

GEECT REPORT 2016-2018

REGIONAL ASSOCIATION MEMBERS MEETING GEECT CILECT CONGRESS BRISBANE AUSTRALIA, November 2016.

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

Day 1: Sunday, November 20th: old and new members were welcomed. After admission of new members by the General Assembly during its morning session, CILECT now reunited 168 schools from 61 countries. GEECT welcomed 6 new members (and now brought together 90 schools from 34 countries). New members: Film & Sound Fachhochschule Dortmund (FHD) Represented by Sandra Hacker and Fosco Dubini GERMANY (Dortmund); Lithuanian Academy of Music and Theatre (LMTA) Represented by Giedre Kabasinskiene LITHUANIA (Vilnius); Sapir College, School of Audio & Visual Arts Represented by Aner Preminger ISRAEL (Sderot); Westerdals Oslo School of Arts, Communication and Technology (ACT) Represented by Leif Holst Jensen NORWAY (Oslo); School of Film & Television at Falmouth University Represented by Chris Morris UNITED KINGDOM (Falmouth); Film & Media at University of Hertfordshire Represented by Lyndsay Duthie and Peter Richardson UNITED KINGDOM (Hertfordshire).

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

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

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

The **GEECT ELECTION&VOTING COMMITTEE** was composed as follows:
Bert Beyens, Chair, Vinca Wiedemann (Vice-Chair), Manuel José Dámásio (Treasurer), representing the GEECT BOARD. Observers: Stanislav Semerdjiev (CILECT Executive Director; NATFA) and Aner Preminger (SAPIR).

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

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

The GEECT ELECTION COMMITTEE noted that 4 schools were absent for voting. (52 votes would be counted).

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

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

3: **ELECTIONS GEECT BOARD 2016-2020:** Elections were held with secret ballots. There were two seats for election, and 3 candidates. Following CILECT statutes 2 representatives from the same country can not serve on a regional board (with the exception of CNA which is a 2 country region with only USA and Canada). With 2 candidates from Germany the GEECT Election Committee stated that (secret) voting would follow in 2 rounds: first, a so-called "vote of confidence" for the one candidate from Sweden; second, a vote between the two German candidates. VOTE ELI BØ: Votes YES: 39 Votes NO: 9 Abstentions: 4. Eli Bø was elected as Board Member for the period 2016-2020. VOTE BEN GIBSON and GUIDO LUKOSCHEK: 22 votes for Ben Gibson 29 votes for Guido Lukoschek 1 vote invalid. Guido Lukoschek was elected as Board Member for the period 2016- 2020. The Regional Association Meeting ended with an open round for news and discussion. The GEECT BOARD thanked all delegates for their presence and commitment and invited all participants for the GEECT DINNER 2016, same day, at 8.30pm in Alchemy Restaurant + Bar 175 Eagle Street.

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

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

GEECT BOARD MEETING PARIS FRANCE, January 19th 2017 LA FÉMIS

In the morning Bert Beyens, Vinca Wiedemann and Eli Bø, went to the Bank Office, BNP Lamarcq Caulaincourt 11.00-11.30 to make some administrative adjustments regarding the new composition of the GEECT Board after the Brisbane Elections (Vinca Wiedemann was appointed Vice Chair and Manuel José Damàso was appointed as Treasurer). In the afternoon the proper Board meeting was held in La Fémis.

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

The **FUTURE OF GEECT CONFERENCES** was discussed. All members in the Board agreed that the main challenge is to get more proposals. The Board discussed and evaluated the introduction of calls (with precise deadlines, and formatted documents) and concluded that the element of competition is good. It is also welcomed by members that all schools have the possibility to present a proposal for a conference. But maybe the Board should give some direction, because schools don't always have people in charge that know the history of CILECT/GEECT (and therefor might come up with subjects for a conference that has been done before). A conversation started with the question whether it would be possible to identify a few focus points of interest. And could schools be invited to propose conferences within these themes or focus points? The GEECT Board agreed that the areas of a conference should cover academic areas & research as well as practice & professional areas. The question was raised: How can all areas be satisfied through GEECT events? Is there need for separate kinds of conferences? i.e. Spring: Research/ Autumn: Professional. Is there need for separate types of conferences or different sort of events? i.e. Conference: Artistic research/pedagogy/recruitment vs. Workshops: Teaching technical tools and skills. At the end of this discussion it was agreed that the Board should discourage a division between these areas and rather work to bring the two worlds (research and practice) together. Some actions were planned: transparent information about conference requirements has to be sent to all members in future calls (with practical advisory info, about number of participants, registration fees, etc.); a history of GEECT conferences (areas/topics/subjects) will be

enclosed in future calls; collaborations between schools to organize a conference is considered a "plus".

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

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

The GEECT Board decided to meet on May 9th 2017 at The Norwegian Film School during the next GEECT Spring Conference. "**Training the Trainers: Reboot**" was originally prepared by Thomas Stenderup, who is no longer serving as Head of the School. Fredrik Graver is acting dean until summer 2017. He reassured the GEECT Chair that the conference would take place.

TRIBUTE to MARC NICOLAS (1957-2016)

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

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

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

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

At the heart of the symposium «Training the Trainers: Reboot» was the film school teacher. This gathering provided an opportunity for all the participants to be active, to exchange practices and ideas, successes and failures with colleagues. Much of the time was spent in small groups, discussing various topics and themes related to filmmakers teaching filmmakers, and then presenting summaries of these discussions to the plenary.

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

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

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

(Norway); Tinna Joné, SADA (Sweden); Karin Julsrud, The Norwegian Film School (Norway); Hana Jusic, Academy of Dramatic Art (Croatia); Giedrė Kabašinskienė, Lithuanian Academy of Music and Theatre (Lithuania); Alexander Kayiambakis, (Norway); Kirk Kjeldsen, Virginia Commonwealth University (USA); Arto Koskinen, Tampere University of Applied Sciences (Finland); Cecilia Liveriero Lavelli, CISA - Conservatorio Internazionale di Scienze Audiovisive (Italy); Bert Lesaffer, KASK / School of Arts Gent (Belgium); Omri Levy, Maale Film and Television School (Israel); Stephen Lighthill, American Film Institute Conservatory (USA); Trude Lindland, The Norwegian Film School (Norway); Jan Lindvik, The Norwegian Film School (Norway); Guido Lukoschek, FABW (Germany); John Lvoff, Ecole nationale supérieure Louis-Lumière (France); Andrzej Mellin, Lodz Film School (Poland); Francisco Menendez, University of Nevada, Las Vegas (USA); Piotr Mikucki, The Polish National Film, Tv and Theatre School (Poland); Dan Muggia, Beit Berl College Faculty of Arts - Film Dept (Israel); Kathy Nicholls, Falmouth University (United Kingdom); Sunedria Nicholls-Gärtner, ifs internationale filmschule köln (Germany); Annette K. Olesen, National Film School of Denmark (Denmark); Olivier Poncelet, IAD Institut des Arts de Diffusion (Belgium); Annabelle Pangborn, leeds beckett university (United Kingdom); Michaela Pavlatova, FAMU (Czech Republic); Jean Perret, Geneva University of Art and Design (Switzerland); Aner Preminger, Sapir Academic College (Israel); Greicius Ramunas, LMTA (Lithuania); Peter Richardson, University of Hertfordshire (United Kingdom); Rob Rombout, LUCA (Belgium); Rauno Ronkainen (Finland) Eric Rosenzweig, FAMU (Czech Republic); Hajo Schomerus, ifs internationale filmschule köln (Germany); Cecilie Semec, The Norwegian Film School (Norway); Siri Senje, Westerdals Oslo ACT (Norway); Jouko Seppälä, Metropolia University of Applied Science (Finland); Jonathan Sherman, Kenyon College (USA); Rod Stoneman, Huston School of Film & Digital Media, Galway (Ireland); Annakaisa Sukura, Helsinki Metropolia University of Applied Sciences (Finland); Carl Svensson, Norwegian Film School (Norway); Haim Tabakman, Beit Berl College Faculty of Arts - Film Dept (Israel); Katharina Tebroke, dffb Deutsche Film- und Fernsehakademie Berlin GmbH (Germany); Morten Thomte, Westerdals Oslo ACT (Norway); Patricia Toyé, LUCA (Belgium); Rob Tregenza, Virginia Commonwealth (USA); Tzara Tristana, National Film School of Denmark (Denmark); Elke Van Damme, LUCA (Belgium); Marc Van De Walle, LUCA, (Belgium); Miel Van Hoogenbemt, LUCA (Belgium); Kjell Vassdal, The Norwegian Film School (Norway); David Villalvazo, Universidad de Guadalajara (Mexico); Paulo Viveiros, Universidade Lusofona (Portugal); Hanne Westgård, Westerdals Oslo Act (Norway); Vinca Wiedeman, The National Filmschool of Denmark (Denmark); Anne Winterink, The Netherlands Film Academy (Netherlands); Lonneke Worm, The Netherlands Film Academy (Netherlands); Michel Wouters, IAD Institut des Arts de Diffusion (Belgium); Elie Yazbek, IESAV- Université Saint-Joseph (Lebanon); Kamila Zlatuskova, FAMU (Czech republic)

GEECT BOARD MEETING LILLEHAMMER NORWAY May 9th 2017 Den Norske Filmskolen

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

LAUNCH GEECT WEBSITE MAY 5th 2017: Under guidance of **Guido Lukoschek** the Board worked together to put up the first **GEECT Website** ever. It came online on May 5th, getting more than 20 visitors from 10 European countries that first day. The GEECT Board was always aware of the delicate nature of installing a GEECT Website. In order to position our regional website within the overall CILECT framework, major efforts were made to keep the website transparent and simple, and to make it an easy window to the CILECT website. Deviation from existing logos and style was kept to the minimum.

CONFERENCES: It is actual practice that the GEECT Board decides which school receives support to organize a GEECT Conference. After a CALL is made, and when schools have submitted their proposals, the Board spends much time discussing the competing applications. A written outline is all the Board has to go by, and this material forms the basis for the decision to give financial support to the one selected school. Therefore, the GEECT Board (after having attended Day 1 of 'Training the Trainers - Reboot') expressed reservations about the unfolding Lillehammer Conference, because the actual format was so very different from the approved proposal. The original application (by Project Chair Thomas Stenderup), included a structure of keynote speakers and panels, case studies and workshops; while the final conference format merely was limited to group work. This change of approach had not been communicated in advance. The GEECT Board arranged a meeting with Fredrik Graver (Project Executive) the next day (May 10th), and expressed its concerns. The Board decided to await the evaluation feedback from participants, not to jump to conclusions or change regulations - though irrespective of feedback results the Board saw this change of direction as problematic. The GEECT Board made some amendments to the Evaluation Form which was to be sent out to participants of the Lillehammer Conference and agreed to develop a single GEECT evaluation document for future events. Importance will be given to conference participants' expectations regarding output and outcomes (publications, recordings, take away from conference, etc.) The GEECT Board also evaluated procedures for how calls for conferences have been made since 2014 (with clear guidelines, and a strict deadline). The main purpose for this rigorous approach has been to give ALL member schools an equal opportunity to put proposals forward. The Board also discussed the payment practice: 50% of the money paid after approval and when preparations start (for conference website for example); 50% after evaluation and when dissemination is available. Information on the GEECT website should be as clear as possible, though the Board agreed that some information should only be released upon request, as it is safer not to publish detailed financial information on a public website.

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

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

GEECT CONFERENCE MUSIC AND SOUND DESIGN IN FILM/NEW MEDIA (When Theory meets Practice) Lithuanian Academy of Music and Theatre LMTA Vilnius, 28-30 September 2017

The GEECT AUTUMN CONFERENCE 2017: MUSIC AND SOUND DESIGN IN FILM/NEW MEDIA (When Theory meets Practice) hosted by LMTA, took place in the National Library of Lithuania, Vilnius Lithuania, 27-30 (Wednesday-Saturday) September 2017, with 44 registered participants from CILECT (including 2xCAPA, 3xCNA, 1xCIBA). From the hosting school LMTA 16 people took part in the event. The list of participants counts 70 names from 27 countries, guests and observers included (in Appendix at the end of this report). Attendees and guests stayed in *Hotel Amberton* and *Hotel Ratonda* (where lunches also took place). Prior to the GEECT Conference, LMTA also organized the INTERNATIONAL PRACTICE- BASED WORKSHOP FOR STUDENTS: CINEMATIC EXPERIENCE OF SOUND from Monday September 25th until Wednesday 27th, in MISC (Music Innovation Studies Centre, LMTA). The main building of the Lithuanian Academy of Music and Theatre (LMTA) is in the heart of Vilnius. MiSC is focusing its activities on the synergy of arts and research, and is a very well equipped venue. Head of the workshop was Vilnius University Assoc. Professor **Titas Petrikis**, who was assisted by MICS director lect. **Mantautas Krukauskas**. The workshop focused on how emotional signification with sound can be created in a film or audio-visual artwork. For a sequence of *Dracula* (Tod Browning, USA 1931) participants created different sound-work. The purpose of this practice-based exercise was to learn and test how sound works with audio-visual media, and, more specific, what the artistic considerations are with the spherical sound (24 speakers setting). The workshop participants were able to create and construct their original soundtracks (from the provided library sounds, from original sound- recording, or even from newly composed and recorded music). GEECT Conference attendees that arrived on Wednesday 27th were invited to experience the results of this workshop in the main building of the Lithuanian Academy of Music and Theatre (LMTA). Guided tours were organized for the guests, who were then invited for an opening reception as a welcome, in the very trendy Restaurant, named *Alive*, on the famous Gedimino Street.

The next day, on **Thursday 28th September**, Prof. **Antanas Kučinskas**, Composer, and Head of the Film and TV Department LMTA, opened the Conference, inviting the Rector of LMTA prof. **Zbignevas Ibelgaupas** and Chair of GEECT **Bert Beyens** to deliver the welcome speeches. Then, moderator **Arūnas Gelūnas**, PhD philosophy, former Minister of Culture and UNESCO Ambassador for Lithuania, introduced the first key speaker, well renowned **Claudia Gorbman**, PhD (University of Washington, USA) for her lecture *Music Heard and Unheard for Audio- visual Media*, followed by a second key speaker **Val Kuklowsky** (University of Hertfordshire, UK, GEECT) with *The Hollywood Sound in Everyone's Backyard*. The afternoon of the first day was then set up in Parallel Sessions, the first labelled *Seeing through Hearing*, with 4 presentations. Professor **Francesco Ronzon**, PhD (Academy of Fine Art-Verona, Italy) *Ecology of Media. An anthropological reflection about the socio-cultural links between seeing and hearing in old and new media. Three ethnographic case studies*. Professor **Luís Cláudio Ribeiro**, PhD (Lusófona University, Portugal, GEECT) *Sound and Fragment in Artistic Practices*. **Michael Kowalski** (Chapman University, USA, CNA): *The Cocktail Party Effect: Where Psychoacoustics Meets Cinematic Storytelling*.

Dr. **Dan-Stefan Rucareanu** / Stefan Damian: *Connective listening - a new mode of listening and its application in VR* (UNATC, Bucharest, Romania, GEECT). The 4 presentations (*Migrating Genres*) in the 2nd Parallel Session, were: Professor **Laura Lazarescu-Thois**,

PhD (UNATC, Bucharest, Romania, GEECT) *Sound Design in the Animated Film. About the sound aesthetics, techniques and particularities in animation movies*. Assoc. prof. **Svenn Jakobsen** (Oslo School of Arts, Norway, GEECT): *Artistic use of sound in non-fiction films*. Professor **Jörg U. Lensing** (FHD Dortmund University, Germany, GEECT) *Director of Sound vs. Sound-Operator* Dr. **Richard Stevens** (Leeds Beckett University, UK, GEECT): *Mario, Mickey-mouse and Morricone: Interactivity and Synchronization in Video-game music*. In a plenary session, *Challenges and New Approaches to Teaching Music and Sound in Film/New Media*, moderator **Arūnas Gelūnas** gave the floor to **Jack Beck**, Rochester Institute of Technology, USA, CNA, composer **Jurre Haanstra**, NFA-Conservatory of Amsterdam, The Netherlands, GEECT, and **Ross Williams**, School of Art, Design and Media, Nanyang Technological University, Singapore, CAPA, to give insight in their personal approach to teaching Music and Sound Design. The first day concluded with a wonderful GEECT dinner in restaurant *La Bohème*.

On day 2, September 29th, a first Key speaker was assoc. prof. **Aner Preminger**, PhD (Sapir Academic College, Israel, GEECT) *The power of sound in creating Humour: Chaplin - a pioneer of audio-gags and of sound design*. French independent researcher-writer and composer **Michel Chion** could not physically attend the conference because of a health condition, and therefore his text *Twenty-Year Minimalism in Film Scores: A Universalist Utopia?* was read while being illustrated simultaneously. Then, from Paris, prof. **Michel Chion** engaged in a conversation with participants via Skype. The second day continued the format of Parallel Sessions. In the screening room *Discovering Paths* was the title, with following presentations: **Adele Fletcher** (University of Hertfordshire, UK, GEECT): *Emotional Approach to Sound Editing*. **Ben Zijlstra** (Netherlands Film Academy, GEECT): *Sound Design in Production Sound Recording*. Prof. **Klas Dykhoff** (UNIARTS, Sweden, GEECT): *Non-linear work methods as a pedagogical tool in teaching film*. Dr. **Martine Huvenne** (KASK, Ghent, Belgium, GEECT): *Transmitting an experience: starting from sound to develop an audio-visual work*. In the other room *A Sense of Origin* had following lectures: Prof. **Marchwica Wojciech**, PhD (Jagiellonian University, Institute of Musicology, Krakow, Poland): *Symbolic and transcendental elements in Zbigniew Preisner's film music*. **Jeronimo Sarmiento** (Lusófona University, Portugal / Tallinn University, Estonia, GEECT): *Cinematic polyphony in Lucrecia Martel's Cinema - The musicality of narrative film*. **Levan Bagration-Davitashvili**, PhD (TAFU, Georgia, GEECT): *Basic of Georgian Film Music for Students of Theater and Film University*.

Prof. **Antanas Kučinskis**, PhD (Head of the Film & TV Department LMTA) and **Mantautas Krukauskas** (LMTA, Lithuania, GEECT): *Soundscape in Natural and Virtual Spaces: Recent developments in Lithuania within Artistic Context*. **Sudipto Acharyya** (Film and Television Institute, Pune, India, CAPA): "Brother, I too wanted to live", and disavowal of the Mother figure in Ritwik Ghatak's *Cloud Clapped Star* (Meghe Dhaka Tara-1960)

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

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

GEECT), and Larry Sider (sound designer, editor, Director of the School of Sound, Goldsmiths University of London, UK) immersed in a very provocative (and often funny) dialogue on the actual state of affairs of sound teaching. (Larry Sider via Skype). Last but not least Sound Designer Vytis Purnas, (LMTA, Lithuania, GEECT) talked about Film Sound Restoration in I wasn't here: tiptoeing through the sound restoration process of the anthology of Lithuanian documentary Cinema. After summarizing closing remarks by GEECT Chair Bert Beyens, Conference Coordinator Giedre Kabasinskiene had the honour to close the event; she also thanked everyone who made this event possible and said goodbye. (Cheers from all benches).

PARTICIPANTS Attendees, Speakers, Presenters and Observers

1. Sudipto Acharyya, Film and Television Institute, Pune, India, CAPA; 2. Levan Bagrationi-Davitashvili, TAFU, Georgia, GEECT; 3. Beata Baublinskiene, LMTA, Lithuania, GEECT; 4. Jack Beck, Rochester Institute of Technology, USA, CNA; 5. Bert Beyens, RITCS, Belgium, GEECT; 6. Yaron Bloch, The Steve Tisch School of Film & TV, Tel Aviv University, Israel, GEECT; 7. Patrick Boullenger, Aalto University, Finland GEECT; 8. Michel Chion (via Skype), France; 9. Giselle Elena Cruz, EICTV, Cuba, CIBA; 10. Johan Derycke, KASK, Belgium, GEECT; 11. Stephen Deutsch, Bournemouth University, UK, GEECT; 12. Florian Dittrich, FABW, Germany GEECT; 13. Klas Dykhoff, UNIARTS, Sweden, GEECT; 14. Inès Eshun, RITCS, Belgium, GEECT; 15. Adele Fletcher, University of Hertfordshire, UK, GEECT; 16. Vytenis Gadliauskas, LMTA, Lithuania, GEECT; 17. Arunas Gelunas, former Minister of Culture and UNESCO Ambassador, Lithuania; 18. Jean Gibran, Saint Joseph University, Lebanon, GEECT; 19. Claudia Gorbman, University of Washington, USA; 20. Renaldas Gudauskas, Director National Library, Lithuania; 21. Jurre Haanstra, NFA - Conservatory of Amsterdam, The Netherlands, GEECT; 22. Andor Horvath, SzFE, Budapest, Hungary, GEECT; 23. Pavel Hrudá, Tomas Bata University, Czech Republic, GEECT; 24. Martinne Huvenne, KASK, Belgium, GEECT; 25. Zbignevas Ibelgauptas, Rector LMTA, Lithuania, GEECT; 26. Sverre Jakobsen, Oslo School of Arts, Norway, GEECT; 27. Jonas Jurkunas, LMTA, Lithuania, GEECT; 28. Andrius Jusky, LMTA, Lithuania, GEECT; 29. Giedre Kabasinskiene, LMTA, Lithuania, GEECT; 30. Michael Kowalski, Chapman University, USA, CNA; 31. Jan Krawitz, Stanford University, USA, CNA; 32. Mantautas Krukauskas, LMTA, Lithuania, GEECT; 33. Antanas Kučinskis, Head of the Film & TV Department LMTA, Lithuania, GEECT; 34. Tetyana Khoroshun, National Music Academy, Ukraine; 35. Val Kuklowsky, University of Hertfordshire, UK, GEECT; 36. Laura Lazarescu-Thois, UNATC, Bucharest, Romania, GEECT; 37. Jörg Lensing, FHD Dortmund University, Germany, GEECT; 38. Vincent Lowy, ENS Louis-Lumière, France, GEECT; 39. Jonas Maksvytis, LMTA, Lithuania, GEECT; 40. Wojciech Marchwica, Jagiellonian University, Institute of Musicology, Krakow, Poland; 41. Massimo Mariani, Civic School of Cinema Luchino Visconti, Italy, GEECT; 42. Su Nicholls Gärtner, IFS Cologne, Germany, GEECT; 43. Mika Niinimaa, TUAS, Finland, GEECT; 44. Rune Palving, The National Filmschool of Denmark, Denmark, GEECT; 45. Titas Petrikis, Head of Workshop, Vilnius University, Lithuania; 46. Chris Petter, London College of Communication, University of the Arts, UK, GEECT; 47. Joseph Pitchchadze, The Steve Tisch School of Film & TV, TAU, Israel, GEECT; 48. Valeria Popova, NATFA, Bulgaria, GEECT; 49. Luc Pourrinet, La Fémis France, GEECT; 50. Aner Preminger, Sapir Academic College, Israel, GEECT; 51. Vytis Purnas, LMTA, Lithuania, GEECT; 52. Janis Putnins, Latvian Academy of Culture, Latvia (observer); 53. Luis Claudio Ribeiro, Lusófona University, Portugal, GEECT; 54. Rima Rimsaite, LMTA, Lithuania, GEECT; 55. Francesco Ronzon, Academy of Fine Art-Verona, Italy ; 56. Dan-Stefan Rucăreanu, UNATC,

Bucharest, Romania, GEECT; 57. Jeronimo Sarmiento, Lusófona University, Portugal / Tallinn University, Estonia, GEECT; 58. Larry Sider (Via Skype), School of Sound, Goldsmiths University of London, UK; 59. Darius Silenas, LMTA, Lithuania, GEECT; 60. Richard Stevens, Leeds Beckett University, UK, GEECT; 61. Carl Svensson, Norwegian Film School, Norway, GEECT; 62. Raimonda Tamulevičiūtė, LMTA, Lithuania, GEECT; 63. Daniela Trastulli, Civic School of Cinema Luchino Visconti, Italy, GEECT; 64. Mindaugas Urbaitis, LMTA, Lithuania, GEECT; 65. Jan Verschoren, RITCS, Belgium, GEECT; 66. Algirdas Vezevicius, LMTA, Lithuania, GEECT; 67. Ross Adrian Williams, School of Art, Design and Media, NTU, Singapore, CAPA; 68. Wojciech Wrzesniewski, LFS, UK, GEECT; 69. Ben Zijlstra, NFA, The Netherlands, GEECT; 70. Judita Zukiene, LMTA, Lithuania, GEECT.

GEECT BOARD MEETING ZURICH SWITZERLAND, October 25th 2017 ZHdK.

The Board meeting started at 8pm with all Board members present: Bert Beyens (Chair), Vinca Wiedemann (Vice-Chair), Manuel José Damásio (Treasurer), and Eli Bø and Guido Lukoschek (Members). The Board had a working dinner while meeting in Zurich. Location: Restaurant Più Schiffbau.

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

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

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

participants in general reacted very positive, and expressed gratitude for this unique opportunity to meet peers. Attendees with more experiences in GEECT/CILECT events were more critical and somewhat disappointed. Asked about the promised output Fredrik Graver admitted that the work to be done will take much more time than he originally thought. The AUTUMN 2017 CONFERENCE: Music and Sound Design for Film and New Media. As only representative of the GEECT Board, Chair Bert Beyens attended the Conference Music and Sound Design for Film/New Media in the Lithuanian Academy of Music and Theatre LMTA in Vilnius, September 2017. He reported that the Conference had met all expectations, and was very well received by its participants. Similar to the positive after-effect of the Production Design Conference in Dublin 2015 the Vilnius participants felt the need to stay in touch.

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

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

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

For the Autumn Conference 2018, 3 proposals were received.

Because of the first decision about the SPRING CONFERENCE, to support the Teaching Documentary II proposal in Bolzano-Italy, the joint Belgian proposal by INSAS-LUCA-RITCS-DOCNOMADS, being a documentary event as well under the title Mise-En-Scène of Reality. Coordinators Laurent Gross, Carl van Eyndhoven, Ann Olaerts, Rob Rombout) was not kept for discussion. The 2 remaining proposals were further discussed in depth: the first one from ifs COLOGNE, entitled Diversity and Film making — Researching and teaching Diversity in Film Schools (coordinator Su Nicholls-Gärtner); and the second one from NFA AMSTERDAM entitled All Stories need to be Told, How Inclusion in Film Schools will lead to better Storytelling and more relevant Cinema (coordinator Bart Römer).

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

REGIONAL ASSOCIATION MEMBERS MEETING GEECT CILECT CONGRESS ZHdK ZURICH SWITZERLAND, October 26th 2017.

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

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



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

Introduction + Welcome to new schools: Chair Bert Beyens introduced the 5 members of the GEECT Board and officially welcomed old and new members. After admission the day before, October 25th, of 3 new member schools by the General Assembly CILECT now reunited approximately 170 schools from 61 countries. The new schools all being part of the European Region, GEECT welcomed 3 new members (and now brought together 93 schools from 34 countries): Notre Dame University (NDU) Represented by Nicolas Khabbaz LEBANON (Louaize); Moholy-Nagy University of Art and Design (MOME) Represented by Jozsef Fülöp HUNGARY (Budapest); University for the Creative Arts (UCA), Represented by Sarah Jeans and Claire Barwell UNITED KINGDOM (Farnham)

The GEECT Regional Council expressed its satisfaction about the interest for the CILECT Congress in Zurich: with a presence of 60 GEECT schools almost two-thirds of the 93 schools is attending — out of a total of 34 countries, only 8 countries are absent.

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

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

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

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

DECISIONS about GEECT CONFERENCES 2018: Chair Bert Beyens reported that 4 very interesting Conference Proposals from 4 different countries (Belgium, Germany, Italy and The Netherlands) reached the GEECT Board within the given deadlines — there were 2 CALLS: the 1st CALL considered a Spring Conference 2018; the 2nd CALL asked for Autumn Conference 2018 proposals. He complimented the schools for the seriousness of the work presented. Chair Bert Beyens then reported that a GEECT Board Meeting was scheduled on the night before (October 25th) to decide on the proposals. But both Bert Beyens and Manuel José Damásio were asked to withdraw from the Board Meeting for this topic on the Agenda because their respective schools (RITCS and ULHT/DOCNOMADS) were involved and/or partner in one of the proposals. Neither one of them could take part in the proper discussion or cast a vote. Therefore, Chair Bert Beyens, at this point of the Regional Association Meeting, handed over to Vice-Chair Vinca Wiedemann to further report on the deliberation talks on future Conferences 2018, as they had occurred the night before. Vice-Chair Vinca Wiedemann confirmed that all proposals had impressed the members of the GEECT Board, and added that it was also a nice surprise that similar themes and concerns were dominant in the proposals: an interest in Fiction/Reality issues (Documentary) and attention to Diversity/Inclusiveness.

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

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

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

Vinca Wiedemann explained that with 2 proposals with such very similar subjects and approach the GEECT Board did not want to come to a decisive choice, but agreed to prepare a mail with a list of questions for more details, in order to justify its final choice. She also emphasized that for the GEECT Board a collaboration between two schools is seen as very positive (though not as a condition).

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

GEECT BOARD MEETING COPENHAGEN DENMARK, January 19th 2018 Den Danske Filmskole

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

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

DIVERSITY CONFERENCE: In Zurich 2017, the GEECT Board concluded that with 2 proposals with very similar subjects and approach (the first one from *ifs* COLOGNE, entitled *Diversity and Film making – Researching and teaching Diversity in Film Schools* (coordinator *Su Nicholls-Gärtner*); and the second one from NFA AMSTERDAM entitled *All Stories need to be Told, How Inclusion in Film Schools will lead to better Storytelling and more relevant Cinema* (coordinator *Bart Römer*), it was impossible to come to a decisive choice, and agreed to prepare a mail with a list of questions for more details, in order to justify a later final choice. The GEECT Board also stated that a collaboration between two schools was generally seen as very positive, but it was not a condition, and it would not be

imposed. The GEECT Board suggested to the 2 respective schools to get in touch with each other to explore possibilities of collaboration. The Board agreed to communicate about the AUTUMN CONFERENCE 2018 by mail. A month later, on 21st December 2017, the GEECT Board received a response, with a proposal in attachment (IFS-NFA DIVERSITY DEF 211217). During the Board Meeting, the GEECT Board focused primarily on the proposal, which was regarded as too thin, and didn't pay enough attention to the accompanying letter that contained important information: it said that (a) the proposal was very brief and compact, (b) a date early 2018 for a meeting would be scheduled, (c) two conferences would be developed, (d) with budgets that would stay as they are, and (e) that the questions in the GEECT mail were not answered.

The GEECT Board sent a mail to the 2 schools on November 22nd 2018, with an attached document "Diversity Twin Conference – Feedback", with a list of questions and recommendations. The GEECT Board expressed its enthusiasm about DIVERSITY as an extremely important subject. Focusing on the proposal the GEECT Board felt that it only received "best intentions" and "interesting announcements" so far, and was still waiting for convincing substance! Since the GEECT Board concluded that the document did not provide the requested information, it was decided not to give a definitive consent of both conferences. As GEECT urgently needed a solution about the GEECT conference in Autumn 2018, the following two options were withheld: That the two schools would put together one single event in one single venue on the topic of 'DIVERSITY AND FILM MAKING – Film Education in a World in Motion' for Autumn 2018 as suggested by the Board in Zurich in October 2017. Considering the effort involved, if approved, the board would be ready to raise the budget for this joint enterprise. That if on consideration, the schools would prefer not to collaborate on one single event the GEECT Board would be open to re-consider the two separate proposals for Autumn 2018, in which case only one event would be chosen and only the usual budget would be available for this option.

The GEECT Board decided to give the 2 schools until 15th March 2018 to reply and refer to the questions put forward in the previous email.

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

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

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

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

and innovation capacity. Every COST Action lasts for up to four years and requires the participation of researchers from at least 7 COST Member Countries. All EU 28, plus EU candidates, Norway, Switzerland and Israel can be part of a COST action. COST does not fund research or education itself, but provides support for networking activities carried out within COST Actions. COST funds meetings, workshops, conferences, training schools, short-term scientific missions (STSMs) and dissemination activities of a network (consortium). Universidade Lusófona Film and Media Arts Department considers submitting a proposal that deals with some of the topics that could be key to other GEECT schools, namely: Digital transformation and cinema: changing production and consumption patterns; Pedagogies for the future of media and film arts education; Changing cultures, changing schools; These topics involve many intertwined aspects that are already tackled by many of the GEECT schools in their research and educational activities. Manuel José Damásio argued that a COST action could help in leveraging in terms of funding in networking. Considering this, he would like to ask all those interested in becoming part of this proposal to confirm their interest until the 16th of February via email. The GEECT Board agreed that Manuel José Damásio would take this initiative, using the GEECT mailing service.

ETHIC LAB: The GEECT Chair reported on the situation of the Ethic Lab. After ZURICH, the Regional Chairs were asked to contact their schools to know which schools would be interested to host an Ethic Lab workshop by Dan Geva. Eight GEECT schools had responded positively after a first mail that the GEECT Chair sent to all GEECT Schools. After a second mail with a list of questions and recommendations, only 3 schools finally remained. The GEECT Chair reported that no criteria were set to decide which school would host the Ethic Lab Workshop, conducted by Dan Geva. The GEECT Board looked back. The GEECT Chair recalled that the CILECT Executive talked about the Ethic Lab in the Executive Meeting in Lisbon and that the Executive decided positive about it in the Executive Meeting (ECM) that took place in Zurich on Monday 23rd October, but said that he had no memory of in-depth conversations about it. The Proposal was approved on Wednesday 25th, by the General Assembly. GEECT announced it in its Regional Association Meeting on the 26th. After lengthy discussion, the GEECT Board concluded that the project was pushed forward in ZURICH without enough discussion and thought. It was decided that the GEECT Chair would write a mail to the CILECT President, on behalf of, and in collaboration with, the GEECT Board. The main objection and concern of the GEECT Board was that the CILECT EXECUTIVE did not propose this project as a pilot for a new format, and that it was lacking any strategic context. The GEECT Board would accept continuation of the Ethic Lab Project, since it was approved, and because Dan Geva and several GEECT schools already put in a lot of work, but would ask the CILECT coordination group that proposed the project in Zurich to take care of execution and follow up.

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

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

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

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

In the afternoon a masterclass “Impact of Distribution Strategy” by **Sarah Mosses**, CEO of Together Films, was programmed. She emphasized the importance of thinking about Audience Engagement early on. Using the case study of the recent Oscar Shortlisted documentary *Unrest*, ways in which audience aggregation had been built into the ethos of the production process by the Director Jennifer Brea, were analysed, to both critical success, awards recognition and systemic change around the issues in the film. Through a review of the key processes involved in Impact Distribution Strategy, attendees learned to prepare a distribution plan from development, embedded in the production process to lead to success. The **welcome dinner** took place in the nice Weisses Rössl / Cavallino Bianco Restaurant.

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

Representatives of the sponsoring authorities welcomed all attendees.

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

At the end of that first symposium in Wales, Bert Beyens, as arriving new GEECT Chair, said that the pace of change in Documentary is so rapid that a follow-up conference was imperative within the next four years, and concluded: “here we are, in Italy in Spring 2018!”

John Burgan, partnering again with Heidi Gronauer, then introduced the starting symposium. He said: “we feel impelled to focus in our main sessions on developments in the field of New Media with presentations on Virtual & Augmented Reality (VR/AR), Cross & Trans Media alongside perspectives on expanding markets such as Amazon and Netflix. As film teachers with roots in traditional film and television production, this world can often seem alienating and confusing, but we have to remind ourselves that it’s going to make up a major part of the universe our students will enter. Just one statistic: the global market for VR is estimated to grow to some \$110 billion by 2025: is this a phenomenon we can afford to ignore? The issues faced by documentary filmmakers are not just those of technological change. In Europe and across the globe, so much has happened in this short period since the last symposium: the refugee crisis, the resurgence of nationalism, Brexit, “fake news”, concerns about privacy and surveillance. As Chris Marker put it so succinctly: “... rarely has reality needed so much to be imagined.” Then it was time for the first **Key Note Speaker**.

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

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

Sarah Mosses is CEO of Together Films, an Impact Distribution Consultancy based in London. She is a leading film marketing and distribution strategist working with Producers, Directors, Festivals and Sales Agents. After her masterclass of the day before she presented a Key-note: **“A film does not exist until an audience has seen it”**. Using models from business planning theory, Sarah Mosses, delivered a keynote that focused on the anomaly of the film sector to spend more time focussing on film (product) development and not enough time on marketing and distribution strategies. There are a range of wonderful film schools across the world, developing the creative minds of the next generation of talented Directors, Cinematographers and Producers. However, there is a lack of discussion around film distribution and marketing within the majority of the film education sector.

Raimo Lang, Finland, is head of development for 500 people at public broadcasting Yle Creative Content unit, that includes genres like documentary, drama, comedy, culture, science and music. Yle is the only remaining PBS in Europe having larger national reach with its local VOD than Netflix. **“Documentary genre and digitalization – question of fate”** How documentary genre is facing digitalization is based on change on media usage habits of people under 45 years old, not technology. In this change, only the essence of it can be preserved. Is that the form and style, like 90 minutes and observing camera on the shoulder? Or the social role of the genre, like Yle Iikka Vehkalahti put it: the duty of documentary genre is to measure the temperature of the society directly from the ass? According to Raimo’s research young adults and also middle age people want someone to give them the unique experience of relevance and revelation, by any technological means possible. What skills young documentary makers would need to create a new renaissance for the genre in these generations? What kind of professional teams they would need? What is the profile of a new doc producer? Raimo tried to answer this question based on Yle successes with audiences 15-30 and 30-45.

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

Jan Vromman (RITCS) “Atelier Black Box” The student starts from the empty studio, black box, silent space. The student is forced to create out of nothing. Via the colour-key technique, the background can become a town in Afghanistan, a still, a galaxy, found footage. Still, students realize a documentary, document based, using facts, archives, testimonies. We bring people (and even insects or donkeys) in relation to the subject in the studio. We explore voice-of, voice-over, costume, accessories, actors, written-out scenes. The workshop forces

the student to a mental switch. The black box allows to decode. By pulling apart elements that belong together, we suddenly 'see'. Stripped of the obvious, images and sounds suddenly become more pronounced.

Rachel Landers (AFTRS) **“Hybrid Documentary”**. AFTRS’ documentary had world-wide festival success through innovative approaches in teaching “Hybrid documentary”.

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

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

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

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

Jean Perret was in charge of the documentary section at the Festival of Locarno, after which, in 1995, he became the Director of the International Film Festival of Nyon (Switzerland), "Visions du Réel". In 2010, he moved to Geneva University of Art and Design, where he is in charge of the Film Department/cinéma du reel (HEAD). He presented the Key Note **“New media for the continuous enlargement of a unique global market?”** What if these new storytelling strategies (new VR and AR images legitimised by their transmedia circulation) were mostly the audio-visual industry’s response to the needs of a globalised economy committed to winning over citizens to the entrancing mirrors of the global market? So, are the tools for world domination those that create added value nowadays, i.e. artefacts that perfect the illusion of seeing everything at all times, in a continuous spectacle? The entertainment industry, which is systematically engaged in colonising new territories, including the most intimate, is compelled to generate new images and narratives. Reality is no longer enough. Inflation does its job. Reality must be virtual or augmented. How does one remain healthy in mind and soul in these newly-textured realms? Documentary cinema? Shouldn’t the documentary cinema archaeology be entirely reassessed?

Mike Robbins, (regularly visiting teacher FABW), producer and partner at Helios Design Labs, collaborated with award-winning interactive documentaries such as Quipu Project,

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

Linda Bath trains producers in the areas of finance, co-production and new industry business models and revenue streams for EAVE, MAIA and other Creative Europe MEDIA programmes. Her Key Note was **“The Digital Single Market: Believe in Tomorrow”**. The distribution of documentaries used to be restricted to multinational television showings, some were lucky enough to do well in cinemas in their own country and others, and there was a viable DVD market. Over the past 10 years, documentaries lead the way in embracing internet distribution. Their creators and producers were particularly innovative in transmedia marketing and cross-platform engagement. So, what do the economics look like now? How and when can this innovation and audience enthusiasm translate to larger numbers of viewers, of amounts of money for production and real revenue sources for documentary producers?

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

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

Gesa Marten FBKW **“Editing Slam on Ethics”** When the subject or protagonist represented is real/actual, as in documentary filmmaking, a host of ethical considerations arise. How, formally and/or narratively, is the filmmakers’ (editors’) position (political, ideological, social or ethical) reflected in the film? How is the subjectivity of the narrator constructed?

Which/who’s truth/reality is described? How is empathy constructed? What is the responsibility of the filmmaker towards the protagonists, the audience or other parties?

Claudio Cipelletti MCSC **“How to turn a toy into an innovative tool for storytelling”**.

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

Rob Rombout LUCA: **“Sound before Image”**. In a documentary teachers and students often start with the visual approach but in this exercise, Sound precedes the use of Image, diametrically opposite to the observational approach, finishing the soundtrack before even thinking about image. Students start the production of this exercise with their voice in their

own (mother-tongue) language, in their own accent. By starting with the sound, students re-discover the impact of the image. We use the richness of the DocNomads “student population” as we have over 20 nationalities and +/- the same number of languages

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



Alfred Diebold MARUBI, Albania GEECT; Rachel Landers AFTRS, Australia CAPA-CILECT; Nicollette Freeman VCA, Australia CAPA-CILECT; Shannon Owen VCA, Australia CAPA-CILECT; Michael Hudecek Filmakademie Wien, Austria GEECT; Elias Grootaers KASK, Belgium GEECT; Hannes Vanhoustraete KASK, Belgium GEECT; Daphné Pascual LUCA, Belgium GEECT; Rob Rombout LUCA, Belgium GEECT; Marc Van De Walle LUCA, Belgium GEECT; Bert Beyens RITCS, Belgium GEECT; Patrick Geeraerts RITCS, Belgium GEECT; Jan Vromman RITCS, Belgium GEECT; Stanislav Semerdjiev Ex. Dir. CILECT, Bulgaria; Mike Robbins Helios Design Labs, Canada (expert); Barbara Evans York University, Canada CNA-CILECT; Goran Dévic ADU, Croatia GEECT; Martin Reznicek FAMU, Czech Republic GEECT; Pavla Waitova FAMU, Czech Republic GEECT; Lucie Kralova FAMU, Czech Republic GEECT; Arne Bro National Filmschool, Denmark GEECT; Riho Vastrik Tallinn University BFM, Estonia GEECT; Renita Lintrop Tallinn University BFM, Estonia GEECT; Raimo Lang Yle Creative Content, Finland (expert); Renaud Personnaz Ateliers VARAN, France GEECT; Vincent Lowy ENSLL, France GEECT; Dominique Gratiot INA, France GEECT; Christine Ghazarian, LA FEMIS, France GEECT; Fosco Dubini FHD, Germany GEECT; Sandra Hacker FHD, Germany GEECT; Merle Jothe Film University Babelsberg Konrad Wolf, Germany GEECT; Gesa Marten Film University Babelsberg Konrad Wolf, Germany GEECT; Susanne Schüle Film University Babelsberg Konrad Wolf, Germany GEECT; Guido Lukoschek FABW, Germany GEECT; Thorsten Schütte FABW, Germany GEECT; Karin Jurschik HFF, Germany GEECT; Daniel Lang HFF, Germany GEECT; Michael Leuthner Macromedia, Germany GEECT; Su Nicholls-Gärtner ifs, Germany GEECT; Ruth Olshan ifs, Germany GEECT; Hajo Schomerus ifs, Germany GEECT; Rick Minnich Met Film School, Germany (guest); Rebecca Ohene-Asah NAFTAI, Ghana CARA-CILECT; Attila Kekesi SZFE, Hungary GEECT; Erika Winkler SZFE, Hungary GEECT; Milind Damle FTII, India CAPA-CILECT; Deirdre

O'Toole IADT, Ireland GEECT; Jean Rice IADT, Ireland GEECT; Lev Yair Bezalel Academy, Israel GEECT; Aner Preminger SAPIR, Israel GEECT; Laura Zagordi CSCLV; Italy GEECT; Sabine Bubeck-Paaz ZeLIG, Italy GEECT; Emanuele Vernillo ZeLIG, Italy GEECT; Giedre Beinoriute LMTA, Lithuania GEECT; Ramunas Greicius LMTA, Lithuania GEECT; Giedre Kabasinskiene LMTA, Lithuania GEECT; Annemiek van der Zanden NFA, Netherlands GEECT; Lotte Mik-Meyer Norwegian Film School, Norway GEECT; Charlotte Røhder Tvedt Norwegian Film School, Norway GEECT; Jon Jerstad University College Oslo, Norway (observer); Inês Gil ULHT, Portugal GEECT; Victor Candeias ULHT, Portugal GEECT; Robert Kirchhoff VSMU, Slovakia GEECT; Tinna Joné UNIARTS/SADA, Sweden GEECT; Ulrika Malmgren UNIARTS/SADA, Sweden GEECT; Cecilia Liveriero Lavelli CISA, Switzerland GEECT; Domenico Lucchini CISA, Switzerland GEECT; Barbara Weber ZHdK, Switzerland GEECT; Joanna Wright NAHEMI, UK GEECT; Peter Dale NFTS, UK GEECT; Lucy Leake NAHEMI, UK GEECT; Linda Sever UCLAN, UK (expert); Sally Lisk-Lewis USW, UK GEECT; Alistair Oldham NAHEMI, UK GEECT; Sylvie Bringas University Westminster, UK GEECT; Jane Thorburn University Westminster, UK GEECT; Robin Canfield Actuality Media, USA (observer).

GEECT BOARD MEETING LUDWIGSBURG, GERMANY, June 7th 2018 Filmakademie Baden-Württemberg (FABW)

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

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

DIVERSITY TWIN CONFERENCES: After receiving an email on 2nd February 2018, in which a working meeting of the two schools was announced (for February 7th), the GEECT Board acknowledged to have suggested two Twin Conferences in earlier correspondence. Therefore, the GEECT Board asked NFA and *ifs* to elaborate in detail on the upcoming Conference(s) “**Embracing Diversity in European Film Schools**”. The GEECT Board asked them to look for a balanced mix of approaches, taking inspiration from successful GEECT Conferences of the past (and also referring to the points in the original GEECT question-mail). The GEECT Board decided to give the two schools until 15th March 2018 to reply and appointed Guido Lukoschek and Eli Bø as liaisons for the Diversity Team, (because as elected Board members until 2020 they stand for continuity within the GEECT Board). After detailed reading of the documents that were provided by the two organizing schools, the following feedback and recommendations were made by the GEECT Board: a target audience should be defined for both conferences: either the same audience or clearly different for the two; identifying concrete strategies and policies should be the aim of the conference; conference activities should reflect and accommodate this; ethics should not be a topic; no manifesto. Due to the relevance and urgency of the subject the GEECT Board agreed to contribute €10 000 to each event. GEECT can afford to spend €20.000 from reserves.

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

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

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

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

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

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

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