

Nik Powell: Creative Post Production 1 & 2



Nik Powell is a world known producer whose track record includes Neil Jordan's *Company of Wolves* and *Mona Lisa* for which Bob Hoskins was nominated for an Oscar; Michael Caton-Jones' *Scandal*; Neil Jordan's *The Crying Game* which was nominated for six Oscars (Neil Jordan won for 'Best Original Screenplay'. Among his later films are Ian Softley's *Backbeat*; Terence Davies' *The Neon Bible*, *Fever Pitch*; Michael Radford's *B Monkey*; Stephan Elliott's *Welcome to Woop Woop*; Shane Meadows' *Twenty Four/Seven*, which won the international critics' 'FIPRESCI' prize as well as a 'Pierrot' award at the Venice Film Festival and 'Best Actor' for Bob Hoskins at the European Film Awards; Mark Herman's *Little Voice* which won the Best Actor Golden Globe for Michael Caine, Brenda Blethyn was nominated for an Oscar as Best Supporting Actress; Fred Schepisi's *Last Orders*; and *Christmas Carol - The Movie*, directed by the Oscar winning Jimmy Murakami ("The Snowman").

Nik Powell was appointed Director of the National Film and Television School in 2005. He holds the Chevalier de L'Ordre des Arts et des Lettres. He is Vice Chairman of the board of the European Film Academy and previously for nine years the Chairman of EFA and host of the European Film Awards. He is a Trustee of BAFTA; Chairman of the BAFTA Film; Member of AMPAS (Academy of Motion Picture Arts and Sciences); Member of the British Screen Advisory Council and Member of the European Producers Club.

The Post Production Symposium was a GEECT/CILECT event hosted at the National Film and Television School, UK for its first edition in 2010, and then again as a CIBA/CILECT event at the University of São Paulo, Brazil, in 2011. It was inspired by the publication of Roger Crittenden's *Fine Cuts* which pulls together the life and work of 25 film editors from across Europe, some of whom joined the symposium to talk about their work and experience, together with film composers and sound designers, producers, actors and writers.

The roots of the Symposium go back at least twenty years to Roger's first meetings with certain individuals. When he wrote the book on Truffaut's *La Nuit Americaine (Day for Night)*, he had several encounters with editors Martine Barraque and Yann Dedet. It was listening to them together that left such a deep impression on Roger. It was a feeling of the joy in and total commitment to the craft of editing. The same sort of thing happened when he encountered Roberto Perpignani in Poitiers not long after and with Sylvia Ingemarsdotter and Michal Leszczyłowski in Sweden, and Juliane Lorenz in Berlin.

The Symposium was dedicated to the memory of Agnes Guillemot and Sabine Mamou. One was the editing muse of Godard in his first great period; the other a friend and collaborator of Agnes Varda. Both of these wonderful women personified all that is special in the best of editors – acute sensitivity; a fierce loyalty to the film and its maker; the ability to listen and a passion for the medium.