

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 which will have a 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)** was the first Keynote speaker. Her presentation addressed “The new role of the documentarian”. Second Keynote Speaker was **Paul Pauwels (European Documentary Network)** with the question: “Is documentary in crisis?”.

Mark Atkin (Crossover Labs) came as third keynote with “Media training in the digital era”. In the afternoon delegates chose two consecutive one-hour breakout sessions with keynote: **Daniel Lang (HFF München)** on “Collaborative Directing”, and a 2nd year group exercise in the Documentary Department at the HFF Munich. **Prof Grazyna Kedzielwaska (PWSFTViT, POLAND)**: “Character: the inner world of the hero”. Other keynote presentations were: **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 **Bert Beyens, President of GEECT** 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. **Professor Dr Stanislav Semerdjiev**, Executive Director of CILECT and **Professor Maria Dora Mourao**, 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.



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, AUB**.

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. Bastamov 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.

-3-

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 entitiled “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 31page document (in English) with summaries of all presentations and discussions was later mailed to all participants.

-4-

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 Damàsio (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”.

-5-

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.

An eventual 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)**.

-6-

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. Therefor 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.