



TEACHING DOCUMENTARY Symposium

Cardiff, November 5-7, 2014



BERTHA
FOUNDATION

NFTS

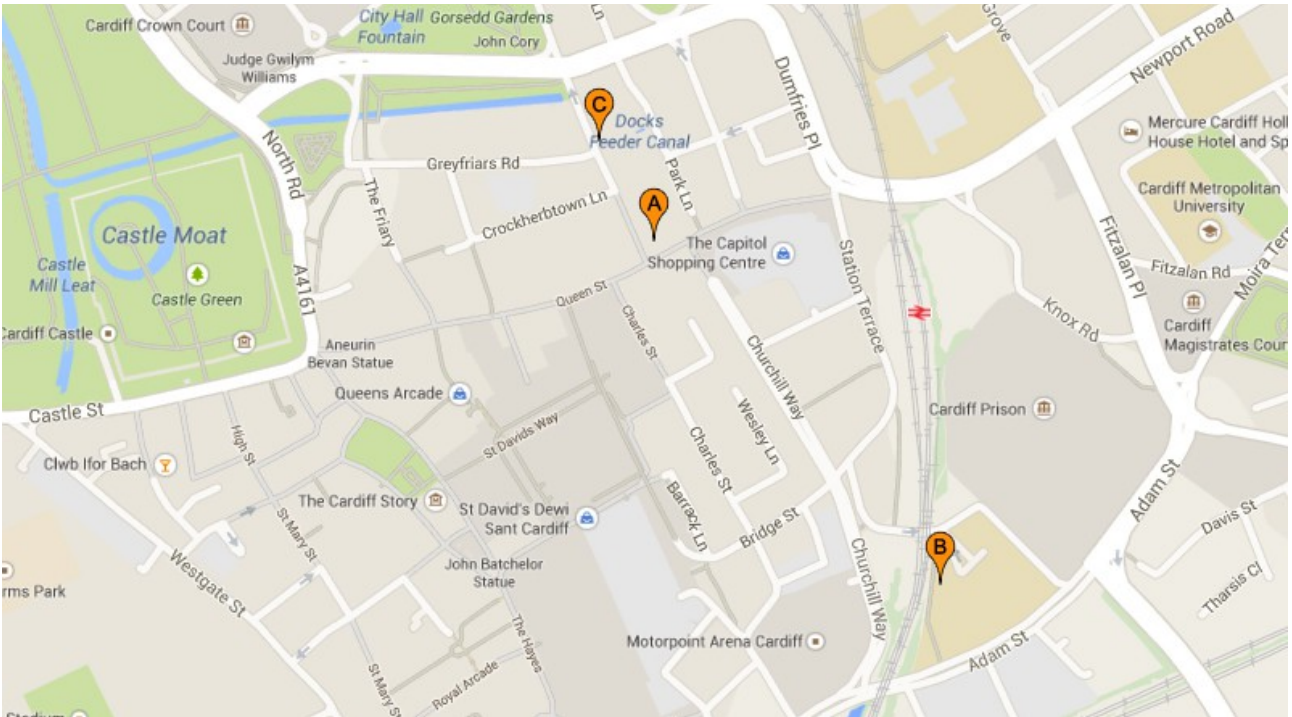
NATIONAL
FILM AND
TELEVISION
SCHOOL

nahemi national association for
higher education in the
moving image

Symposium Programme

	Wednesday November 5th 2014	Thursday November 6th 2014	Friday November 7th 2014
07.30-09.00		Breakfast	Breakfast
09.00-09.15		Registration / coffee	
09.15-10.00		Welcome & Introductions	Charlie Philips (Guardian) - Crowdfunding & crowdsourcing
10.00-10.45		Mandy Rose (DCRC): Where are we now: the new role of the documentarian	Arne Bro (Danish Film School): Fault & Structure
10.45-11.00		Coffee break	Coffee break
11.00-11.45		Paul Pauwels (EDN): Documentary in crisis?	Niels Pagh Andersen (Norwegian Film School): My Way - Film School or No Film School?
11.45-12.00		Pause	Pause
12.00-12.45		Mark Atkin (Crossover Labs): Media training in the digital era	Breakout session #3 with keynote speakers
13.00-14.30		Lunch	Lunch
14.30-15.30	14.00-17.00 Kim Longinotto Masterclass (for students, but open to delegates)	Breakout session #1 with keynote speakers	Breakout session #4 with keynote speakers
15.30-15.45		Tea/coffee	Tea/coffee
15.45-16.45		Breakout session #2 with keynote speakers	'Best kept secrets' #2 - Classic Doc exercises
16.45-17.00		Tea/coffee	Tea/coffee
17.00-18.00		'Best kept secrets' #1 - Classic Doc exercises	Open Forum: Teaching Documentary - It's all down to Story & Ideas
18.00-19.00		Return to Hotel	
19.00-19.15		Coach to Millennium Centre, Cardiff Bay	
19.30-22.30	Parc Hotel - Drinks & Welcome Dinner	Reception & Dinner	Closing Dinner

VENUES

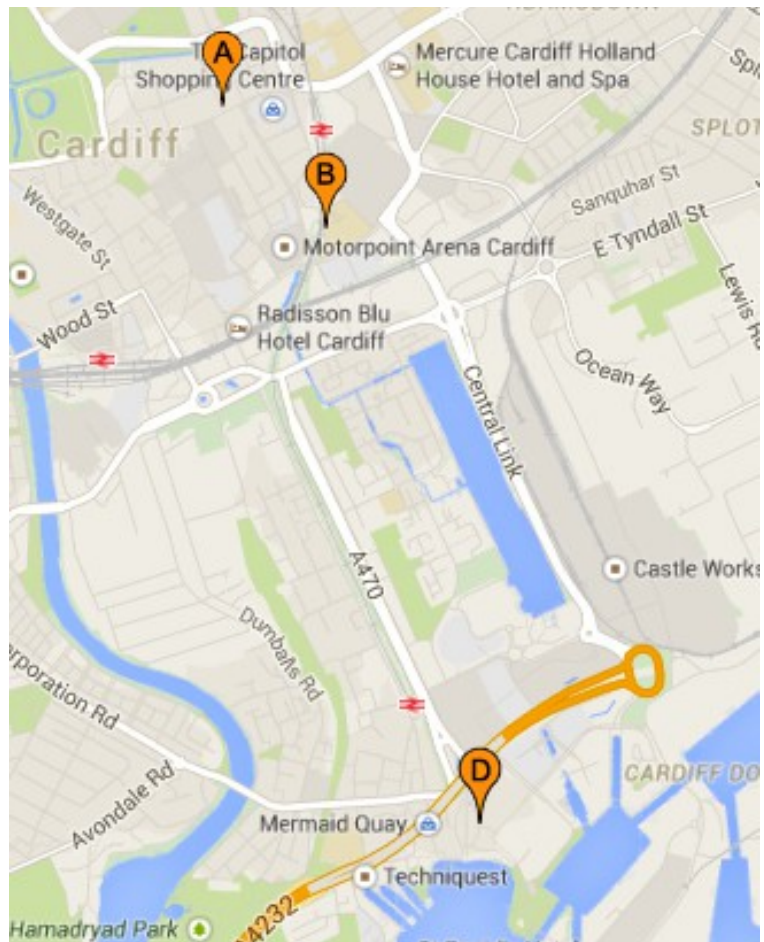


A **Parc Thistle Hotel**
1 Park Place
Cardiff CF10 3UD
+44 29 2027 1520

B **The ATRium**
Adam Street
Cardiff CF24 2FN

C **Giovanni's Italian**
8 Park Place
Cardiff, CF10 3DP
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D **ffresh Bar & Restaurant
(Wales Millennium Centre)**
Bute Pl
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Accommodation

Check-in is available from 14.00 and check-out by 10.00. Limited car parking is available at the hotel at an additional charge. Wifi also available for guests.

Parc Thistle Hotel

1 Park Place
Cardiff CF10 3UD



Conference Venue

“Teaching Documentary” Symposium takes place at our Cardiff based campus, the ATRium. For those who do not register at the Parc Thistle on Wednesday evening, we will register in the main reception of the ATRium from 8am – 9.30 on Thursday 6th of November.



The ATRium

Adam Street
Cardiff CF24 2FN

Evening Venues

Wednesday, 7.30pm – **Thistle Parc Hotel, Whitehall Suite, Cardiff City Centre**

Thursday, 8.00pm – **Ffresh Restaurant, Wales Millennium Centre, Cardiff Bay**

There will be a bus available at 7.00pm from the Parc Thistle Hotel delivering to the Wales Millennium Centre for 7.30pm with drinks on arrival. A return bus will also be provided at 10.30pm for guests wishing to return back to Cardiff City Centre.

Friday, 7.30pm – **Giovanni’s Italian, 8 Park Place, Cardiff City Centre**

Giovanni’s Italian is located next door to the Parc Thistle hotel.

INTRODUCTION

In his article *Tensions in Teaching Documentary* (in *Teaching Documentary Film in Europe*, published by the VISIONS project in 1995) Michael Chanan wrote: “This is a very interesting time to be teaching documentary, because the documentary form is currently in such a state of flux”.

Plus ça change, plus c’est la même chose! It was difficult enough to define documentary back then: to be honest, has it become any easier?

So where are we now, twenty years later? New technologies, finance, the state of public service broadcasting and new models of distribution: the documentary universe is undergoing huge change. With interactive docs, crowd funding, YouTube, Twitter and Facebook opening new lines of communication across national borders, the Internet has created a whole new universe around the form. Everyone has access to the means of production, but who has a career that means they can afford to pay the rent?

These were some of the questions at the back of our minds when we teamed up at the 2011 CILECT Conference in Prague to propose the “Teaching Documentary” Symposium (thanks, incidentally, to Tue Steen Müller for bringing us together!). Inspired by the original GEECT VISIONS project in the early nineties, our aim is to “crowd source” ideas from colleagues across Europe and the world, fellow practitioner/teachers who are grappling with similar questions.

Our aims and hopes for the symposium: that the presentations will challenge us all to think ahead and imagine the future, rather than just sticking with the tried and tested; that the breakout sessions will give a space for a real exploration of the issues; that “Best Kept Secrets” will act as a catalyst to share didactic techniques and exercises; and that networking will continue late into the night and many new initiatives will be born during these few days in Cardiff.

Looking back, it’s worth reflecting at this point how influential the original GEECT VISIONS

project was: in particular the seeds of what eventually became the ZeLIG documentary film school in Italy arose from intensive discussions at the 1994 workshop hosted by the HFF in Potsdam-Babelsberg;

Also, let's not forget the significance that the symposium is hosted here in South Wales where, back in the mid sixties, legendary producer John Grierson issued his "Manifesto for a Film School". Grierson was adamant that the seduction of filmmaking technology could 'distract' students from the real purpose of filmmaking, namely to convey ideas and is reported to have said that students needed "*A cardboard box with a hole in it. You don't need sophisticated equipment. What you're going to say is more important.*"

So as well as looking towards the future, let's not forget the basics: story and ideas.

Welcome to Cardiff!

John Burgan & Heidi Gronauer

(** Grierson's Manifesto for a Film School included in document)

SYMPOSIUM PROGRAMME



John Burgan

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Newport Film School / University of South Wales

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United Kingdom

University of
South Wales
Prifysgol
De Cymru

<http://www.southwales.ac.uk/study/subjects/film/>

Your biography or/and filmography:

Writer, director, editor & lecturer born in London in 1962. Read BA (Hons) English Language & Literature at the University of Newcastle upon Tyne 1981-1984, then worked as a picture editor at BBC TV News in London before attending the UK's National Film & TV School from 1989-1992. Lived in Berlin, Germany between 1992 - 2006, working variously as a writer, director, editor and lecturer, then Documentary Tutor at the European Film College, Denmark 2006-8. Currently Programme Leader, BA (Hons) Documentary Film & TV at the University of South Wales. Films as writer/director include MEMORY OF BERLIN (ZDF, 1998), part city portrait, part autobiography; BEHIND WORDS (MDR, 2005) about forced migration and ethnic cleansing in 20th century Europe; FRIENDLY ENEMY ALIEN (ZDF, 2006) telling parallel stories of German and Afghan refugees in Australia. Consulting Producer on MEMORIES OF RAIN (2004) about the underground struggle against apartheid in South Africa, screened at the Berlinale Forum. 2010: POWER & PLACE, a video essay on sustainable energy commissioned by the Centre for Alternative Technology, Powys, Wales. Currently in post-production, short film BORON MON AMOUR (2014) Artist-in-residence at the Villa Aurora in Los Angeles (Autumn 2003). Co-Host of The D-Word online Documentary Community.

How is documentary taught in your school?

Originally created by John Grierson back in the mid-sixties, the documentary course at the core of Newport Film School is now part of the three year undergraduate Bachelor programme in Film at the University of South Wales. Students start off with a general introductory year (fiction and non-fiction) and then choose to specialise in their second year. Very much a hands-on, learning by doing course, the documentary team includes award-winning filmmaker/teachers Professor Chris Morris and Professor Florence Ayisi as well as visiting lecturers such as former BBC Head of Development Sally Lisk-Lewis. Modules cover a wide range of topics and include "Transnational Documentary", "Engaging with Industry" and the newly created "Commissioning Package" as an industry-facing alternative to the traditional dissertation. Alumni from the documentary course have been adept at setting up their own media production companies as well as working across the breadth of the creative industries, not only in the United Kingdom but also across the world. Alumni information at <http://documentarynewport.com>

Number of students per year: 35



Heidi Gronauer

Director
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ZeLIG School for Documentary, Television and New Media

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Italy

www.zeligfilm.it



*school for documentary, television
and new media - bozen/bolzano*

Your biography or/and filmography:

Heidi Gronauer is director of ZeLIG school for documentary, television and new media, Bolzano since 1990 and she is responsible for the development of the various documentary related projects and productions the school realizes. Since 2004 she has headed the European training project for makers of social-awareness documentaries and cross-media projects, known as ESoDoc - European Social Documentary, supported by the European Union's Media program (now Creative Europe), and the Media-Mundus projects ZeLIG realized in India and Africa (LINCT. ESoDoc INDIA, ESoDoc International). She has worked in Italy since 1987, when she collaborated on programming and international relations of the Festival Trento Cinema International Encounters with Music for Cinema and organized theater series and cultural exchanges between Germany and Italy, including Pirati Teatrali and Teatrando ... in lingua straniera. She is co-founder of the Italian documentary association doc-it, and has been a board member from 1999 till 2007. She is member of the selection committee of the Trento Film festival, the commission of experts of the South Tyrolean Filmfund BLS, of the EFA and of the board of directors of the Italian Doc Screenings IDS.

How is documentary taught in your school?

ZeLIG runs a three-years vocational training course in documentary filmmaking with specializations in directing, cinematography and editing. The course is held in Italian, German and English. ZeLIG is a meeting place for students and teachers from around the world, bringing together a wealth of diverse outlooks and working methods. An important part of ZeLIG's mission is its creative focus on this multi-lingual, multi-cultural tradition. In this optic ZeLIG develops also ESoDoc European Social documentary for documentary and cross-media projects with social impact. School Philosophy ZeLIG does not follow any one single school of documentary filmmaking, but encourages students to explore different styles, esthetic approaches and traditions. Instructors from German, Italian and English-speaking countries offer students a lively approach to international cinema and television culture. ZeLIG does not train specialists in one field only, but prepares students to work as documentarians, gaining dramaturgical and technical knowledge as DOPs, editors and directors.

All ZeLIG teachers are active professionals and offer students direct feedback from the real world on the latest developments of the audiovisual industry. ZeLIG training aims to prepare students for the job market of tomorrow, providing them with the tools for a quick and easy entry into the professional world.

Number of students per year: 30

GEECT BOARD



Bert Beyens

Teacher-researcher
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RITS School of Arts

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Your biography or/and filmography:

Bert Beyens studied film directing at RITCS (now: RITS, School Of Arts Erasmus University College) Brussels Belgium.

In 1988 he made Jan Cox A Painter's Odyssey, feature length documentary (co-writer-director Pierre De Clercq). The film won the Prize for best Biography at the International Festival for Film on Art, Montreal 1989. Bert Beyens worked for film and television until he was asked to join the film department of RITS as full time teacher (1994).

In 2001 Bert Beyens was appointed director of the school.

He served 3 mandates of four years (2001-2013).

Between 2005 and 2009 he was on the board of VAF (Flemish Film Fund).

He was member of the VAF advisory commission for documentary tv-series (2011-2013). Currently he is in the VAF commission for Fiction Features.

From 2008 to 2010 he was Vice President for Finance and Fundraising CILECT.

Between 2010 and 2014 he was treasurer on the board of GEECT (European Film Schools organization). Since october 2014 he is President of GEECT and member of the CILECT Executive Council.

He is member of the Guild of Belgian Directors, renamed in 2012 to Unie van Regisseurs.

Bert Beyens is also a member of the European Film Academy (EFA).

How is documentary taught in your school?

RITS has training and education in Audiovisual and Dramatic Arts (film, television, documentary, animation film, radio, writing for the screen, sound, image, editing, production assistant, stage techniques, acting, theatre directing). The school has about 650 students and 200 teachers. Documentary direction is a full time program for 3rd year bachelors and for students in the Master (One year).

Number of students per year: 650

CILECT



Maria Dora Mourao

Full Professor / CILECT President
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School of Communications and Arts,
University of Sao Paulo**

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Brazil

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Your biography or/and filmography:

Maria Dora Mourão is Full Professor and Head of the Film, Radio and Television Department/University of São Paulo (USP), Brazil. She has a Ph.D. from USP and a Post Doctorate from the Ecole des Hautes Etudes en Science Sociales (EHESS), Paris. She teaches Editing Theory as well as Editing, New Technologies and Film Language. She was editor of several Brazilians films, specially documentaries among which São Paulo Sinfonia e Cacofonia (dir. Jean Claude Bernardet) and São Paulo Cinemacidade (dir.Aloysio Raulino). Her publications include: O Cinema do real (The Cinema of the Real), with Amir Labaki, São Paulo, Cosac Naify, 2005 (first edition), 2014 (second edition) and published in Argentina by Colihue, 2011; the book chapter Images from the South: Contemporary Documentary in Argentina and Brazil, with Ana Amado in The Documentary Film Book edited by Brian Winston, BFI, Palgrave Macmillan, UK 2013; and others. She is member of the editorial board of the Brazilian Revue of Film and Audiovisual Studies Revista Significação. She is currently President of CILECT the International Film and Television School Association.

How is documentary taught in your school?

In the undergraduation course we have a specific documentary area (theory and practice). Besides the documentary genre is also part of editing (theory and practice), cinematography and sound teaching. It is considered an important area since the production of documentary is one of the best ways to start teaching students to make films as they are forced to look around and reflect on what surrounds them. In the graduation program (master and PhD) the professors also supervise theses in documentary. A very important activity, which is developed with the support of the Department, is the organization of the "International Documentary Conference" that, during 13 years, followed the "International Documentary Film Festival It's all true" held in Sao Paulo, Brazil. This Conference contributed definitively to develop a thought about documentary and a significant increase in production of films and videos. An example of this is the fact that they are presently produced in Brazil around 50 documentaries feature films by year, many of which are shown in cinemas, and has also increased the publication of books and articles in the area.

Number of students per year: 35 undergraduation / 35 graduation



Stanislav Semerdjiev

Executive Director
executive.director@cilect.org

CILECT
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Bulgaria

www.cilect.org



Your biography or/and filmography:

Prof. Dr. Stanislav Semerdjiev is Executive Director of the International Association of Film and TV Schools (CILECT, www.cilect.org) since 2011.

Currently he is also President of the Bulgarian Association of Film, TV and Radio Scriptwriters (BAFTRS, www.bafters.com, since 2006) and Treasurer of the Federation of Screenwriters in Europe (FSE, www.scenaristes.org, since 2008).

He was Rector of the National Academy for Theatre and Film Arts - Sofia, Bulgaria (NATFA, www.natfa.bg, 2003-2011) and founded the undergraduate, graduate and doctoral Screenwriting Programs at NATFA (1991).

He created the first Bulgarian daily TV serial Hotel Bulgaria (2004, Nova TV) and his documentary film The Hamlet Adventure (2008, <http://www.imdb.com/title/tt1302562/combined>) has been acclaimed at festival, university and diplomatic corps screenings in Belgium, Israel, Norway, UK and USA.

He is also the script-editor or writer of more than 50 Bulgarian and European film/TV projects and executive producer of a number of short films. He has published and/or presented over 150 texts on the audiovisual media, including the monography A Short History of the World Screenwriting, vol.1: USA (1994). He has served on a number of film/TV festival juries, conference panels, public councils and educational/scientific committees.

UNIVERSITY OF SOUTH WALES



Garrabost Jayalakshmi

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University of South Wales

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Your biography or/and filmography:

I am a documentary practitioner and a teacher. I started making documentaries when I joined the BBC in 1988 and continue to make them to this day. I have worked across all five continents, producing and series producing for the BBC for twelve years.

Since leaving the BBC and starting my own production company, I have made documentaries mainly for third sector organisations. My most recent series of 18 short documentaries was made in Haiti, after the terrible 2010 earthquake. I made five films in Bangladesh and six in sub-Saharan Africa recording the work of World Renew, a Canadian charity. This included making a grassroots film about the use of street theatre in raising awareness of trafficking in the slums of Bangladesh.

Apart from film-making, I am very keen on education, believing that the next generation of film-makers needs to be actively nurtured as it struggles to find its own truths. I have taught both in industry and in the UK higher education sector - in Hertfordshire, where I helped to set up the department; in Bedfordshire where I briefly ran the Media department and now at University of South Wales where I am Associate Head of School of Media.

How is documentary taught in your school?

The University of South Wales has a long history and tradition of making documentaries and teaching documentary film-making. This was started off by Grierson nearly fifty years ago and it continues to thrive, find a new voice and new audiences even today. In the newly validated Film course, the study of documentary is a strong strand. Students learn to think of documentaries by doing them. They begin with short exercises which are geared towards understanding the basic principles of documentary film-making and work their way towards finding their own voice in the documentary genre. Their learning is complimented by getting them to think deeply about the nature of truth in documentary film-making - is it possible to represent truth; is it possible to explore the 'true' nature of our lives; and whose truth are we telling anyway? Since story is at the heart of everything we do, we hope the course enables our students to become powerful story-tellers - the modern day bards of our society.

Number of students per year: 35

SPEAKERS



Kim Longinotto

Filmmaker
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United Kingdom

Your biography or/and filmography:

National Film School: PRIDE OF PLACE about her boarding school, and THEATRE GIRLS about homeless women. EAT THE KIMONO, about performer Hanayagi Genshu; HIDDEN FACES about Egyptian women, THE GOOD WIFE OF TOKYO explores love and marriage in Japan. DREAM GIRLS about Japan's Tararazuka revue; and SHINJUKU BOYS, about Tokyo women who live as men. ROCK WIVES about wives and girlfriends of rock stars, followed by DIVORCE IRANIAN STYLE, set in a Family law court in Tehran in Iran. GAEA GIRLS about a young girl's struggle to become a professional wrestler. RUNAWAY set in a refuge for girls in Tehran. THE DAY I WILL NEVER FORGET, about young girls in Kenya challenging the tradition of female circumcision. Next film SISTERS IN LAW, set in Kumba, Cameroon, premiered and won two prizes at Cannes. HOLD ME TIGHT, LET ME GO set in an Oxford school for disturbed children. ROUGH AUNTIES is about a group of brave women based in Durban, South Africa. PINK SARIS set in Northern India followed. SALMA, was set in Tamil Nadu, India. Followed by LOVE IS ALL, a film about love and courtship in 20th century UK films. Her new film, DREAMCATCHER will be released in January 2015

Topic of Your Keynote

Multiple award winning director Kim Longinotto has been making documentaries more or less continually since graduating from the UK's National Film & Television School in 1978. Strongly influenced by the traditions of observational cinema, she has made films around the world, often in co-direction; her latest project "Dreamcatchers", focusing on two former prostitutes in Chicago helping vulnerable teenagers, is currently in post-production. In this special masterclass for students Kim will explore various approaches to making documentary, illustrated by clips from her films.



Mandy Rose

Director
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Watershed
1, Canons Road
BS1 5TX Bristol
United Kingdom

Your biography or/and filmography:

Mandy Rose is Director of the University of the West of England's Digital Cultures Research Centre and Co-Director of i-Docs. Her research looks at the intersection between documentary and networked culture. Mandy has made work on diverse themes – from the women of the Raj - Hilda at Darjeeling (C4 1989) to 20th Britain in postcards and their messages – Pictures in the Post (BBC 1999), from Pop Art to housework. During twenty years at the BBC she led innovative participatory and interactive projects including the "mass observation" camcorder project - Video Nation (94-2000), the pioneering digital storytelling project in the UK - Capture Wales (2001-2007), and the transmedia exploration of language, accent and dialect across the UK – Voices (2004) (Webby nominated). Mandy's The Are you happy? Project (2014) revisits Jean Rouch and Edgar Morin's seminal documentary Chronique d'un Ete (1960) in the context of global collaboration and the web, and explores the potential of HTML5 for the "creative treatment of actuality" (Grierson's 1926 definition of documentary).

Her recent writing appears in The Journal of Documentary Studies (Intellect Books 1013), The Documentary Film Book (Palgrave 2013) and DIY Citizens; Critical Making and Social Media (MIT Press 2014.)

Topic of Your Keynote

Digital has brought disruption to documentary. Radically new forms are emerging requiring new teams and skills. The market is changing. The audience is changing. But documentary has been a fluid form – reinvented by generations of producers taking advantage of new technologies and possibilities. So what's distinctive now? Outlining key features of this moment of transformation, Mandy Rose will suggest that, if we want to know what we should teach now, we need to think less about documentary production, more about the life of a documentary today.



Paul Pauwels

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European Documentary Network

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Your biography or/and filmography:

In 1979, Paul Pauwels graduated in Directing and Production at Belgian Film School RITCS and began working on Flemish feature films as a unit manager and production manager, and later became a stakeholder in a feature film production company Emotion Pictures. In 1985, he decided to establish his own production unit Periscope Productions NV, specializing in factual production. Several Periscope-produced documentaries were awarded internationally. After selling his company in 2004, Paul Pauwels spent two difficult years working as Programme Manager at Flemish public broadcaster VRT. Having left the broadcaster in 2006 he became the director of the “european television and media management academy” (etma) in Strasbourg, France, a position he occupied until end 2011. Today Paul Pauwels is the director of the European Documentary Network, representing 950 documentary workers worldwide. He has extensive experience in consulting and tutoring (sessions in more than 30 countries over the past 15 years). He’s also teaching Documentary Production at the Flemish Film School MAD Faculty (Genk) and is regularly invited to moderate pitching sessions. Pauwels is a member of the selection committee for documentary projects of the Flanders Film Fund (VAF).

How is documentary taught in your school?

Being a guest teacher, I concentrate on the different production aspects: development, financing, production, distributing. My focus is to introduce the students to the reality of production and to make them understand in what environment and in what kind of circumstances they will be working. I try to make it clear that both culture and economics are an essential factor in what they (will) do and how dependent our sector is on external factors (politics and the economical situation). Therefore I take a lot of time to talk about the development of the state support system in Belgium/Flanders (of which creative documentary is fully dependent) to make them understand that as filmmakers they also have a larger responsibility, on a larger level than film making alone. I also spend time on examining the new media landscape and how that influences their future work. During the first year of teaching I offer a lot of theoretical information and during the second year the teaching is done in a more practical way, using the template of the Flanders Audiovisual Fund for applying for support and asking them to develop a project and present it as if they were really applying for support.

Number of students per year: I am teaching at the MAD faculty in Genk (Belgium) where I work with about 15

students (Bachelor and Master level)

Topic of Your Keynote

I will treat the question of how the fast-changing media landscape is influencing the way documentaries are being prepared, produced and distributed and how this changes the competences that documentary film makers should acquire. What can film schools offer to the growing market of DIY directors who use the available cheap and easy-to-handle technology and distribution platforms? From a democratic point of view this group cannot be denied access to the media platforms, but isn't there a need for some kind of training for them too? Can the traditional institutes cover the needs of this market or should it be the independent training institutes and organisations that deal with it? And finally: the audiovisual media are a powerful instrument that influences the world view of many in a mediatised society. This instrument is now available to a much larger group of people than ever. The risk of abuse is also much more present than ever. Isn't there a task to be found for film schools, to train students to use the available technology in a responsible and well-considered way, thereby differentiating the professionals from the ever-growing group of non-trained enthusiasts who increasingly find their way onto the screens world-wide?



Mark Atkin

Director
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CROSSOVER LABS

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Your biography or/and filmography:

DIRECTOR, XO LABS (www.xolabs.co.uk).

As director of XO Labs, I work with film and TV producers and directors, games developers and web designers, preparing them to become the multiplatform producers of tomorrow. I curate and host the Crossover Interactive Summit, an annual digital conference that kicks off the Sheffield Doc/Fest, and organise panels on interactive media around the world, including co-programming the first ever Tribeca Interactive at the Tribeca Film Festival last year.

HEAD OF STUDIES, DOCUMENTARY CAMPUS MASTERSCHOOL

INDEPENDENT PRODUCER

LOVE IS ALL: directed by Kim Longionotto with music by Richard Hawley; for the British Film Institute, BBC and VPRO.

THE BIG MELT: directed by Martin Wallace with music by Jarvis Cocker; for the BBC, British Film Institute, Arts Council.

GIRT BY SEA: for ABC Australia.

FROM SCOTLAND WITH LOVE: for Creative Scotland and BBC Scotland for the 2014 Commonwealth Games.

FROM THE SEA TO THE LAND BEYOND; Directed by Penny Woolcock with music by British Sea Power. For BBC and The Space.

NIJE NIJE SHEKAR; BBC MEDIA ACTION, Bangladesh's TV series designed to teach English and professional development.

THE SECRET HISTORY OF EUROVISION; Brook Lapping/Electric Pictures

DIGGING FOR GRANDAD'S GOLD (aka Two Rembrandts in the Garden); Context Film.

How is documentary taught in your school?

In Crossover Labs we bring together creative practitioners from the fields of factual storytelling, web design and game development to create new types of interactive media, employing techniques derived from product design and service design, and using working industry experts as mentors.

Number of students per year: 1200

Topic of Your Keynote

Never have we lived in such an over-saturated media environment and never has it been such a challenge to gain attention for our creative work. The rigid systems of distribution and exhibition of film and television are breaking down as audiences create their own pathways to the content that they like. Increasingly, we make media choices based on recommendations through social platforms, rather than from newspaper listings and on-air promos. Today's audience is in control of their media diet as we undergo a shift from a system of networks and distribution to a media ecosystem through which content flows. We now need to ask ourselves, how will our audience ever hear about our work in this globalised, complicated environment. How can we allow our audience to participate in our work before, during and after the cinema or television moment. How can we create clear pathways through this ecosystem for our audiences by giving them the content they want, when they want it, on the platforms that suit them? And as soon as it is on more than one platform, even if it is only Facebook, a website and twitter, we have become the designers of an interactive experience and this involves a new approach and a new set of skills and responsibilities. If we are to stand a chance of an audience discovering and participating in our content, we need to be able to describe, from the audience perspective, the pathways they can take in order to connect with it. And if we do it right, this will influence how and what we create, how we schedule and crew for the production. In an era of overwhelming media choice, when traditional methods of reaching the audience have broken down, we need to take responsibility for connecting with our audience or risk becoming invisible. This session introduces techniques derived from product and design and service design which, when applied to media, allows the content creator to be more in control of an experience that their audience is more likely to participate in.



Charlie Phillips

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theguardian

The Guardian

United Kingdom

Your biography or/and filmography:

Charlie Phillips is the Head of Documentaries at the Guardian, commissioning across their factual output, working with documentaries from across the world. He was formerly the Deputy Director for Sheffield Doc/Fest, working across all departments – programming, marketplace, conference, digital and year-round training. Before that, he was the Editor of FourDocs, Channel 4’s BAFTA-winning online documentary channel, and he continues to bring an interactive and cross-platform perspective to Sheffield’s marketplace activities.

Topic of Your Keynote

The 'crowd' are now key collaborators in funding, making and distributing documentaries. Find out how filmmakers are calling on their audiences to get their work made independently and collaboratively - what does it mean for audiences and the future of filmmaking and what skills to students need to harness to get the best from this new crowd-collaborating world, especially when it happens online?



Arne Bro

Vice Director, Head of Documentary & TV
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Your biography or/and filmography:

Initiator & Head, Documentary & TV Dept., NFSD, 1992 to now, Educated Director & Scriptwriter, NFSD, 1979, Director/writer, Documentary films & tv progr., 1980-1991. Editor-in-Chief, Film Workers & Directors Magazine, organizing writings & seminars on film & tv situation, 1982-89, Executive Producer, TV2/Syd, investigating approaches to documentary & fiction in tv, 1989-91, Boards and councils, incl. Film & Theater Law Committees, 1980-92, Initiator, Artistic Research, External Education & International Exchange Programs, NFSD, 1995 to now, some Theater, a Kindergarten & other stuff

How is documentary taught in your school?

Based on assumption that students are both gifted & skilled artists, Directors are not taught but challenged. First part of education we try to identify individual elements in each students pictorial & storytelling language, then we try to widen out the range & territory of this language, by cameras, microphones & avid suites, later inviting production designers, composers, photographers, editors & sound designers (dancers, poets & architects if needed) to investigate and develop each personal visual language, to hopefully built fundamentals for creating, entirely alone or with a crew, the films & tv programs belonging to the future pathway of each director.

Number of students per year: 6 Doc & 3 Multi Cam Directors every 2. year

Topic of Your Keynote

Regarding possible ways to participate in the constructive dialogue among documentary teachers, I would suggest to introduce the way we understand the complex relation between Fault & Structure, in pictorial composition as in editing structures, trying to invite the students to produce fault, claiming that fault might be the access to deeper motives in the directors individual language, as fault might be the most expressive mean of approaching the audiences sensation and thinking.



Niels Pagh Andersen

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The Norwegian Filmschool

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Your biography or/and filmography:

Niels Pagh Andersen started his career as assistant on fictionfilm 16 years old. Since 1979 he has worked as a freelance film-editor and has cut more than 250 films of widely different categories.

Some examples of his award winning work are:

- **Dying – a part of living** by Dola Bonfils (Robert Award winner)
- **Pathfinder** by Nils Gaup (Oscar-nominated feature film)
- **Christian** by Gabriel Axel (Oscar-winning director)
- **Betrayal** by Fredrik von Krusenstjerna (winner of the Nordic Panorama prize 1995)
- **The war within** by John Fuegi and Jo Frances (winner of The International Documentary Association - IDA best documentary in 1996)
- **Portal to Peace** by Thomas Stenderup (winner of The Grand Prix of Krakow International film festival 1997)
- **The adventure of Aligama** by Andra Lasmaris (winner of Guldbaggen 1998, best short- film in Sweden)
- **The 3 rooms of Melancholia** by Pirjo Honkasalo 2004 (Venice filmfestival Amnesty price, IDFA filmfestival Amnesty price, CPH-dox 1.price, PrixItalia)
- **Prostitution behind the veil** by Nahid Persson 2004 (winner of The Grand Prix of Krakow, One world award, Emmy-nominated, Krystallen, Guldbaggen)
- **The German secret** by Lars Johansson 2004 (The Grand Prix of Nordic Panorama and Odense Filmfestival)
- **Flying – Confessions of free woman** by Jennifer Fox 2006
- **Recipes for disaster** by John Webster 2008 (The Jussi-award best documentary)
- **Everlasting moments** by Jan Troell 2008 (5 time Guldbagge and nominated for the Golden Globe)
- **The Act of Killing** by Joshua Oppenheimer (2012 - Winner of 44 international prices, including EFA and BAFTA awards, norminated for Oscar)
- **Palme** by Kristina Linstrøm and Maud Nycander (2012 - Winner Guldbagge Awards for best editing)
- **Concrete Night** by Pirjo Honkasalo (2013 - 6 Jussi-Awards including for best editing)
- **The Look of Silence** by Joshua Oppenheimer (2014)

Niels Pagh Andersen has not only worked in the Scandinavian countries, but also in Italy, England, Germany, Switzerland. The Fiji Islands, Brazil and USA.

Besides his work as editor he has lectured and taught at filmschools and universities around the world and as well works as dramaturgist and supervising-editor.

Since 2011 headteacher editing at The Norwegian Filmschool.

In 2005 he won the prestigious lifetime achievement award, The Roos Prize, The Danish Film Institute's grand documentary prize for outstanding efforts in documentary filmmaking

How is documentary taught in your school?

It's a fiction school, but edit, sound, and photo has to do one big exercise during their 3 years study.

I often use documentary films and material to teach the editor students.

Number of students per year: 6 editing students, but then I do masterclasses around in Europe for 500 people

Topic of Your Keynote

I have never been to a filmschool myself, but teaching has been very important in my artistic development.

By teaching I have been forced to be conscious of what I was doing and put it into words. But after more than 35 years of editing I still don't have the recipe of filmmaking, I have some experience to share with the students which I see as fellow filmmakers in their process as filmmakers.

I see some dilemmas in teaching:

How do we pass knowledge and experience without ruin talent and creativity?

Film's strength is to communicate what is in between the words, but we mostly use words to teach about films, isn't it a problem?

Story is the new mantra in the documentary-world, we are pitching, casting and making storylines, this gives the financiers, the producers and us teachers a feeling of security, but is that the right path for the documentary film?

Are we on our way to throw out the baby with the bathwater?

These are some of the dilemmas, I will talk about and discuss with you.

I don't have the answers, I'm still learning.

BEST KEPT SECRETS

Daniel Lang (HFF Munich, Germany)

“Collaborative Directing”

The second-year film in the Documentary Department at the HFF Munich is a group exercise. At least two directors work on one film 30 to 45 minutes in length. This short presentation will focus on the idea behind the exercise, that collaboration – with all its ups and downs and pitfalls – is an essential part of filmmaking – a skill that needs to be learned and honed.

Prof Grazyna Kedzielwaska (Lodz, Poland)

“Character: the inner world of the hero”

Central to my teaching methodology is a series of exercises around character, how to convey the inner world of the hero, their unique values. The apparently simple exercises often take under an hour to complete, impacting on students from beginner to masters or professional level. For example, the 3-person exercise where students in turn take on each role: director, camera, hero. The exercises probe the director’s choices, relationship with the hero, and the format of the film, and how these factors impact on the creation of a new reality in the space between the hero, the director and the viewer. Creation of a self-conscious awareness of oneself and of the film-making practice are the most important aspects of this program. The documentary film holds up a mirror to the viewer where they can discover something about themselves, essentially perhaps that we know far less about reality than we may think. This possibility of the viewer perceiving something new, unknown, in particular values, I believe to be essential. and the film-making practice, a consciousness they take on to their next films.

Chris Morris (Newport Film School / University of South Wales, UK)

“Unexpected injections”

Running concurrently alongside the assessed modules and briefs, we constantly interrupt the teaching timetable at Newport Film School with injections of unexpected, fast turn around film making 'challenges' (day or two day practical film projects). Often students have little or no warning and they are thrown very much onto their natural resilience – as for example we often ban them using university equipment and provide no budget. They are often making films for real clients or real briefs. They have to demonstrate their resourcefulness. These projects (made to strict deadlines) are sometimes run as competitions between year groups or differing film courses and therefore build course confidence, strengthen identity and help prepare the students for the 'unpredictable' nature of work beyond university. Alumni often write to us and tell us that the challenge days were the building blocks of their documentary careers.

Alexandra Anderson (Ryerson, Canada)

“Notes from the Classroom: Student-Led Explorations of the Documentary Form”

Drawing on our experiences in the MFA program in Documentary Media at the School of Image Arts, Ryerson University, I will look how pedagogical strategies and the responses of the students have refocused our program away from linear storytelling towards a hybrid, trans-media form. I will outline some of the challenges we have encountered (epistemological, pedagogical and practical) offering a two year practice based MFA to new media artists, photographers and filmmakers. The term “documentary” becomes hotly contested, defended or redefined as student-artists, usually from photography and new media, grapple with the idea of documentary and the “crude” truth claims of the reality based form. Meanwhile students engaged primarily with the moving image direct their focus toward a public discourse but can run aground on the shoals of self-expression. In my talk, I will present examples of student work and course design that I hope the conference will find interesting.

Heidi Gronauer (ZeLIG school for Documentary, Television and New Media, Italy)

“Bring into play – get involved”

Expose yourself, bring yourself into play, get involved are important abilities of a documentary filmmaker. ZeLIG has a series of didactic modules which help the students to develop these competences, to learn to bring themselves into play, not being afraid to get involved, understand themselves and their role in the process, find their point of view inside a process of sharing and become a team-player.

DELEGATES



Heikki Ahola

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Your biography or/and filmography:

Heikki Ahola has directed a couple of long documentaries and edited over 40 documentaries and short films starting from late 80`s. During the last ten years he has been as a senior lecturer in Film and Television degree programme in Helsinki Metropolia University and also as a tutor in many international documentary workshops.

How is documentary taught in your school?

During the first year our documentary studies include theory studies in screenwriting of documentary films, developing the content, cinematography, editing, sound design and production. Students produce during first year all together about 20 short documentary films in small groups.

During the following three years students deepen their knowledge in cinematic storytelling in in each of these subjects and during their graduating year they choose their final thesis which can be a fiction or a documentary film together with a written study.

Number of students per year: 40 Film and Television students



Dr. Lucy Allwood

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Your biography or/and filmography:

I studied with Grażyna Kędzielawska from 2001 to 2004 and my first independent documentary film, Remember the Rain, was my first year film. I was her assistant from 2003-2004. Prior to attending the film school I had worked in film and television and directed a documentary series for Channel 4. I now run a post-production studio focused on research into the digital image, write and analyse scripts, and am working on a feature.



Alexandra Anderson

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Your biography or/and filmography:

Alexandra Anderson is currently the Chair of the School of Image Arts at Ryerson University, Toronto, Canada. Her areas of research and publication include Canadian documentary, Cuban cinema, women and film and documentary pedagogy. She was one of three faculty members involved in designing and launching the MFA in Documentary Media. Established in 2008, this cross-disciplinary program which includes film, photography and new media is unique in Canada. She has eighteen years of professional experience in the film and television industries working as a researcher, film editor and director/ producer. Her documentaries (made for British television) have won awards in Europe and Canada and have been seen around the world. Some titles are: Hell to Pay, (Best Film, Creteil Film Festival, and Montreal Women’s Film and Video Festival) Chile: Broken Silence and Tales from Havana. One ongoing project is an interactive documentary comparing Canadian and Cuban documentary history and practice.

How is documentary taught in your school?

BFA in Film Studies: two required documentary production modules; senior year -students can opt to make a documentary.

MFA in Documentary Media - cross-disciplinary graduate program (film, photography and new media). Intensive immersion in documentary history, theory and hands on production courses. Students produce a work and accompanying research paper.

Number of students per year: Undergraduates -700; Graduates 100



Jim Panbonor Awindor

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Your biography or/and filmography:

Jim Panbonor Awindor is a Fulbright Scholar and a Senior Lecturer at the National Film and Television Institute (NAFTI). He has taught various film courses at NAFTI for several years. He is a writer, an endogenous development researcher and filmmaker whose works have won him some international awards in Berlin and. Awindor's exposure to film education has illuminated his understanding of the complexities inherent in film educational theory and practice in Africa where the socio-cultural worldviews and identity of most young students has become an inverted mirror of western Eurocentric identity. His quest to assert distinctively an African educational discourse in film training has brought him closer to understanding certain theoretical and pedagogical practices that are at variance with African socio-ethical thought. Jim Awindor has written several papers on various film topics, including, Transdisciplinary Methods in Documentary Filmmaking. He currently teaches documentary filmmaking.

How is documentary taught in your school?

NAFTI's philosophy of teaching Documentary at the basic levels is more of traditional conservative methodology interlaced with hands-on practical teaching. At the advanced levels we employ the seminar style, reminiscent of the constructivist method where we encourage free and open exchange of ideas and knowledge. The underlining philosophy that underpins the general input and output of teaching is an unwritten ideology of 'Pan Africanist' thought, where all productions should have a strong bearing on our local context and worldview.

Number of students per year: 90



Claire Barwell

Course Leader, Film Production and Chair of Nahemi

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UCA

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Your biography or/and filmography:

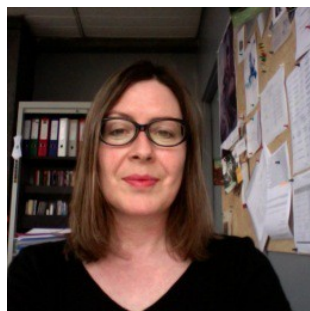
After directing and working as producer and researcher in television (Channel 4, ITV and BBC) and film (LFMC and IFVA), I have been teaching on the BA (Hons) Film Production for a number of years and course leading for the past 10 years.

How is documentary taught in your school?

Documentary has always been a very important part of the course in Film Production, constituting roughly 50% of the practice modules. Students work in groups on digital video and are encouraged to consider varied forms of single screen documentary. This is supported by a considerable screening programme by colleagues who teach film history and theory.

We started an MA in Documentary Practices in 2013. This course provides a space where students can develop their own work on different platforms and also work with other media (eg Photography).

Number of students per year: 100 on the BA, 5 on the MA in Documentary Practices



F Michele Bergot

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Your biography or/and filmography:

F Michele Bergot is trilingual (English, French, Portuguese). She holds an MPhil in Screen Discourse Analysis, specialising in the representation of strong women in mainstream American film in the 1990s-2000s. She also holds an MA in European Media Studies, her dissertation focussed on the first phase of the MEDIA programme (1990-1995).

Michele is employed at the Ecole nationale supérieure Louis-Lumière which offers courses at Masters level in Film, Photography and Sound Engineering. She runs and teaches on the English for filmmaking, photography and sound programme, whilst helping to develop the international profile of the school and encouraging staff and student mobility. She has been an evaluator for a number of Erasmus programmes since 2011.

Her current professional interests are audiovisual heritage, the use of archives in fiction and curating.

How is documentary taught in your school?

The Film students work with a professor and a filmmaker. The first year consists of four exercises: "Lighting" - an individual silent, single shot exercise "in the manner of" the Lumière brothers (50 secs); "Haiku" - 3 shots x 20 secs, with synchronised sound, followed by an additional 20 sec shot filming the haiku which inspired the 'film', no editing; "Gesture" - each Film student works with a Sound student to produce a 4-minute film edited down from a max of 30 mins footage; "Speech" - same Film/Sound tandem and practical constraints to produce a narrative scene triggered by an "act of speech".

In the second year, 6 out of 16 projects are chosen. Students work in crews of 2-3 plus 1 Sound student. The aim of the exercise is to develop a project over a few months to produce a 15-minute film. A real-world approach is used for the production package. Students are encouraged to develop their personal approach to story-telling, be it experimental or 'standardised'.

Evaluation/feedback is given at various stages of the process in both years.

Web documentaries and transmedia storytelling are also explored on the Photography course as are radio documentaries in the Sound Engineering Masters.

Number of students per year: approx 50



Sarah Brooks

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Your biography or/and filmography:

I have worked at the BBC for over 10 years; working on a range of Factual output and developing new ideas. I recently developed and produced series 1 and 2 of 'The Call Centre' which was broadcast on BBC Three. I have also just directed my first half hour documentary for BBC Wales titled 'Lucy Owen: Working Mum'.



Sabine Bubeck-Paaz

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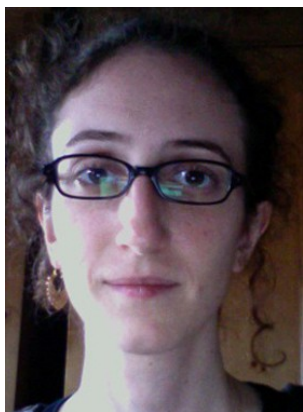
<http://www.zeligfilm.it/>

Your biography or/and filmography:

Sabine Bubeck-Paaz is since 1991 Commissioning Editor at ZDF (German public broadcaster) and works for various documentary slots on ARTE (European Culture Channel).

The TV department “ZDF ARTE Thema” is dealing with season programming, Theme Evenings, single documentaries for the feature length documentary slot, the History, Geopolitics/Economy and Society slot, the documentary series “ARTE Discovery”, the Cultural Afternoon on Sundays and with Cross Media Projects. The documentary projects are mostly international coproductions. The topics Sabine Bubeck-Paaz is handling projects that range from Culture, Science and History to Current Affaires, Human Interest and investigative socio-political issues – wishing to discover well researched, creative, visually and emotionally stunning stories. As a tutor, she works for ZeLIG school for documentary, television and new media in Bolzano. She participates in various international pitching and training workshops for documentary projects like EDN, IDS, IDFAcademy, Nordisk Forum or Documentary Campus Masterschool.

Since November 2014, Sabine Bubeck-Paaz is Head of Studies of ESoDoc (European Social Documentary) Workshop promoted by ZeLIG.



Danielle Davie

Coordinator & lecturer
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Your biography or/and filmography:

Documentary filmmaker and visual anthropologist, I live and work in Lebanon since 2011. I presented a Ph.D in Documentary filmmaking and Visual Anthropology in 2010 in France. My field was about the living space of a bedouin family in Syria. For that purpose, I filmed and edited 10 documentaries. Two of them were screened in International Ethnographic Film Festivals. Using the camera as a descriptive tool since my Master's degree, I have also experimented with it and its inherent expressive power in my personal projects. Several of my shorts movies have been screened in Documentary Film Festivals. At present, I'm the coordinator of the Master's in Audiovisual Production of the Filming School at Académie Libanaise des Beaux-Arts (ALBA)/University of Balamand. I am also a lecturer of different courses : History and Morphology of Documentary; Documentary Script-writing & Filmmaking; Web-documentary; Research Methodology.

Filmography: 2013: 8min video for the danse performance "Ilghaz" of Alexandre Paulikevitch // 2009: The Camp (54min) // 2009: Bi oulô (10min) // 2007: Let's go (7min 30) // Mayy (27min30) // 2007: Azouba range sa tente (17min45) // 2006: Kahwat al-Kazaz (15min) // 2006: 12 août (6min) // 2005: Le pain de 'Azouba (26min)

How is documentary taught in your school?

2nd year BA:

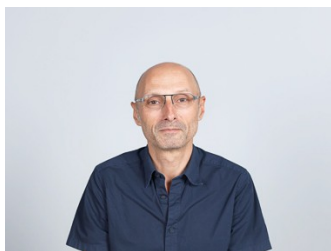
- mastering film language through exercices & projects of short fictions & reports (reality with journalistic approach).
- theoretical course about history & morphology of documentaries (20 hours per semester).

3rd year BA:

- 4 weeks documentary filmmaking seminar. A first week of research & writing and then 3 weeks of filming & editing.

Masters (4th year):

- 3 weeks documentary filmmaking seminar on the field (1st semester)
- 6 weeks writing in depth & filming documentary seminar (2nd semester)



Olivier Ducastel

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ÉCOLE NATIONALE SUPÉRIEURE
DES MÉTIERS DE L'IMAGE ET DU SON
La femis

Your biography or/and filmography:

Working together since 1995, Olivier Ducastel and Jacques Martineau have made seven feature films. Presented at the Berlin film festival, their first work *Jeanne and the perfect guy* (1998) is a musical. Their following opus *The Adventures of Felix* (2000) is a road movie. It was awarded the Teddy Award jury price at the 2000 Berlin film festival. Ducastel and Martineau's third feature film, *My life on ice* (2003) was shown at the Locarno 2002 film festival. The duo's fourth film, *Cote d'Azur*, was presented at Berlin in 2005 in Panorama section. The film received the Label Europa Cinema. *Born in 68* is a two parts TV movie produced for Arte Television. The film was also theatrically released. *Family tree* was presented at the 2010 Berlin film festival in Panorama section. The film was awarded the Jean Vigo Prize in May 2009. *Only the end of the world* by Jean-Luc Lagarce is a TV movie adapted from the play by Jean-Luc Lagarce, 2010.

How is documentary taught in your school?

During the 4-year curriculum, second year students are taught documentary at the beginning of the year during 13 weeks.

Each team is composed of : a director, a producer, a student in cinematography, a student in sound, an editing student, a mixing student.

The films are shot with a digital camera. The conditions of production are estimated for a film which length will be approximately 20 minutes. The shooting takes place during 8 days.

A professional documentary director will tutor all the films.

This tutor begins his teaching with a workshop called "documentary approach" which aims at providing the students with a cultural and practical approach of documentary filmmaking. The tutor presents some films and invites other directors or professionals who present their background and their films. This one week program is completed by an exercise of shooting every day which will allow the students to try to grasp something of the reality that might turn into a film, like fragments or sketches. This "approach" sequence goes on for 3 weeks.

At the end of the workshop, an analysis of all the films will be tutored by professionals (director, producers..)

Number of students per year: 190



Jean-Louis Dufour

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Your biography or/and filmography:

Jean-Louis Dufour is a documentary maker, he founded and directed a collection of portraits of members of the resistance in France and abroad. He also produces documentaries and is the director of ESAV (Ecole Supérieure d'AudioVisuel) part of Université Toulouse 2 Jean Jaurès.

How is documentary taught in your school?

It is taught in class and through various practical exercises such as the "Portrait", "Story of a day", "How to film work", through corporate films, and thanks to workshops run by foreign movie makers. Students can make a documentary at the end of their second year and for their graduation film. Each film is developed with the help of a teacher. Each personal project includes a thesis presented by the student.

Number of students per year: about 40



Ysabel Fantou

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HOCHSCHULE
FÜR FERNSEHEN UND
FILM MÜNCHEN



Your biography or/and filmography:

Ysabel Fantou was born in Munich in 1970 into a Danube-swabian - Breton family. Two semesters of general studies at the Leibnizkolleg, Tübingen and diploma of landscape architecture and ecology - studies at the Technical-University Munich-Weihenstephan. In 1996 she was admitted at the Munich film school (HFF Munich), documentary department, where she studied, lectured and made her diploma in 2008. Beyond HFF Munich she worked as writer and director, e.g. films about garden art, also as dramaturgical advisor, researcher, editor. Mother since 2001, by now of three. Between 2005 and 2012 nursing care of the seriously ill daughter. Lecturer since 2002 until now at the documentary department, HFF Munich, with breaks due to parental leave, during these times lectureships. Main topics in the documentary department: theme finding and story developing. Works also on fictional screenplays and short stories, for adults and children. And directs short documentaries for children's television since 2014. Filmography (HFF Munich): 2009: Der Garten (The Garden) documentary film 90 min. // 2001: Bahnhofsritter (One night station) fictional short film 17 min. // 1998: Jagdfieber (Hunting Fever) documentary film 32 min., Co-directing with Matthias Kiefersauer and Daniel Schönauer // 1997: Nicht von dieser Welt (Not of this world) documentary 7,5 min.

How is documentary taught in your school?

On the documentary directing course at the HFF Munich, students are first introduced to a classic repertoire of documentary filmmaking: documentary camera work, montage, interviewing (as hands-on exercises); as well as the dramaturgy, history and styles of documentary film; visual aesthetics, story development and documentary film analysis (in theoretical seminars). The curriculum is taught by faculty members and by external industry professionals. The first two years are designed to convey basic knowledge. Two budgeted documentary films are shot - a short film following the first semester (Film 01), and a medium-length collaborative project at the end of the fourth semester (Film 02). In the third and fourth year, the basics are intensified, interests and talents are strengthened. To achieve this, we offer a range of electives, again a mixture of theoretical and practical seminars: interviewing, story development and writing seminars; seminars on experimental film, music in cinema, innovative financing, cinema history, pitching, etc. A further two budgeted films are produced: Film 03 and the graduation film (diploma film) and students begin to network with the industry. More and more we encourage students to explore how new media forms demand new content and innovative ways of story-telling.

Number of students per year: about 10 new students



Daisy Gili

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Your biography or/and filmography:

DAISY GILI's main production experience lies in documentaries. From a family of artists, writers and filmmakers, Daisy grew up spending as much time as possible in cinemas, cutting rooms and dubbing theatres. Although a maths graduate, Daisy decided not to pursue a career in numbers but to enter the film & TV industry. She finds that her grounding in mathematical thought, which combines form and pattern with logic, has enhanced her own approach to filmmaking.

After working for four years in production on a leading series for Channel 4, then briefly on Richard Eyre's film *Iris*, Daisy decided to return to being a student, this time of filmmaking. Unable to find a course that met her expectations and requirements, Daisy co-founded the LFA. In addition to co-running one of the most innovative and dynamic filmmaking schools in the UK, Daisy has produced and directed three short films, including "The Summer House" (starring Robert Pattinson and Talulah Riley).

How is documentary taught in your school?

We teach practical and paper-based skills alongside research methodologies and how to apply them. There are targeted exercises to develop new and existing camera and sound skills. All sessions are taught by practising documentary industry professionals.

Group feedback sessions, mentoring and technical support focus on the individual project needs. On the longer courses students are given practical, strategic advice for every stage of their documentary's development. They work in teams and individually, they learn how to tell their story across multiple platforms, incorporating a range of the latest interactive tools and collaborate with industry professionals. Students are taught how to: create effective marketing strategies, use social media platforms effectively, build awareness amongst different communities, curate online and offline content and set up online fundraising campaigns. The course splits into class contact followed by distance learning.

Number of students per year: 30



Peter Gordon

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Your biography or/and filmography:

Peter Gordon began his career as a film editor and then a documentary director at the BBC. Since then he has made documentaries for all the major broadcasters. His films have twice won prestigious Grierson Documentary Awards, a Royal Television Society Award and an Amnesty International Media Award. These films include ASYLUM, DUNKIRK: THE SOLDIERS' STORIES, and BREAKING POINT. His most recent documentary, a 60 minute film: THESE FOUR WALLS: STORIES FROM BREADLINE BRITAIN was screened on BBC FOUR in February 2014.

Peter's films are notable for their humanity; for allowing the subjects time to express themselves. Committed, non-judgemental, often poetic and always moving, these films open up ways of living.

Peter has tutored and mentored at the National Film and Television School, the BBC World Service and is currently the Documentary Direction tutor at the London Film School.

How is documentary taught in your school?

Term 3, the halfway point in LFS's 2 year MA Film course, is the documentary term. The purpose of this term is twofold: to screen, analyse and discuss the development of the documentary up to and including contemporary film-making. Running alongside this the students will have pitched projects to a panel made up of LFS staff and visiting professionals. The students form units of four or five around the projects that are selected both by them and by the panel. Each unit then research, develop and make a documentary that can be from 10 to 25 minutes duration. They are tutored in cinematography, sound, editing and direction. The consultation process on the progress of each project is ongoing through the term. At the end of the term these films are screened and critiqued by LFS staff and visiting cinematographers, editors and directors.

Number of students per year: 120



Lubomir Halatchev

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Your biography or/and filmography:

Lubomir Halatchev graduated at VGIK (Russia) at 1972. As DOP and later on as documentary director and producer he has more than 100 documentaries and short films, a plethora of TV programs, and 7 books that pertain to the different aspects of the cinematic process and 2 books with short stories.

At 1983, Lubomir achieved his PhD in Academy of Science in Bulgaria.

By 2001 Lubomir was a valued professor and Chief of the Cinematography Department at the NATFA. At 2005 he obtained "Doctor of Science". In 2003 he followed one year part-time specialization in script writing's development process in Denmark.

On 2004/2005 academic year Lubomir Halatchev was Guest lecturer in Ngee Ann Polytechnic, Singapore. 2005-2008 -head of studies and lecturer of different workshops supporting by Media as "Summer media school", "TRIDOC", "4 corners".

Today prof. Lubomir Halatchev is Rector of NATFA.

How is documentary taught in your school?

We begin with documentary from the 1st grade - small assignments. On 2nd grade the students shot 10' documentary - portrait with interview. DOP shot more materials - like "night" shots, short TV interview and a short story we call "One day of ..." Later on they make different assignments relating TV formats. As a diploma film they can choose between fiction and documentary.

Number of students per year: 170



Martin John Harris

Senior Lecturer Editing and Documentary

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http://www.northernfilmschool.co.uk/3_2about.html

Your biography or/and filmography:

Martin John Harris is a film editor and documentary collaborator. Many of the films Martin has worked on have won awards. In 2011 under Martin's role as executive producer, the feature documentary, 'WE ARE POETS' won the Youth Jury Prize at Sheffield International Documentary Festival. The BBC series 'BOMBAY RAILWAY' won a Royal Television Society Award for Best Documentary in 2008 and 'GOD'S WAITING ROOM' (Century Films & C4) won the same award the following year. 'GOD'S WAITING ROOM' was also in competition at the PRIX EUROPA, Berlin and won the prize for Best Multicultural Film. This year 'BLOODSHOT: THE DREAMS & NIGHTMARES OF EAST TIMOR' won best documentary at the RTS Awards.

After graduating from Sheffield College of Art, Martin worked as a film editor at the BBC for 7 years. After leaving the BBC he became a freelance film editor working on drama and documentaries for the major broadcasters in the UK and the USA.

Martin has been involved in teaching at graduate and post graduate level since the mid 1990s - at the Northern Film School, at Salford University on the MA Documentary and also as visiting tutor at Escuela Internacional de Cine y Television in Cuba.

How is documentary taught in your school?

Currently the BA Filmmaking Course has a module in Documentary production in year 1 semester 2. Students wishing to pursue documentary further are given production supervision through years 2 & 3.

Similarly on the MA Filmmaking students are free to choose documentary production as an option and specialist classes are timetabled as well as supervision during production.

The Northern Film School takes a group of students from across the courses to the annual Sheffield International Documentary Festival. There are also quite a few that take up volunteer roles at SIDF.

Number of students per year: 200



Sharon Hooper

Senior Lecturer
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Leeds College of Art

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Your biography or/and filmography:

After studying an MA in Feminist History, Theory and Practice I began working in community video before moving to Yorkshire Television. After several years working as a PA for programmes such as local news and Emmerdale. I returned to my first love, community video. Working with women's, youth, elderly groups as well as organisations such as Barnardos, Age Concern, local PCTs and government etc, I facilitated participatory film making and also made films for advocacy etc. Films have been screened at Leeds International Film Festival and Co-Op Young People's Film Festival amongst others.

How is documentary taught in your school?

Documentary is not a subject at the art school, but it plays an important part within my programme, Visual Communication. With the ethos to work with communities and an emphasis on socially engaged process, documentary naturally forms an integral part of many students practice. I run several documentary modules in the first year, one of which is a live, community-engaged participatory design project. Students are encouraged to form genuine relationships with community groups and to make supported but independent decisions and plans in terms of pre-production and schedules. After year 1, students are assisted through individual tutorials and practical skills seminars. Students are encouraged to work live whenever possible.

Number of students per year: 14-45



Jon Jerstad

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Your biography or/and filmography:

Graduated from the NFTS documentary program in 1987. Directed around 30 documentaries for TV in Scandinavia. Produced, edited or photographed around 15 documentaries. Co-produced with the BBC and ZDF. Many awards.

How is documentary taught in your school?

Our documentary course is a six month course spread over a year with around 20 hours teaching/seminar a month. During this time they make three films: 1st an observational film, then a film based on more formal explorations of the film language. The 2nd semester is dedicated to the final film. The teaching is either based on expanding on the students own experiences with their films - or based on the tutors own films or those of their colleagues. There is an emphasis on relating the films to personal experiences throughout the course. To be admitted the students have to produce an idea for a documentary film based on a personal experience. This general theme is developed in the final film.

Number of students per year: 9-12



Slawomir Kalwinek

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Your biography or/and filmography:

Doc films: Skąd jestem, Jerzy Toeplitz notacje, Marta wolontariuszka.

How is documentary taught in your school?

Our documentary film course on the first year of directing permits students to shoot their first professional documentary in their lives, after two semesters of intense exercises. The teaching course is precisely written down in prof. Grazyna Kedzielwaska' book "Handbook of the Documentarist". The basis of our method is opening, stimulating, and igniting students to a creative interpretation of reality. We would like them to find their own expression on our lessons, and show it without fear in documentary films. The teaching is divided in two semesters. A series of short exercises whose goal is teaching film & directing techniques. We start by a "documentary registration" , then we have an "interview", then a "filmical observation" and many others, to the last exercise ending the semester, the "Man", a sketch of a documentary film. Every exercise finishes with a common screening of works prepared by each of the students. Works are individual, each student must prepare his exercise in due time. Apart from the practical exercises there are also theory lessons, debates, screenings. A short documentary film. We start by preparing the idea of a film, through documentation, script, work on the visual form with an operator.

Number of students per year: 15



Dr. Gyorgy Karpati

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Your biography or/and filmography:

In the past 45 years directed about 200 films. In the 1973-83 he shot several documentaries in 80 countries all commissioned by the International Red Cross. As free-lance producer - director, he has realized more than 300 productions for the Hungarian Television Network.

At the University of Drama and Film in Budapest, started his academic career as assistant professor in 1964, became full-time professor in 1992. Nominated as first head of the postgraduate "Non-fiction" class in 1984, lead the program till his retirement in 2000.

One of his students has been awarded the "Student-Oscar" for her diploma-film in 1991 (first time given this distinction to a documentary), and another student from the same class received IDA's David Wolper Award for the best foreign student documentary. As guest professor gave seminars and masterclasses in film-schools and universities in Amsterdam, El Paso, Havana, Helsinki, Istanbul, Jerusalem, Lillehammer, Mexico City, Oslo, Paris, Sao Paolo, Turku.

Since 2000 still has annually doc seminars in ESCAC (Barcelona-Terrassa). In 1991 he conceived and organized the first International Masterclass for DOP Students, held biannually.

In the past 30 years, served as jury member or chairman of at numerous international film festivals (mainly documentaries and shorts)

How is documentary taught in your school?

In 1984 I've conceived the curriculum for the so-called "Non-fiction" class, a three year, (six semester) program:

1st semester: Reportage (Incl.interview technique)

2nd semester: Documentary (Incl.ethics, philosophy)

3rd semester: Educational (social, natural sciences)

4th semester: Comissioned (industrial, commercial)

The last year for the diploma work genre chosen by the student, almost each opts for a documentary



Grażyna Kędzielawska

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Your biography or/and filmography:

I am a Senior Lecturer at the Lodz Film School, where I have been teaching for over twenty years - I have developed my teaching method over that period. Alongside teaching, I have also directed my own films (over 20), as well as writing scripts. I recently published a handbook on my teaching approach, "Handbook of the Documentarist", which is currently being translated into English.

How is documentary taught in your school?

I teach through a series of exercises which enable the student to advance both in their understanding of themselves, and their film-making practice. The aim is that they find their own creative path and filmmaking identity, through these exercises, which in the case of first-year students lead to making their first film. Often our students' films achieve prominence in international festivals.

The detail of my teaching methodology is outlined in "Handbook of the Documentarist", with accompanying DVDs. The exercises are apparently simple, but enable students to confront deep questions of their choice of hero, the hero-director relationship, and the form of their film. The exercises are flexible, adaptable to all stages of learning/abilities. They are also deeply revealing as a pedagogic tool, of the possibilities and predispositions of the student.

Documentary film can hold up a mirror to the viewer where s/he can discover something new, unknown, especially values. My methodology works to enable students to discover how to do this, the dangers, what kind of truths and documentary principles can appear. And to develop this fundamental consciousness, of themselves and the film-making practice, a consciousness they take on to their next films.

Number of students per year: 30



Kristina Klunkert

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Your biography or/and filmography:

I worked as a freelance 1st AC and camera operator for 15 years, mostly on fiction projects for cinema and TV. Although I really loved being around different places and meeting lots of people, I looked for a little more steadiness workwise. When I read the ifs was planning a BA course on Cinematography and was looking for a person to build that up, I took a chance.

How is documentary taught in your school?

In the cinematography department we try not to differ too much in teaching documentary and fiction- a lot of skills apply for both fields. Our projects (one per term) alternate between fiction and documentary. Before the students work on their projects, there are seminars working toward that.

Number of students per year: 48



Vinayan Kodoth

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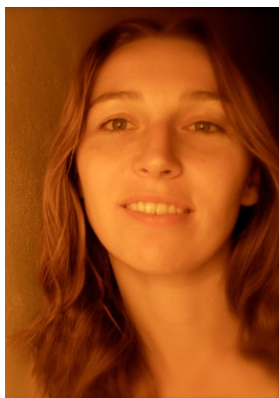
Your biography or/and filmography:

Vinayan Kodoth is a lecturer at the Hull School of Art and Design, Yorkshire. He graduated from the Film & Television Institute of India, and worked in television before moving into teaching in India, and then in the UK. His interest encompasses both fiction and documentary, and he is currently working on an independent documentary based on the subject of mass pilgrimage. His documentary, 'Journeys', based on urban commuting, was well received and awarded at international film festivals.

How is documentary taught in your school?

Documentary production forms part of the B.A (Hons) programmes in Filmmaking, Broadcast Media, and Digital Media Journalism. Learning is built around practical exercises, underpinned by theory which explore key developments in documentary production, history and aesthetics. Students are encouraged to critically reflect on their own work and the work of practitioners in the field. Students produce a short documentary as part of their Year 2 portfolio, and also have the option of further developing their documentary practice in Year 3.

Number of students per year: 30



Lucie Kralova

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FAMU
FILMOVÁ A TELEVIZNÍ FAKULTA AMU

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Your biography or/and filmography:

MA., film director, lecturer, script editor; took her degrees at Charles University in Prague (humanities, film science and critics) and at documentary direction at FAMU. LK shoots own creative documentaries more than 14 years cooperating with independent film productions and Czech TV. Her films were screened and appreciated at various international film festivals (e.g. she won Crystal Globe for Best Doc at IFF Karlovy Vary, Best Doc at Banjaluka IFF, Best Doc at IFF Jihlava, Best Doc at Ischia IFF, official selection at Silver Docs Washington, Dok Leipzig, CIDF Chicago, Sevilla Film Festival...). Her full-length documentary *Lost Holiday* (35mm) was in theatrical release in Czech Rep. and some other countries. Now LK finishes her PhD. at FAMU regarding the influence of TV's policy and hidden mechanism on the contemporary documentary film (Research is focused on the key change of what the common TV audiences understand to be documentary because of the strong influence that the TV created by classifying the majority of documentary production as being 'docu-series' and formats.) This topic is also my teaching field at FAMU and others universities besides the work with students on their films (following the whole process from the original idea to final edit).

How is documentary taught in your school?

Documentary department (in Czech) offers complex BA, MA and PhD. programme with possibility to film also on 16mm and 35 mm film and digital, technically full equipped + at FAMU International (in English) through various programme and workshops

Number of students per year: 450



Daniel Lang

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FILM MÜNCHEN



Your Biography:

Daniel Lang was born in 1977 in Bavaria. From 1986 to 1989 he moved to Australia with his parents, who work in the arts. From 1998 to 2001 BA „Film and Drama“ at the University of Reading. From 2001 to 2007 Diploma in Directing at the HFF „Konrad Wolf“ in Potsdam-Babelsberg. In 2008, one year stay in Beijing, where he taught at the German School Beijing (Film and Drama) and studied at the CUC. Since 2009 freelance director and writer. Since 2012 lecturer at the HFF Munich in the Documentary Department. Awards and festival screenings world-wide (Berlinale, ISFF Oberhausen, Crakow Film Festival, Camerimage Lodz, and many others).

His short film “female/male” was awarded the German Short Film Prize in Gold in 2005. His short film “Dog” was nominated for the German Short Film Prize in 2006.

Films (selection): 2013: Artists in Focus (6 min, documentary, 35mm photographs) // 2012: Poetry of Chance (14 min, fiction/documentary, HD) // 2011: Gitti Bader (12 min, documentary, HD) // 2007: Germany Your Songs (25 min, fiction, 35mm/S16mm) // 2006: Dog (9 min, fiction/documentary, Dvcam) // 2004: Grief (17 min, fiction, S16mm); female/male (3 min, fiction, S16mm) // 2000: Stigma (6 min, documentary, miniDV)

How is documentary taught in your school?

On the documentary directing course at the HFF Munich, students are first introduced to a classic repertoire of documentary filmmaking: documentary camera work, montage, interviewing (as hands-on exercises); as well as the dramaturgy, history and styles of documentary film; visual aesthetics, story development and documentary film analysis (in theoretical seminars). The curriculum is taught by faculty members and by external industry professionals. The first two years are designed to convey basic knowledge. Two budgeted documentary films are shot - a short film following the first semester (Film 01), and a medium-length collaborative project at the end of the fourth semester (Film 02). In the third and fourth year, the basics are intensified, interests and talents are strengthened. To achieve this, we offer a range of electives, again a mixture of theoretical and practical seminars: interviewing, story development and writing seminars; seminars on experimental film, music in cinema, innovative financing, cinema history, pitching, etc. A further two budgeted films are produced: Film 03 and the graduation film (diploma film) and students begin to network with the industry. More and more we encourage students to explore how new media forms demand new content and innovative ways of story-telling.

Number of students per year: 10 new students/year



Anna Liebschner

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Your biography or/and filmography:

Anna Liebschner studied Fine Art and Filmmaking at Goldsmiths' College and has an MA in Film and Television from the Royal College of Art. Anna has twenty five years of professional experience of editing mainstream and experimental films for both broadcast and independent distribution. Several of the films that she has edited have won international awards. She has taught editing at both undergraduate and postgraduate level at the London Film School, Royal Holloway University, Middlesex University and London College of Communications. She is also a visiting editing tutor at the National Film and Television School and the Cuban Film School.

How is documentary taught in your school?

At UCA Farnham Documentary is taught in three units at undergraduate level. Portraits in the 1st year. Creative Documentary in the 2nd year. Individual Documentaries in the 3rd year. At Postgraduate level there is also an MA in Documentary Practices. Students are encouraged to go on a documentary journey in order to explore and investigate the world in which they live. They are invited to examine the documentary form in order to push at the boundaries of dominant forms of representation. This is taught through the study of documentary film theory and through practical workshops, lectures, seminars, pitches and tutorials.

Number of students per year: 100



Guido Lukoschek

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F I L M A K A D E M I E
B A D E N · W Ü R T T E M B E R G

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Your biography or/and filmography:

Born 1975, documentary filmmaker, film scholar, festival organizer, trumpet player. Working with Filmakademie since 2008, responsible for organizing the school's exterior relations, international student exchange, and institutional relations

How is documentary taught in your school?

The school is offering a four year diploma programme (post graduate level) for documentary filmmakers with a strong emphasis on practical training. Each class consists of six students who direct at least four films at Filmakademie. The school encourages its students to engage in co-productions between Filmakademie, external production companies and TV-stations when producing their 3rd and 4th year films.

Number of students per year: 110



John Lvoff

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ENS LOUIS LUMIERE

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Your biography or/and filmography:

John Lvoff was born in Lebanon in 1954. He grew up in various countries of the Middle East and later South America. He went to Yale University where he majored in philosophy and history of art. In 1976 he moved to Paris and was hired as second assistant director on the film entitled Providence, directed by Alain Resnais. He proceeded to work as assistant director for the next 12 years with such directors as Claude Miller, Jean-Paul Rappeneau, Jacques Rouffio, William Friedkin, Richard Marquand, and Roman Polanski among others. In 1988, John directed his first feature film entitled The Bathroom. He then went on to direct several advertising commercials, a television movie, a play, and four other feature films: Couples and Lovers, Beauty, Man of the Crowds, Now and Then.

In 2000, he was hired to head workshops at the Femis film school. He has been working there ever since in various workshops in directing, writing, and production. He has also worked in various other schools: Imagine Institute, in Ouagadougou, Burkina Faso; the Sorbonne; Université de Polynésie Française in Tahiti; Ecole Louis Lumière at la Cité du Cinéma.

He is presently a year round professor at Louis Lumière.

Number of students per year: 48

Steve Mardy

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Your biography or/and filmography:

Before going to a Polytechnic in 1986, I worked in a variety of jobs not particular relevant to my academic career. Perhaps the most relevant was the year I spent as a volunteer Film Production Assistant in 1985 in Manchester, and then later in 1990, working as a part-time Assistant programmer for a regional Film Theatre in Derby. During that time I preferred to work locally within the region combining part-time teaching duties with Hall Place Studios, De Montfort University and childcare. In August 2002, I was appointed full-time Senior Lecturer and Course Leader at Leeds Metropolitan University. Now Leeds Beckett University my current position is senior Lecturer on the undergraduate programme of study. My research interests are in British television documentary since the 1950s to the present.

How is documentary taught in your school?

To a first year group only. It is both practical and theoretical

Number of students per year: 167



Lotte Mik-Meyer

Guest Teacher & Documentary Filmmaker
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Your biography or/and filmography:

Holds a Master in International Development and Media studies. Loves photography and has a background in Classical Drawing.

After working at DRTV as manager of a project focused on creating a language within TV, which was based on professional criteria, I decided to make documentary film myself.

Since 2001 engaged in teaching and making documentary films which I direct and film myself. Teacher at the course "Personal Pictorial Language" together with Arne Bro at The National Film School of Denmark, Binger FilmLab/Holland, RTV/ Slovenia, SABC/South Africa, Screen Institute Beirut/Lebanon.

Larger documentary productions: " What We See" (2006, DRTV & Danish Film Institute). "The Arab Initiative" (2009, TV2 Denmark & Danish Film Institute),

Since 2010 in development and production with "Madagascar Coup D'Etat" (DRTV/ Danish Film Institute).

How is documentary taught in your school?

We believe we can create interesting assignments and conditions for the participants to explore their personal pictorial language. We don't believe in prescriptions on how to make documentary. The key is the individual director and how she engage with the world and herself.

Number of students per year: 8 students per course



Christopher Morris

Professor of documentary film practice
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Your biography or/and filmography:

My work in radio & television encompasses documentary, drama doc and commercials. Recurring themes in my output include children (& the changing nature of childhood), religion and stories from marginalised communities. I have won three BAFTA awards, an RTS and the Premios Ondas, as well as awards at the Celtic, Berlin and Chicago film festivals. I am currently making a lottery funded drama documentary about the lives of female student sex workers in the UK. I also work as a story consultant on television and cinema feature documentary films - most recently with musician Gruff Rhys on his investigative concert tour film - American Interior. I am currently Professor of documentary practice at Newport Film School in Wales.

How is documentary taught in your school?

There is a deliberate in-balance built into our documentary course between theory and practice - our course is heavily weighted towards practice and our moto is - "learn by doing".

Number of students per year: 35



Tanya Nelson

Research Lead
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Institute of Television & Radio

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Your biography or/and filmography:

TV journalist, scriptwriter, TV director, documentary maker (the British Royal Television Society Award NW winner). Employed in main Russian TV channels since 1983 - worked for national news, foreign affairs, music department, and light entertainment. Specialised in directing and scriptwriting ethnographic, travel and current affairs documentaries. For 8 years, had position as Dean of Journalism & Scriptwriting department at HITR, teaching various subjects including journalism and documentary making. Currently, Research Lead there because studying for a PhD at Salford University, UK. Also visiting lecturer for other Russian and British universities and film schools. Author of “Travel Writing” book and co-translator and editor for Russian translations of some major US and UK academic TV and documentary books.



Robert Nordström

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Culture and Communication

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Your biography or/and filmography:

I have been teaching in both fiction and documentary films from 2005. Mainly from a cinematographer's perspective. I'm still working as a freelance cinematographer in the industry for both fiction and documentary.

<http://www.imdb.com/name/nm0635225/>

How is documentary taught in your school?

We have two actual courses in documentary film, Documentary 1 and 2. Course 1 is based on observation and research with several short exercises. From these observations the student writes a treatment and moves on to the Documentary course 2 and makes a little longer documentary film.

The courses include theory and practice and a lot of hands on teaching.

Number of students per year: about 45



Rebecca Ohene-Asah

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National Film and Television Institute

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Your biography or/and filmography:

Rebecca Ohene-Asah is a filmmaker and a film teacher. She has an MFA degree in Documentary Studies and Production from Hofstra University in New York, under a Fulbright Fellowship. Currently, she teaches courses in mostly documentary studies and production at the National Film and Television Institute (NAFTI) Ghana. She is also a doctoral candidate in the Archeology department of the University of Ghana for a PHD degree in Museum and Heritage Studies.

She is interested in Visual Anthropology, ethnographic documentary filmmaking and studies, issues of representation and identity, and the development of the Ghana film industry in general.

How is documentary taught in your school?

NAFTI's philosophy of teaching Documentary at the basic levels is more of traditional conservative methodology interlaced with hands-on practical teaching. At the advanced levels we employ the seminar style, reminiscent of the constructivist method where we encourage free and open exchange of ideas and knowledge. The underlining philosophy that underpins the general input and output of teaching is an unwritten ideology of 'Pan Africanist' thought, where all productions should have a strong bearing on our local context and worldview.

Number of students per year: 90



Alistair Oldham

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University of the
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Your biography or/and filmography:

Alistair has a wide range of teaching experience at undergraduate and postgraduate level, particularly in documentary and factual multiplatform production. In the past few years, students that he has tutored have made films in locations as diverse as Cuba, Algeria, Burma, Bulgaria, Brazil and Iran and their films have been regularly selected for London, Glasgow and Sheffield (eight times) International Documentary Festivals as well as for the regional (six times) and national Royal Television Society awards. Students that he has tutored have also won the NAHEMI / Kodak national prize for creative film making and the Channel 4 Talent award for most promising documentary newcomer.

His own films include The Bristol Bike Project (2010), Bonnington Square (2011), Invisible Alrs (2012), The Gardens of St George (2013) and Drawing on Topolski (2013). Together they have been translated into fifteen languages and have been selected for festival screenings all over the world, most recently in Slovakia, Kuala Lumpur and Serbia (all October 2014).

How is documentary taught in your school?

Documentary is taught in different ways at different levels at UWE. At level 2 it is taught through multiplatform production across sound, video and interactive media. At level 3 it is taught in a more freely interpretative manner by students, who can choose the style and process of their own individual approach. At postgraduate level, the MA Documentary & Features runs on a close relationship with BBC Bristol, following a production process more closely defined by the industry contexts of broadcast television.

Number of students per year: 70

Rolf Orthel

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**former head documentary
filmacademy Amsterdam / chairman**

Sources

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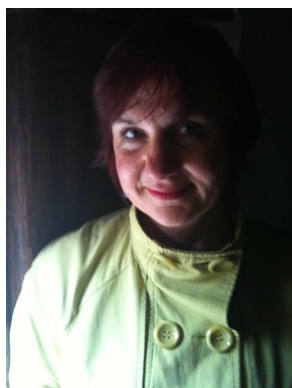
sources2

Your biography or/and filmography:

Filmmaker since 1961 - producer of doc from 1968 till today - producer of some dozen fiction. Teacher of documentary from 1983 - 1996 at the Amsterdam school. From 1999 - 2014 teaching one month per year at the Vienna Film school.

How is documentary taught in your school?

My knowledge dates from twenty years ago, irrelevant today. I lean strong towards developing and making, and international cooperation (Visions 1, 2 and 3 from GEECT)



Deborah Perkin

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Your biography or/and filmography:

A member of the USW Board since April 2013, and a documentary filmmaker who has worked as Producer, Director, Series Producer, Executive Producer and Head of Development for the BBC. She made headlines with Britain's first expose of a paedophile priest, lived with a psychopath for My Son the Killer, delved into China's Terracotta Army to coincide with the British Museum blockbuster exhibition, and won a BAFTA Cymru for her biopic of music legend Quincy Jones. She left the BBC in 2012 to make her first cinema documentary, Bastards, becoming the first person to film in a Moroccan court as she followed one single mum's battle to make a good life for her illegitimate child. Mark Kermode (BBC + Observer) described it as "more tense, more gripping than many mainstream films in cinemas out now". The film had its world premiere in Thessaloniki in March 2014 and has been screened at many international festivals in addition to its UK cinema run. Her postgraduate film training was at Bristol University under George Brandt, and then as a BBC graduate trainee. She takes a close interest in Newport Film School and proud of the university's commitment to film and media.



Diane Poitras

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UQAM

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Your biography or/and filmography:

After thirty years of involvement in the field of filmmaking as director, and then as producer at the National Film Board of Canada (NFB), and after two experiences as programmer at the Cinémathèque québécoise, Diane Poitras returns to university and completes a master degree in communication. She is now a professor in documentary film at the Université du Québec à Montréal.

Filmography:

- NIGHTS, a documentary essay, 73 min, 2014
- The Alchemist and the Illuminator, documentary, 50 min., 1997
- The Lady Next Door, an adaptation of a choreography by Dulcinée Langfelder, 50min, 1996
- Lorsque cesse le vacarme, 10 min, 1995
- Mention spéciale du jury, Rendez-vous du cinéma québécois, 1996
- Clip'Art, a documentary series, 1993,
- Prix d'excellence de l'Alliance pour l'enfant et la télévision 1994;
- Where were you? [codirection with Jeannine Gagné] documentary, 50 min. Prix du Public Festival international de cinéma et vidéo de femmes de Montréal (1988)
- Comptines, expérimental, 4 min. 1986
- 2e Prix, Seattle Short Video Festival.

How is documentary taught in your school?

Documentary is part of the Cinema program and is considered as important as fiction. The training involves practice and theory in order to provide a knowledge that allows the students to develop his/her creativity as well as a critical sense and judgement abilities.

After a year and a half of communal courses, the students are invited to choose a profile in a specific training in directing, photography, or postproduction visual and sound editing).

They work in 16mm, digital video, 35 mm. During the first year, they have to shoot individual films. In the second year, they work on collective productions (4 documentaries). And in the last year, they will work on another but more important collective production. The projects are selected by a jury.

Number of students per year: 150



Martin ŘEZNÍČEK

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FAMU
FILMOVÁ A TELEVIZNÍ FAKULTA AMU

FAMU Film and TV School of Academy of Performing Arts in Prague

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<http://www.famu.cz/>

Your biography or/and filmography:

Teacher, film director, cinematographer, scriptwriter, producer

Take his degrees at Technical University in Prague and at documentary direction at FAMU Prague. Graduated with documentary *Just Like America*; (1996) and with his diploma paper on non/narrative forms in documentary cinema *The Image to Hear and the Sound*;

In 1995-99 regular work for the Czech TV in the area of investigative TV journalism programs on mostly investigative reports on actual issues within Czech and Slovak context, often concerning politics.

Since 2002 teaching on documentary department of FAMU Prague, leading one of main workshops for creative documentary, and tutoring the seminary „Investigative methods in documentary film“

His filmography include e.g. :

Requiem for the Nobody's Land (1991)

Sarajevo'94 (1994) /Best Student's Film in Berlin-Potsdam Festival '95, Best Short Documentary in Ismailia, Egypt International Film Festival '95/.

Mordochor (1999)

Farewell Sun (2002)

Loan Shark (2002) /Best Short Documentary (*Zlatý ledňáček*) in Finále Plzeň 2003/

Jan Krizek sculptures and bees (2005)

Frontwomen (2008)

Shitcredit (2010)

Third Worlds (2013)

Red Cowboy - in working progress

How is documentary taught in your school?

Documentary department (in Czech) offers complex documentary studies 3years BA, 2years MA and 3years PhD. programme with possibility to film also on 16mm and 35 mm film and digital, technically full equipped Studio FAMU + at FAMU International (in English) through various programme and workshops

Number of students per year: ca 450



Samantha Rosie

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BBC

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Your biography or/and filmography:

Series Producer, Factual Programmes BBC



Lena Runge

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SADA

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Your biography or/and filmography:

Filmeditor features film;

Daybreak, mouth to mouth, Happy End.

Dokumentaries; Vulkanmannen, Sverige in Memoriam, Seeds of love, 32 days and nights

Television series; Hammarkullen, Anderssons älskarinna,

Dramaturgical consultant ; Another world, VIVE la France

How is documentary taught in your school?

Stockholm Academy of Dramatic Arts (SADA) is a national university and offers University Diploma in Performing Arts and Media. The professional training aims at enabling the students to start a professional career directly after their graduation.

Teaching in documentary is divided into various practical areas, such as directing, cinematography, sound, clips and production. The student will refine his or her personal expression and deepen your knowledge, whether individually or in teams. The goal is to provide tools to explore new and personal ways of developing documentary film narration.

The heart of the course is practical. The courses always include a theoretical element in lectures, seminars and presentations with analysis and evaluation. But mostly, you will work practically with exercises and productions. During training we also emphasis self-reflection within the work, often in written form. Education at SADA is designed to help student documentary filmmakers become good photographers and editors. This opens more avenues to greater opportunities in today's media world.

Number of students per year: 16



Hajo Schomerus

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Your biography or/and filmography:

cinematographer and documentary director

films (selection):

"In My Father`s House Are Many Mansions"

(Im Haus meines Vaters sind viele Wohnungen)

"Me, Myself and the Universe"

(Ich und das Universum)

as DoP:

The Goebbels-Experiment

McCarthy - The Real American

PEAK

Gaze into the Abyss -Blick in den Abgrund

Lost In Liberia

Magic Eye

How is documentary taught in your school?

With verve and enthusiasm.

We are trying hard not to draw a distinction between documentary and fiction teaching; especially in our Study Program for DoPs we aim to teach storytelling, visual approach, style, perspective and most important individual perception as universal tools.

Number of students per year: 48 every second year



Dafydd Sills-Jones

Director of Postgraduate Studies (ILLCA) &
Lecturer in Media Production Cultures
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Your biography or/and filmography:

Dafydd specialises in the history and theory of television and documentary film. Before returning to University to study for a PhD he worked in media production for ten years as a researcher, director and producer. He is currently researching the development of the Verité documentary in the 1990s, the beginnings of interactive television and contemporary documentary film practice.

How is documentary taught in your school?

Documentary is taught in practical and theoretical classes in all years of the BA, and in a special MA course.



Annakaisa Sukura

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Your biography or/and filmography:

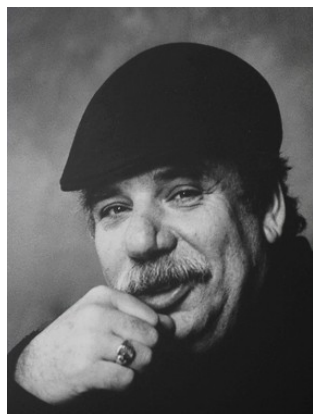
Annakaisa Sukura is a Senior Lecturer in Production at the Film and TV Production Department of Metropolia University of Applied Sciences in Helsinki. In her production teaching she emphasize the significance of a script. She develops actively the school's production procedures and currently it offers services to several collaboration partners in the industry. Annakaisa has extensive experience of film and TV productions in Finland. She has worked with several production companies for features, short films, documentaries, TV programmes and commercials. Alongside her lecturer post she continues producing also in the industry as a freelancer producer.

How is documentary taught in your school?

During the first year our documentary studies include theoretical studies in screenwriting of documentary films, developing the content, cinematography, sound design and production of documentary films. Students produce alltogethe about 20 documentary films in small groups.

The following three years students deepen their knowledge in cinematic storytelling in each of these subjects and during their graduating year they choose their final theses which can be a fiction or documentary film together with a written study.

Number of students per year: 40



Joram ten Brink

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Your biography or/and filmography:

Filmmaker and professor of Film, director of the International Centre for Documentary and Experimental Film- DocWest. Prof. ten Brink Studied musicology and visual anthropology in Holland before moving to England. Works as a writer/director/producer of documentary and experimental films in the UK and Holland. His films have been broadcasted and theatrically released in the UK, USA, Holland, Israel, France, Germany and Spain. His work has been screened at the Berlin and Rotterdam film festivals and at MOMA in New York. His latest film (as a producer and Executive Producer) - The Act of Killing - was nominated for the Oscars and won the BFATA award for best documentary in 2014 . His recent publications are Building Bridges - the Cinema of Jean Rouch and Killer Images - Documentary Film, Memory and the Performance of Violence (2013, Wallflower Press).

How is documentary taught in your school?

Under grad-

Practice - 1st and 3rd year . Theory- 1st year plus 3rd Dissertation.

Post Grad - a new programme in Interactive Documentary will start at 2015

PhD by practice- total of 15 research projects (completed and current)

Number of students per year: 40



Humphry Trevelyan

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Your biography or/and filmography:

Professional experience in documentary production includes work in feature docs (Nightcleaners, Iranian Journey, World in Action, End of Empire etc) plus ongoing projects. Educational experience includes teaching both doc and fiction at Westminster, Goldsmiths, Sheffield Hallam, Southampton Instate: last full time post as Head of International Film School Wales/Newport Film School 2003-2009.

How is documentary taught in your school?

Very creatively ! Lots of story research, experimentation, open approach to genre, balanced by continuous exposure to current documentary practice in broadcast and indie production.

Number of students per year: 35



Annemiek van der Zanden

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Netherlands Film Academy

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Your biography or/and filmography:

Lecturer Television studies

Producer / director

Commissioning editor - Head of documentaries Dutch public broadcaster NPS

Head of documentaries Filmacademy

How is documentary taught in your school?

Film and other related theory, individual practices,

workshops by industry professionals, films made by the students in collaboration with a crew of students from sound design, camera, production, film music composing, editing.

Number of students per year: 83



Riho Vastrik

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Your biography or/and filmography:

Riho Västrik is born in August 4th, 1965. He has graduated Tartu University in history and journalism and made MA on Film Arts in Baltic Film and Media School.

His big interest in mountaineering was the first reason to consider making a documentaries, beauty of mountains and human sufferings yearned of recording.

Since 2003 Riho has become attracted to the Siberia and Far North. He has directed and produced films about Taimyr Peninsula, Sami reindeer herders and musk oxen. “The Return of the Musk Ox” directed by Vasili Sarana has won number of international prizes and the title of the best popular scientific film in Russia, 2008.

How is documentary taught in your school?

We have number of documentary classes in BA level, both in Film and Media department. There is a 2 year MA course dedicated only for the documentary.

Number of students per year: 20



Ana Vinuela

Head of Studies
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Ina SUP

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Your biography or/and filmography:

Ana Viñuela is Head of Graduate Programs at Ina Sup, the Media School of the French National Audio-Visual Institute. Since its inception in 2007, Dr. Viñuela has been in charge of implementing the overall strategy of Ina Sup, and creating the “Producing” MFA diploma program aimed at educating students in the creation and facilitation of content production for diverse media. Ina Sup also educates future managers of sound and image archives, through its MFA Program in “Audiovisual Collections Management”.

She also holds the position of Associate Professor of Film Studies at Paris-Diderot University. Her current teaching and research activities include film and audiovisual policies and economics, the creative and financial challenges of producing, and the representation of society and history in documentary.

Ana Viñuela holds a PhD in Communication Sciences from the Complutense University of Madrid and a BA in Film and Television Direction.

How is documentary taught in your school?

- Documentary producing (cours on the financial aspects, the industry and the markets of documentary)
- Use of archive footage in documentary
- Documentary filmmaking (theory, history and practice)
- Introduction to interactive documentary



Dan Weldon

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Your biography or/and filmography:

For 20 years Dan Weldon co-owned Tall Stories with producer Ben Woolford - producing award winning, critically acclaimed features, shorts and documentaries, developing feature projects by emerging and first time writer/directors, including Andrew Kottings 'Gallivant' and Cannes Winner 'Beautiful People'. Before that he failed his exams, went to Goldsmiths Art School to paint, worked as production runner, 3rd AD, Wardrobe Driver and Film Extra in movies, music videos and commercials. He played an American Marine in Full Metal Jacket. As a writer/director Dan has written a number of commissioned and spec screenplays for Stephen Frears, Amblin Pictures, Channel Four, Working Title and Chris Menges; made a short film or two, and directed the award winning documentary "My Macondo" (soon to be re-released). In 2008, he wrote and produced Nicolas Roeg's 'Puffball' starring Kelly Reilly, Miranda Richardson and Donald Sutherland.

Currently (2014), Dan is writing a first world war fantasy feature for Amerique Film in Montreal, and is exploring a radical, new platform for telling stories; he is editing a documentary poem - 'All About Everything: The State of Things in Five Uneasy Chapters' and teaches tourettesian film making to anyone that'll listen, at the Northern Film School in Leeds, Yorkshire.



Judith Winnan

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Your biography or/and filmography:

The Factual & Music department in BBC Wales produces a wide range of tv and radio programmes for network and local transmission, e.g Crimewatch (BBC One), Cardiff Singer of the World (BBC FOur) and Composer of the Week (Radio 3).



Elizabeth Wood

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NFTS/DocHouse

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Your biography or/and filmography:

Founder and Director of DocHouse an organisation dedicated to the promotion of excellence in documentary since 2002. Elizabeth has designed educational courses and events in partnership with Tate Modern, the BBC, The Central Film School London and the Grierson Trust. DocHouse partners with the NFTS on the Summerdocs Course where Elizabeth also lectures on the Documentary Graduation Course. She was formally Course Leader in the Film Department at The Royal College of Art. She has been an External Examiner at Goldsmiths, Middlesex and Staffordshire Universities.

Number of students per year: 8



Joanna Wright

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Your biography or/and filmography:

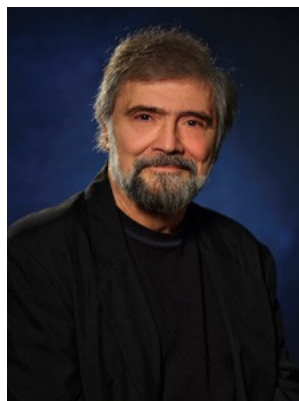
Joanna Wright is a documentary filmmaker and artist from North Wales.

She is co-director of MA filmmaking at Bangor University and a visiting film maker at Met Film School London, and in the School of Art at Alfred University New York.

Credits include projects for BBC, Channel 4, MTV and Comedy Central. Her films have screened at venues, festivals and site-specific locations internationally. Over the last 2 years she has worked as artist in residence with the Zero Carbon Britain research project, supported by the Arts Council of Wales.

Joanna is a founder member of Documentary Wales // Dogfen Cymru <http://www.dogfen.net/> and a lead tutor and steering group member for the award winning British Film Institute Academy projects in Wales: <http://www.dogfen.net/dawn.html>

Joanna has an MA in Documentary (2006) from the National Film and Television School, UK.



Donald Zirpola

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Your biography or/and filmography:

Don Zirpola has over 30 years of experience as a director, writer and editor at Universal, PBS and ABC TV. He has directed and produced documentaries and has produced features and commercials internationally. As the chair and acting director of the School of Film and Television at LMU, he developed programs to national and international prominence. He has served as the president of the University Film and Video Association and as the dean of a television and film school, which he designed for the Hong Kong Academy for Performing Arts. He received a Rockefeller Foundation Grant to support his work along with his colleagues in international distance media education. He was a VP for 13 years and is the past President of CILECT and an Honorary Member. He continues to give professional workshops on international producing, directing and advanced production. His latest efforts are in emerging media producing and distribution, where he holds workshops, presentations and lectures at home and abroad. Don is a co-producer of a documentary feature that is currently in the final stages of post production.

How is documentary taught in your school?

An integral segment of the production sequence on the Graduate and Undergraduate levels. A degree emphasis in Documentary is a degree option for MFA/BA in Production.

Number of students per year: 75 in documentary

DELEGATES' CONTACTS

SYMPOSIUM PROGRAMME

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CILECT

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Stanislav Semerdjiev	Executive Director	executive.director@cilect.org		CILECT	Bulgaria

UNIVERSITY OF SOUTH WALES

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SPEAKERS

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Riho Vastrik	Associate Professor	riho.vastrik@vesilind.ee		Baltic Film and Media School	Estonia
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GRIERSON'S MANIFESTO

There are two separate problems to consider:

A. The acquisition of a professional grounding in the arts and/or crafts involved in cinema and television.

B. The acquisition of an academic background suitable to one or other of the professions within cinema and television.

My view is that the more important first consideration is B. i.e. the Authority's policy in the matter of academic background.

My experience over the years actually covers the employment of upward of a thousand tyros and of course many more applicants than that. For many, the approach to film is romantic and properly so because the film has its own unique forms of expression. But as well as being romantic the approach can also be unreal. There is a good deal of illusion about the cinema and television. For many it seems to provide an escape from other disciplines. It has an especial attraction for the frustrated, and the non-finisher generally. It looks to many a home from home for drop-outs.

I think my study of the actual nature of employment in the various fields of film and television, and a general assessment of the academic backgrounds of existing producers, directors, etc. would provide a fairly precise picture of the principal educational requirements. This I am sure the relevant personnel officers would provide.

Consider the areas of employment and the educational requirements relative thereto - in both film and television. Let us cite them:-

1. Production
2. Writing
3. Research
4. Direction (a) dramatic, (b) documentary, (c) reportage
5. Editing
6. Art Direction
7. Camera and Lighting
8. Sound

The academic requirements for art direction, camera and sound are somewhat different from those for production, direction etc., though the creative personnel will be the better for having a nodding acquaintance with art direction, camera and sound.

The intellectual requirements in the creative categories are obviously not less than we assume for the metropolitan production and direction of plays for theatre and television; and the metropolitan reporting and editing of news stories and feature stories.

In so far as the cinema is - over a relatively small professional area - a unique form of visual expression with its own aesthetic laws, it is not thereby an invitation to illiterates. At the very least, any achievement in the art of the cinema will require a special talent for, and training in, observation; and, one would think, an especial understanding of, and experience in, the visual arts.

Even in fields which are supposed to be purely technical (e.g. camera and sound) one notes that the more important exponents have a considerable knowledge of either the visual arts or music.

There are bound to be exceptions to these rules: in the sense that there are born film men and born showmen, as there are born painters, born story tellers, born reporters etc. Wisely one must allow for exceptions but may not legislate for them.

What specific academic requirements are involved?

A study of the professional requirements in television and the documentary film will demonstrate that there is a wider range of material to be mastered formally and intellectually than in the case of the other arts and crafts. This might suggest that a School of Art is not the logical centre for a film school. I disagree on the ground that, in the last resort, television and film have a visual conscience which is best acquired in the presence of the other visual arts. But certainly a visual conscience is not regarded as the primary consideration in large areas of film and television practice. A film section in a college of art should therefore have an appropriate association with relevant university courses and such other courses in journalism and stagecraft as may be available either in theatre, television, or the newspaper world.

I repeat for emphasis that the requirements - both academic and professional - should be easy to ascertain from a study through personnel officers.

There are, of course, other ways of obtaining an analysis of the backgrounds of representatives of the various professions cited above.

I repeat also for emphasis that only a small area of employment is available to the art of the cinema as such: that it is more practical to consider the art of the cinema as a by-product of the pursuit of drama, journalism and story telling generally: that in fact the real areas of employment may have little to do with what is commonly associated with 'Film Society' interests. All this may be regrettable but it is a matter of fact which a Public Authority must take into account.

To meet the real requirements various school patterns have appeared in different countries. They appear of course in various combinations.

Pattern 1. arranges for:-

1. The provision, direct or indirect, of the academic backgrounds necessary - in association with university courses and such courses as may be available in journalism, stagecraft etc.
2. The direct provision of basic instruction in the arts and crafts of television and film as cited above.
3. The direct provision - in association with the other departments of a College of Art - of courses in the history of visual art, the aesthetics of the visual arts and such other courses as may be valuable in the making and

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4. The indirect provision of film and television experience in association with television authorities and outside film units.

5. The direct provision of experience in working film units at the school itself. This Pattern 1 is the basic one in the Socialist countries. It is a large undertaking.

Pattern 2. As in Pattern 1 but without acceptance of responsibility for the provision of academic background in association with university courses.

On the other hand, no student would be accepted for training without a requisite educational background: or a measure of achievement: as an amateur, as a writer, or in other active creative work. Educational background would be differently determined for (a) students who want to enter the creative spheres of television and film and (b) students who want to enter the craft sections of employment.

There would be the same association with outside educational courses in journalism, stagecraft, etc.

There would be the same indirect outside provision of experience in association with television and film units and active newspaper work.

Pattern 3. A simple series of courses concerned only with craftsmanship, i.e. instruction in camera, lighting, sound, the mechanics of editing etc. - without the pretension of providing personnel for the creative ranks of television and cinema. What used to be called a 'polytechnic' course.

Pattern 4. A working school based on the professional production of films for professional uses (theatrical, non-theatrical, educational, etc.). In this case an academic or other suitable background is compulsory before the initiate is taken on. The great example of this is the National Film Board of Canada but it involves a national role and it costs a million; a regional role is always possible.

Whatever the pattern or combination of patterns is chosen primary considerations are (1) the preparation of students for practical ends: (2) a modest and realistic approach in all matters: not least in the provision of technical equipment. Here as elsewhere you don't buy your golf in the shop.

