeaux	Columbia College Chicago (CCC) Sheridan College	USA Canada
Esther Hamburger	Universidade de São Paulo (USP)	Brazil
Helen Doherty	Institute of Art, Design and Technology (IADT)	Ireland
John Helliiker	Sheridan College	Canada
Keyan Tomaselli & Damien Tomaselli	South African School of Motion Picture Medium and Live Performance (AFDA)	South Africa
Maggie Burnette Stogner & Patricia Aufderheide, Larry Engel, Bill Gentile, Lindsay Grace, Larry Kirkman, Brigid Maher, Chris Palmer, Russel Williams, II	American University	USA
Matteo Stocchetti	ARCADA University of Applied Sciences (ARCADA)	Finland
Natalia Utilova	Russian State University of Cinematography (VGIK)	Russia
Nicholas Oughton & Jean-Paul Jarry	Griffith Film School (GFS) Institut International de l'Image et du Son (3IS)	Australia
Nigel Orrilard & Andy W. Smith	Newport Film School / University of South Wales (NFS/USW)	United Kingdom
Roger Crittenden	National Film and Television School (NFTS)	United Kingdom
Sylke Rene Meyer	internationale filmschule köln (ifs)	Germany
Vinca Wiedemann	Den Danske Filmskole (DDF)	Denmark
Xie Fei	Beijing Film Academy (BFA)	China

While the work on gathering the texts (editing and re-editing them by the editors and the authors themselves) continued throughout the whole second half of 2015 and first half of 2016, an important decision had to be made on who would publish the book. Finally, the idea prevailing was to do it as a CILECT publication instead of using a reputable publishing house. The main reason for the decision was the belief that no publisher would know how to distribute it in a way, which would benefit best the members of CILECT (especially in countries where it has no reach). Another reason was the desire to use the publication as the first one in a CILECT labelled series, which would continue in the next years. The book was edited by the dedicated efforts of Maria Dora Mourão, Stanislav Semerdjiev, Cecilia Mello and Alan Taylor, and was delivered in time for the CILECT Congress 2016!

9.12 PARTNERSHIPS

9.12.1 AMPAS, IFTA, ASC

In October 2014 with the generous help of Steve Solot (LATC, Brazil) President Maria Dora Mourão, Executive Director Stanislav Semerdjiev and Past President Don Zirpola conducted meetings with three eventual partners: AMPAS, IFTA and ASC.

Several topics of interest were discussed with Shawn Guthrie, AMPAS *Grants Coordinator* and Kimberly Roush, Managing Director *Membership and Awards* (later correspondence copied to *Creative Projects Group* Chairman William Nix) but both parties considered the CILECT **Mentorship Program** to be the one of most mutual interest. The AMPAS representatives informed CILECT that a change in their grants' scheme was under discussion. Another point of interest was the CILECT PRIZE which AMPAS representatives referred to as a better organized project than the Student OSCARS. Ideas how to pursue options for partnership in regard to the enlargement of scope of the entries and genres of the OSCARS were exchanged.

IFTA's *Vice President Research and Strategic Analysis* William Anderson and *Senior Research Analyst* Joanna Syiek clearly stated that giving financial donations for them is not an option but they expressed interest in the CILECT **Mentorship Program** for which they could find individuals of merit to become mentors in the Producing, Distribution, Marketing and Exhibition fields. Another possibility for partnership could be the creation of traveling workshops/seminars on the above topics to be offered to schools that need such expertise.

ASC *President* Richard Crudo, *American Cinematographer* Circulation Director Saul Molina and *ASC Events Co-ordinator* Patricia Armacost also made it clear they had no financial resources to support other organizations or projects but were interested in eventual partnership in finding mentors and/or organizing seminars/workshops in the field of Cinematography/ Photography.

9.12.2 ELIA

In the beginning of 2015 the **NXT Accelerator: New European Creative Talent** project in which CILECT partners with ELIA and 18 other institutions was one of the 16 (out of 127) applications selected for financial support by the *Creative Europe* Program of the EU. The project started on 1 May 2015 and will end on 30 April 2018 and is a great opportunity for the further development of CILECT students.

Its aim, in short, is to encourage, monitor and coordinate the growth of initiatives generally named „**creative hubs**“ which has grown exponentially in recent years. There is a strong interest among the creative industries in collaborative environment. The project's focus addresses key issues related to **interdisciplinary** oriented work in the creative hubs as well as to the typology of hubs and their relation to educational institutions and the services provided. A major goal of the project is, therefore, to bring **cultural entrepreneurship subjects** into the school environment as schools now tend to provide only a protected/protective environment for the artists.

In the course of the project's life the following initiatives will be open to all CILECT schools:

- 3 NEW/NOW festival editions in Amsterdam, in which the works are selected within five broad and permeable categories: Design/Architecture, Film/Animation, Music/Sound, Theatre/Dance and Visual Arts. (*Previous editions under the name of NEU/NOW were held in Vilnius, Tallinn, Nantes, Porto, Amsterdam and Glasgow.*);
- 3 entrepreneurship training sessions linked to the 3 NEW/NOW editions plus a cycle of trainings for emerging artists, cultural entrepreneurs and incubator managers in Albania, Serbia, Latvia and Georgia;
- 3 international entrepreneurship conferences in Florence 2016, Amsterdam 2017 and Brussels 2018;
- A complex web platform which will be a networking tool for cultural entrepreneurs and incubator managers as well as a device for distribution.

At their Amsterdam meeting (3 March 2016) the CILECT Executive Director suggested that the four major network partners ELIA, CILECT, Association Européenne des Conservatoires (AEC) and the International Association of Universities and Colleges of Art, Design and Media Centre (CUMULUS) could try and find another beneficial project to launch together. At the following meeting in Sofia (29 June 2016) the 4 Executive Directors developed an idea for the new Creative Europe Call (September 2016):

Working title: **Connecting the Potential of Higher Arts Education (CON-ACT)**

Main objectives:

- Identification and advocacy of the impact of the Higher Arts Education sector on the cultural, social, economic and ecological developments in society and vice versa;
- Professionalizing, strengthening and empowering the Higher Arts Education sector through new practices and partnerships;
- Tapping into the potential of Higher Arts Education to support cultural diversity, inclusion and mobility between cultures;
- Fostering research and knowledge transfer in and beyond the Cultural and the Higher Arts Education sector;
- Collecting and sharing new forms of transnational and inter-sectoral cooperation.

CILECT part of actions:

- Identify and analyse the impact of the 'market' on recruitment strategies of Film/TV/Media schools, in a comparative overview;
- Identify successful case studies of partnerships of Higher Arts Education Institutions within the Film/TV/Media Industry;
- Establish a working group on trends and new practices in transnational and interregional cooperation.

At the subsequent Amsterdam meeting (14 September 2016) ELIA, AEC, CUMULUS, CILECT and SAR decided to go for 2 joint applications, one focused on artistic research and the other on a follow up of NXT Accelerator.

Application 1: Artistic Research would be for the ERASMUS PLUS Strategic Partnership Call (deadline submission 30 March 2017). The call will fully support successful projects (only sub-contracting requires 25% co-founding). The maximum amount for small-scale projects for 2 years is € 300 000. The 10 partners proposed are ELIA (coordinator), CILECT, CUMULUS, SAR, AEC and 5 leading member institutions, one of each network. The project strives to develop research training skills in all different categories open for all artistic disciplines on EQF level 7 (research MA) and 8 (PhD/Doctorate). A major element is the development and implementation of staff training courses for PhD supervisors in the arts; PhD assessment and grading; and an annual exchange platform for research supervisors, researchers and research managers (leaders of research centres).

Application 2: Transdisciplinary Training would be for the Creative Europe call (deadline submission 15 October 2017). The call supports 60% of the successful projects. The maximum amount for small-scale projects for 2 years is € 400 000. The partners proposed are ELIA, CILECT, CUMULUS, SAR, AEC. The project aims to improve the capacity of arts' graduates to make a living from their artistic production. The project will create transnational mobility, career training and learning opportunities for arts' graduates, and will celebrate cutting-edge artistic creation transcending disciplines, genres, media and audiences. It will, in fact, try to continue the results of the *NXT Accelerator*.

Additionally, in 2016 the Executive Director informed the Executive Council about a proposal from Bart Römer, NFA, Netherlands, which would be in complete lieu with the *NXT Accelerator* and could turn into a phase of it: **How to Build International Aspects in the Film/TV Education**. As a first step Bart Römer proposed the formation of a taskforce with at least one member from each region (could be the Chairs) led by the President or the Executive Director which should make an inquiry into their own region and come up with an overview what is done or not done in this matter. Based on the overviews, the taskforce should be able to produce, maybe in combination with some external expertise, a clear description of the main issue, best practices, needs and wants, do's and don'ts. The Executive Council agreed that the project sounds important and agreed to discuss it further with Bart Römer.

9.12.3 EXPO 2015

After CILECT became partners with the EXPO 2015 World Exhibition Project and agreed to create a competition for students' spots (30-60 seconds) on the general theme **Feeding Humanity (Sources of Nourishment for Humanity)** it became clear that the schools were not as interested as it was expected. After nine months, three extensions of the deadline and numerous reminders to the schools, the final participation appeared to be much lower than the estimated at least 150 spots. By 15 Feb 2015 there were a total of **94 spots** (out of which 8 were from partner members ELIA, CUMULUS and AEC). The submission call was closed and all entries were displayed on the huge digital wall of the entrance of EXPO 2015 which greeted visitors of the exhibition.

The CILECT Executive Council wishes to sincerely thank the distinguished jury of judges for their prompt and dedicated work in deciding the EXPO 2015 Awards (alphabetically): **Caterina d'Amico, Colin Young, Dick Ross, Don Zirpola, Henning Camre, Henry Verhasselt, Nenad Puhovski, Stanislav Semerdjiev, Victor Valbuena.**

The CILECT Executive Council also wishes to congratulate the winners (**total points possible: 90**):

Title	Director	School	Country	Region	Points	Award
AN DIE FREUDE	Wangdi Zhaotong	BFA	China	CAPA	70	€ 1000
THE PLANET FEEDS US	Boya Harizanova	NATFA	Bulgaria	GEECT	34	€ 500
FILL A BOX	Biserka Suran	NFA	Netherlands	GEECT	29	€ 500
TAI CHI TEA CEREMONY	Ren Gang	BFA	China	CAPA	27	€ 500
LOOK OUT	Kristian Andreev	NATFA	Bulgaria	GEECT	23	€ 500
FOOD FOR THE PLANET	Pablo Marín	EICTV	Cuba	CIBA	21	€ 500
A WORLD OF COLOURS	Marco Serpenti	CSC	Italy	GEECT	21	€ 500

9.12.4 ADOBE SYSTEMS INC.

The 2015 collaboration agreement between CILECT and ADOBE resulted in receiving a donation of 20 000 USD from ADOBE in exchange for acquiring a presenter status at the 2015 CNA Training the Trainers *Post Production 4* event at CCC, Chicago, USA, and at the annual CILECT 2015 Conference at HFF, Munich, Germany. Although both presentations were considered successful, discussions for enlarging the partnership in 2016 were put on hold, though, by ADOBE.

9.12.5 ACROSS

CILECT participated in another application focused on entrepreneurship under the title **ACROSS** which was also submitted to the *ERASMUS PLUS Strategic Partnership Call*. It was a joint effort of Universidade Lusófona de Humanidades e Tecnologias (ULHT), Portugal, with a number of partners from Europe and South America: BFMS, Estonia; NFS/LBU, UK; USP, Brazil; PUC, Brazil; ENERC, Argentina; UCINE, Argentina.

The goal of the project was to capacitate (film) trainers from Latin America in the areas of entrepreneurship, technology and creative production. Ideally the project would have enabled the establishment of a network linking industry and academy partners through three *Training the Trainers* workshops on Entrepreneurship (Portugal); Technology (Estonia) and Creative Production (UK) – followed by a general conference hosted by CILECT and a wrap-up conference hosted by one of the CIBA schools. Unfortunately the project was NOT successful in the call. The partners discuss the options to re-launch the project again for a next call.

9.12.6 THE EUROPEAN DOCUMENTARY NETWORK (EDN)

After the GEECT 2014 Conference in Cardiff, UK, on *Teaching Documentary*, in a Skype conference the EDN (The European Documentary Network) senior managers Paul Pawels and Mikael Opstrup presented their project GIZMO before Maria Dora Mourão and Stanislav Semerdjiev. The project aims at creating an extensive database that will help users to finance, to produce, to promote and to circulate their documentary projects within and beyond the borders of the European Union. It was agreed that CILECT would act as a partner in the project since it corresponds to the CILECT's Knowledge Project. CILECT members will be treated with the same priority as individual EDN members.

9.12.7 FUNDRAISING & PROMOTIONAL ACTIVITIES

9.12.7.1 INTERCULTURA CONSULT

In his search for options to improve the financial state of CILECT as well as to find broader ways for collaboration between the members, the Executive Director sought out the consultation services of a company specialized in projects preparation. (*A full report of findings and advices is available at request.*)

9.12.7.2 PROMOTIONAL MATERIALS

Besides his work on the CILECT PRIZE and The CILECT Teaching Award trophies, the Executive Director re-worked the CILECT Logo in a bolder version, and updated and printed a new CILECT Brochure 2015 (with amended information about members, elected officers, etc.).

9.12.7.3 OTHER PROJECTS

It should be admitted that, regretfully, two of the tentative projects voted by the GA 2014 – *The Mentorship Program* and *Shakespeare 400* – could not start due to lack of finances through partnership (which was the initial idea for being proposed, in the first place). A third project – *The PhD Examiners' Database* – was delayed but will be started in the upcoming biennium.

In 2014 the Executive Director was contacted by Arnold Schmidt (a former student of HFF, Munich, and an independent proprietor in Switzerland) who proposed a partnership in a patented project of his called *Fyuuuz*. Based on Anderson's *long tail theory* about distribution of goods through personalized and dedicated channels the Fyuuuz engine intended to create an option for the distribution of short films by linking the films to alternative channels in the fields of FMCGs (Fast Moving Consumer Goods: soft drinks, body care products, foods, etc.) and services. The Executive Council commented that if realized such a monetization opportunity could benefit all sides (the platform provider, schools/students, and CILECT) and that it would be of interest to pursue it. A trial period had to be established with the participation of schools who would have liked to test the option but the negotiations were put on hold because of Mr. Schmidt's personal reasons.

A similar project proposed by TAU, Israel, named *T-Port: An Interactive Platform for Sales of Students Films* was also discussed by the Executive Council but it was decided to not engage into any such projects at the time being until a special strategy for CILECT's benefits would be designed.

At the Initiative of GEECT Chair Bert Beyens, the Executive Council agreed that an event dedicated to *Teaching Radio* in CILECT schools would be quite appropriate in the near future as this has been a somewhat neglected field for many years. The Executive Council asked the Executive Director to prepare a list of all the members that have programs directed at or associated with Teaching Radio. The preliminary list appeared to contain at least 38 programs taught at CILECT schools (but there were also a number of separate courses that could not be completely followed and included). Bert Beyens volunteered to propose a project (conference, workshop, or else) which could be discussed by the Executive Council for the 2017-2018 biennium.

9.13 INTER-REGIONAL ACTIVITIES' SUPPORT

For the third time in a row of congresses (2012, 2014, 2016) it became obvious that the only events considered useful and/or viable for participation/hosting by the membership are forums where the **teachers** can meet highly successful professionals/peers from which they can learn or with which they can share their own achievements. No matter if we call them **Training the Trainers** or *Conferences* or *Symposia* or *Workshops*, etc.; no matter if their structure differs here and there (more hands-on, more discussions, more presentations); no matter if the participants are predominantly from the region or more vividly mixed up - the purpose of those events is the same.

There is only one other category of activities in which the Executive Council observed interest (far lower than usual, though): **Students' Collaboration**. All other categories have been either not used at all or have evoked the interest of only 2-3 projects at the most (some of them even not eligible for financing).

There is a clear reason behind the above observations – in recent years there have been a lot of new financing schemes all over the world for schools to either create **joint curricula** or to **exchange students/teachers**. I would highly recommend to those who are interested in the theme to read at least the ERASMUS PLUS Program Guide (https://ec.europa.eu/programmes/erasmus-plus/node_en). Since its inception in 2014 it was opened to collaboration between European schools and the whole other world. There are hundreds of teacher exchanges also between USA institutions and the rest of the world through programs like **the Fulbright Scholarship**.

As to **dissemination** – it has become obsolete to finance such requests, as the technological development is so fast and large that we can literally have immediate access to every event (if recorded) or to any publication (if uploaded).

Based on the above and other analyses, the Executive Council asked the Executive Director to prepare a revised **Strategy & Budget 2017-2018** in which the findings would be adequately included.

HOST SCHOOL – EVENT – TITLE	YEAR	EURO
1211. Inter-Regional Participation at Regional Events		11910,00
CUC - CAPA Conference 2015-10 - Transmedia	2015	600,00
JSFS - GEECT Conference 2015-07 - Creating the Alumni Community	2015	1800,00
ESAVM - CARA Conference 2015-11 - The Indigenous African Voices	2015	350,00
FEMIS - GEECT Workshop 2015-03 - Film Schools & Research	2015	2800,00
Aalto University - GEECT Conference 2016-05 - Virtual Reality	2016	2400,00
GFS - CAPA TTI 2016-11 - Incubating Long Film Form in Schools	2016	3960,00
1212. Inter-Regional Teaching Staff Exchange		0,00
1213. Training the Trainers' Initiatives		29630,00
CCC - CNA TTI 2015-10 - Post-Production 4 (financed through ADOBE donation)	2015	9265,00
SADA - GEECT Workshop 2015-09 – Games + Films (students participation allowed)	2015	4000,00
Sheridan College - CNA TTI 2015-03 - Previsualization	2015	3300,00
UFVA - CNA TTI 2015-08 - DocuDay	2015	1915,00
UFVA - CNA TTI 2016-07 - Digital Innovation Day	2016	2150,00
UQAM - CNA TTI 2016-03 - Serial Risk	2016	5000,00
GFS - CAPA TTI 2016-11 - Incubating Long Film Form in Schools	2016	4000,00
1220. Inter-Regional Students' Collaboration		18700,00
TAU - Student Film Bus 2015	2015	5000,00
TAU - Student Film Bus 2016	2016	5000,00
UCINE-FEMIS Student Exchange 2016	2016	4700,00
FEMIS-BFA Student Exchange 2016	2016	4000,00
1231. Joint Curricula Development		2500,00
CIBA Juvenile Imaginary Project	2016	2500,00
1232. Dissemination of Events' Results		0,00
1233. Translation of Teaching Materials		2000,00
NATFA - Book Translation - UK Cinema in the 1990-ties	2016	2000,00
TOTAL		64740,00

9.14 ORGANIZATIONAL MATTERS

9.14.1 CILECT STATUTES AND RULES

It has been an on-going discussion in the last several years that a number of changes in the CILECT Statutes and Rules should be considered by the General Assembly. In 2016 the Executive Director prepared a detailed proposal with a total of 108 changes. The proposal was carefully reviewed and debated by the Executive Council. As a result 98 of the changes were accepted as proposed, 10 of the changes were amended, and 2 new changes were added. The updated draft of the proposal was generously reviewed **pro bono** by **Robert J Labate**, Partner, of Holland & Knight LLP, Chicago, USA. The latter would not have been possible without the help of **CNA Chair Prof. Bruce Sheridan**. The proposal was sent to all CILECT members four weeks before the day of the vote. Its major goals could be summarized as follows:

1. Fusing together of STATUTES AND RULES
2. Redefinition of the SPIRIT AND AIMS of CILECT
3. Deletion of the Statute re COOPERATION with NON-MEMBERS
4. Deletion of the SUSTAINING Membership Category
5. Redefinition of the PARTNER Membership Category
6. Redefinition of the CORRESPONDING Membership Category
7. Redefinition of the HONORARY Membership Category

8. Deletion of the ONE COUNTRY – ONE VOTE principle
9. Introducing a Statute on REGIONAL ASSOCIATIONS & their PROCEEDINGS
10. Deletion of the Statute re MEMBERSHIP IN INTERNATIONAL ORGANISATIONS
11. Definition of the EXECUTIVE DIRECTOR'S DUTIES
12. Introducing a TRANSLATION OF THE STATUTES in Spanish & French
13. Elaboration of the procedures for:
 - a. the EXPULSION of members
 - b. the election of HONORARY MEMBERS
 - c. the readmission of REMOVED MEMBERS
 - d. the PRESENCE OF MEMBERS at the Executive Councils' meetings
 - e. the REGULARITY OF CONVENING of General Assemblies
 - f. the election of CILECT PRESIDENT
 - g. the PROCEEDINGS OF THE EXECUTIVE COUNCIL
 - h. the creating and keeping of DOCUMENTATION
 - i. the filling in of VACANT POSITIONS of elected members
 - j. the FINANCIAL AUDITS and D&O Liability Insurance
 - k. the MODIFICATION OF THE STATUTES
 - l. the DISSOLUTION of CILECT

9.14.2 ELECTIONS

According to the provisions of the current CILECT Statutes & Rules, the Executive Council launched a *Call for Candidacies* for several vacant positions to be elected at the Congress 2016:

1. CILECT President

According to the Statutes & Rules President **Prof. Dr. Maria Dora Mourao** (USP, Brazil) can be re-elected for a term of two years.

2. CARA Regional Council: Vice-Chair & Two Members

In 2016 **Madeleine Mitlassou** (IFCA, Cameroon) has resigned from the position of Vice-Chair. The positions of two members have not been filled in at the GA 2014.

3. CNA Regional Council: One Member

According to the Statutes & Rules Member **Prof. Jean Desormeaux** (Sheridan College, Canada) can be re-elected for a term of two years.

4. GEECT Regional Council: Vice-Chair & Treasurer

According to the Statutes & Rules Member **Donald Taylor Black** (IADT, Ireland) cannot be re-elected. According to the Statutes & Rules Member **Pavel Jech** (FAMU, Czech Republic) cannot be re-elected.

9.14.3 UFVA / EICTV

On 28 Jan 2015 the Executive Director was approached by Prof. Mark Freeman, Chair of the UFVA Freedom of Expression Committee, in regard to the case of contract termination of Boris Gonzales Arenas with EICTV, Cuba, supposedly because of his decision to participate in a "thwarted free speech event". Prof. Freeman requested that CILECT puts efforts in investigating the situation which, according to his view, was a clear showcase of breach of Mr. Arenas' rights to free expression and academic freedom. (At an earlier stage Prof. Freeman had tried to approach CILECT through Prof. Bob Bassett of Chapman University, USA, who duly informed the Executive Director and asked for his involvement.)

The Executive Council agreed that a committee consisting of President Mario Dora Mourão, CNA Chair Bruce Sheridan and Executive Director Stanislav Semerdjiev will try to get information about the situation through other accessible sources, verify and cross-reference it and report back. The committee members searched thoroughly through their personal contacts in Cuba and other CIBA countries to gather more information about the said case. On 16 Feb 2015 they shared every piece of information they had retrieved in the search with the whole CILECT Executive Council. After reviewing it the Executive Council unanimously decided that all the evidence showed that the situation was of internal character concerning the EICTV. Any further intrusion on CILECT's side would have obviously been considered unacceptable and would have been in direct confrontation with CILECT's principles as an international body. An official answer was prepared and sent back to Prof. Freeman by the Executive Director.

It was followed by a phone conversation between Prof. Sheridan and Prof. Freeman in which the position of CILECT was further explained.

9.15 FINANCES

From the *Auditor's Reports* as well as from the *Balance Statements and Income & Expenditure Statements* it can be clearly seen that CILECT is in a solid financial situation. **(See Appendixes)**

- **Appendix 9.15.1:** Auditor's Report 01 January 2014 – 31 December 2014
- **Appendix 9.15.2:** CILECT Income & Expenditure 01 January 2014 – 31 December 2014
- **Appendix 9.15.3:** CILECT Balance 31 December 2014
- **Appendix 9.15.4:** Auditor's Report 01 January 2015 – 31 December 2015
- **Appendix 9.15.5:** CILECT Income & Expenditure 01 January 2014 – 31 December 2015
- **Appendix 9.15.6:** CILECT Balance 31 December 2015

Prof. Dr. Stanislav Semerdjiev
CILECT Executive Director

10. CILECT STRATEGY 2017-2018

10.1 BASIC ACTIVITIES

The Executive Director and the Executive Council consider that the established permanent BASIC ACTIVITIES of the CILECT Strategy (since 2012) were successfully held according to the estimated logistical and organisational structure. There is no need to revise their content and form except for some minor budgetary adjustments.

1. The CILECT Congress
2. The CILECT Conference
3. The CILECT Prize
4. The CILECT Teaching Award
5. The CILECT Website
6. The CILECT Archives
7. The CILECT 21ST Century Film/TV/Media School Book Series
8. The CILECT Mentorship Program¹

10.2 NETWORK AND COLLABORATION ACTIVITIES

For the third time in a row of congresses (2012, 2014, 2016) it is obvious that the only events considered useful and/or viable for participation/hosting by the membership are **Teachers' Forums** where members can meet between themselves or meet highly successful professionals/peers from which they can learn or with which they can share their own achievements (such as Training the Trainers events, Conferences, Symposia, Workshops, etc.). It does not matter if their structure differs here and there (more hands-on, more discussions, more presentations); it does not matter if the participants are predominantly from the region or more vividly mixed up; the purpose of those events is the same – Quality Enhancement.

There is only one other category of activities in which the Executive Council observed a continuation of interest: **Students' Collaboration**. All other categories have been either not requested at all or have evoked the interest of only a few projects (some of them not even eligible for financing). There is a clear reasoning behind the above observations – in recent years there have been a lot of new financing schemes² all over the world for schools to either create joint curricula or to exchange students/teachers.

As to dissemination of results – it has become obsolete to finance such requests, as the technological development is so fast and large that we can literally have immediate access to any event/publication (if recorded and/or uploaded on the web).

Therefore, the Executive Director and the Executive Council feel that all the current support should be intensely focused on **Quality Enhancement Modules** for teachers and students.

10.2.1 TEACHERS' QUALITY ENHANCEMENT MODULES (T-QEMs)

The T-QEMs are events that are initiated by and held at CILECT Full Member schools and provide new knowledge and/or practical experience of pedagogical/research methodologies and/or teaching tools for CILECT teachers. A school cannot use such a grant more than once in the biennial period. Up to two-thirds of the amount allocated to a T-QEM may cover **travel costs and/or accommodation of the invited guest lecturer(s)**. Up to one-third of the amount allocated to the same T-QEM may cover **inter-regional fee waivers** for teachers from other regions who wish to participate in the event.

T-QEMs will be supported on a pro rata basis. Eligibility shall include both components:

¹ The CILECT Mentorship Program could not start due to the lack of financing but the Executive Council still considers it to be a viable project if financing could be provided. Efforts should continue to make this happen.

² Since its inception in 2014 the ERASMUS PLUS Program was opened to collaboration between European schools and the whole other world. The guide could be found at https://ec.europa.eu/programmes/erasmus-plus/node_en. There are also numerous teacher exchanges between USA institutions and the rest of the world through programs like The Fulbright Scholar Program - <http://www.cies.org/>

1. Regional Representation, i.e. **not** more than one T-QEM per region may be supported ANNUALLY.
2. Thematic Representation, i.e. **not** more than one T-QEM may be supported ANNUALLY in any of the five fields:
 - Content Creation
 - Aesthetical Performance
 - Technological Innovation
 - Platform Development
 - Management & Communication

10.2.2 STUDENTS' QUALITY ENHANCEMENT MODULES (S-QEMs)

The **S-QEMs** are exchanges between Full Member schools in which students collaborate on any type of **innovative** creative activities that are **not supported** by other financing programs. A school cannot use such a grant more than once in the biennial period. The amount allocated may cover **travel costs of the students**.

10.2.3 FUNDING CRITERIA (AS VOTED BY THE CILECT GENERAL ASSEMBLY 2004)

The Executive Director and the Executive Council firmly believe in the funding criteria developed in 2004 by the (then) Executive Secretary **Prof. Henry Verhasselt**, INSAS, Belgium (present Honorary Member), and the (then) Vice President Finances & Fundraising **Prof. Don Zirpola**, Loyola Marymount University, USA (past CILECT President and present Honorary Member).

1. **The Greatest Good for the Greatest Number.** Since the funds CILECT operates within are limited, an important criterion for support is the extent to which the activity will have an impact on the maximum number of members.
2. **The Multiplier Effect.** Long-term effect activities are preferable to those that have short-term or transient effect.
3. **Economic Efficiency.** To ensure that CILECT contributions are efficiently and properly spent a complete budget should always accompany funding requests, and spending of the respective funds should thoroughly be accounted for.
4. **Leverage Funding.** Even a modest contribution sometimes can attract additional support, so leverage funding is also an efficient way of expanding the impact of CILECT's limited resources.
5. **Dissemination of Results.** In a number of cases and due to different reasons, members with an interest in a particular activity may not be able to participate. Therefore, all CILECT supported activities should provide substantive audiovisual and textual reports, so that the entire membership could be able to profit in some or another way.

Prof. Dr. Maria Dora Mourão, CILECT President

Prof. Herman Van Eyken, Chair CAPA

Garth Holmes, Chair CARA

Prof. Silvio Fischbein, Chair CIBA

Prof. Bruce Sheridan, Chair CNA

Bert Beyens, Chair GEECT

Prof. Dr. Stanislav Semerdjiev, CILECT Executive Director

30 October 2016

11. CILECT BUDGET 2017-2018

A	INCOME	AMOUNT	%
1000	FEES	591 700	81,95
1100	Fees Full Members (incl. GEECT Fees)	572 000	79,22
1200	Fees Partner Members	6 400	0,89
1300	Fees Candidate Members	11 700	1,62
1400	Fees Corresponding Members	1 600	0,22
2000	DONATIONS	30 000	4,16
3000	PARTNERSHIPS	70 000	9,70
4000	OTHER	300	0,04
4100	Bank Interest	300	0,04
5000	TRANSITIONAL ASSETS	60 000	8,31
	TOTAL INCOME	722 000	100,00
B	EXPENDITURE	AMOUNT	%
1000	NETWORKING AND COLLABORATION	442 000	61,22
1100	BASIC ACTIVITIES	178 000	24,65
1110	CILECT Congress	40 000	5,54
1120	CILECT Prize	40 000	5,54
1130	CILECT Conference	30 000	4,16
1140	CILECT Website	24 000	3,32
1150	CILECT Teaching Award	20 000	2,77
1160	CILECT Archives	12 000	1,66
1170	CILECT Mentorship Program	0	-
1180	CILECT 21st Century Film/TV Media School Book Series	12 000	1,66
1200	QUALITY ENHANCEMENT MODULES (QEMs)	180 000	
1210	T-QEMs (Teachers Quality Enhancement Modules) <i>(up to € 12 000 per T-QEM out of which up to 4 000 is reserved for inter-regional participants' fees)</i>	120 000	16,62
1220	S-QEMs (Students Quality Enhancement Modules) <i>(up to € 5 000 per S-QEM)</i>	60 000	8,31
1300	CILECT BRAND PROMOTION	40 000	5,54
1310	Fundraising, Advertising & PR Materials	25 000	3,46
1320	Fundraising, Advertising & PR Activities	15 000	2,08
1400	REFUND GEECT FEES	44 000	6,09
2000	ADMINISTRATIVE SERVICES	175 000	24,24
2100	Management Services	132 000	18,28
2200	Legal Services	10 000	1,39
2300	Executive Director Assignments' Travel	16 000	2,22
2400	Financial Audits	8 000	1,11
2500	Accounting Services	5 000	0,69
2600	Technical Support	4 000	0,55
3000	CILECT OFFICE	36 000	4,99
3100	Office Space Rental & Maintenance	12 000	1,66

3200	Equipment and Software	8 000	1,11
3300	Bank Charges	2 000	0,28
3400	Communication Expenses	4 000	0,55
3500	Office Consumables	5 000	0,69
3600	Postage and Courier Services	5 000	0,69
4000	EXECUTIVE COUNCIL	69 000	9,56
4100	Executive Council Travel	36 000	4,99
4200	Candidate Members' Reporting Visitations	15 000	2,08
4300	Executive Council Meetings	12 000	1,66
4400	President Assignments' Travel	6 000	0,83
	TOTAL EXPENDITURE	722 000	100,00

12. CILECT CONFERENCE 2019

On the recommendation of the Executive Council and the Executive Director, (as an additional item of the official schedule) the delegates of the Congress 2016 gladly invited to the stage Mrs. Tatiana Tursunova, Head of the International Relations Department of the oldest film school in the world – VGIK – which will celebrate its 100th anniversary in 2019. Mrs. Tursunova presented a short introductory film about VGIK and the following written proposal from Rector Prof. Vladimir Malyshev:

Министерство культуры Российской Федерации
Федеральное государственное бюджетное образовательное учреждение высшего образования
ВСЕРОССИЙСКИЙ ГОСУДАРСТВЕННЫЙ ИНСТИТУТ КИНЕМАТОГРАФИИ имени С.А.ГЕРАСИМОВА



Russian State University of Cinematography n.a. S.Gerasimov

W.Pieck Str., 3, Moscow, Russia, 129226, ph.: +7 499 181 1314; f.: +7 499 181 80 74; www.vgik.info; mail@vgik.info

To Professor Maria Dora Murao, President of CILECT
To Professor Stanislav Semerdjiev, Executive director of CILECT
To the members of the CILECT Congress 2016

Greeting letter from Prof. Vladimir Malyshev,
Rector of Russian State University of Cinematography n. a. S. Gerasimova

Dear Sirs,

On behalf of VGIK's teachers, academic staff and on my own behalf, I greet the members of CILECT Congress. Due to certain circumstances, I was not able to come to the Congress, however, here in Moscow we feel involved in this important event in world film schools' lives.

Cooperation between film schools in the framework of CILECT proves once again its relevance, and the need to exchange teaching methods in cinematography, television and other screen arts.

Currently VGIK is preparing to celebrate its centenary in 2019. While we cherish the traditions established by the founders of the first film school in the world, our University has kept pace with the modern trends of developing the audio visual process.

In regard with this important event we are hoping for your positive decision to our suggestion to hold the International CILECT Congress in Moscow, at the Russian State University of Cinematography n. a. S. Gerasimova (VGIK) in September, 2019, as part of the celebrations of VGIK's centenary.

Besides, we are planning to include in the program of the commemorative events «Days of VGIK» to be held in foreign film schools. They will comprise of screenings of student films, animation program and the performances of the Acting Department students as well as the exhibitions of the works of the Art Department students and master classes of VGIK professors.

I would like to wish the members of CILECT Congress fruitful work for developing film education.

Prof. V.S. Malyshev, Rector

The Executive Director announced that under the new Statutes the participants may wish to call the event Congress instead of Conference, especially when it is to be held as part of the 100th anniversary not only of VGIK but of **film education in the world**.

The delegates accepted by **acclamation** both the offer of VGIK and the proposed amendment of the Executive Director. Therefore, the CILECT Congress 2019 will be held at VGIK, Moscow, Russia.

13. CILECT STATUTES 2016

14. APPENDIXES

Appendix 9.15.1: Auditor's Report 01 January 2014 – 31 December 2014

Appendix 9.15.2: CILECT Income & Expenditure 01 January 2014 – 31 December 2014

Appendix 9.15.3: CILECT Balance 31 December 2014

Appendix 9.15.4: Auditor's Report 01 January 2015 – 31 December 2015

Appendix 9.15.5: CILECT Income & Expenditure 01 January 2014 – 31 December 2015

Appendix 9.15.6: CILECT Balance 31 December 2015