

**SERIAL K!LLER
!NDUSTRY DAYS
24-27 9 2019
TRŽN!CE BRNO
CZECH REPUBL!C**

Serial Killer Industry Days will be moderated by Pavla Horáková, author and essayist, Veronika Bednářová, journalist, and Kamila Zlatušková, Managing Director of the Serial Killer festival.

Pavla Horáková



Writer, literary translator, journalist and radio editor. She translates books from English and Serbian, prepares programs for the English broadcasting of the Czech Radio and for the Vltava station and since 2004 she has been working as a translator for the Karlovy Vary International Film Festival (KVIFF). She is the author or co-author of eight books.

Veronika Bednářová



Foreign correspondent, cultural editor. She works in Reflex weekly magazine and teaches Travel Writing, the art of reporting, in English at the University of New York in Prague. She hosts the meeting of the Odyssey Mentoring Program for women, since 2002 she is the head of the Czech-English Festival Daily of the Karlovy Vary International Film Festival (KVIFF). She published a book and an audiobook of reports from the USA under the title My American Beauty.

Kamila Zlatušková



Independent TV producer, former vice dean at Film and TV School of the Academy of Performing Arts in Prague (FAMU), CEO and founder of the company Telepunk Ltd. and the festival Serial Killer. Between 2012 and 2016 she was a creative producer in Czech television. Teaches at FAMU and Masaryk University.

Killer Speech

Ivar Køhn



Ivar was appointed as Head of Drama at the Norwegian Broadcasting Corporation (NRK) in November 2013, after six years leading the Development and Production Department at the Norwegian Film Institute. Ivar is a significant figure of Norwegian Drama with global hits as Lilyhammer, SKAM, Norsemen, Home ground, Lykkeland (State of Happiness), Twin, Magnus and many more in his portfolio.

Opening speech of the first Serial Killer keynote speaker will be devoted to the transformation of Norwegian TV drama in the past ten years, culminating in winning the prestigious International Emmy Award for Best Drama Series. Thanks to Ivar, NRK has been the first European TV broadcaster who co-produced a series—the famous Lilyhammer—with Netflix. What can Central and Eastern Europe learn from this unique experience?

Guidance Through the World's TV Trends

Keri Lewis Brown



Keri founded K7 Media in 1998 as an independent organisation providing media intelligence to broadcasters, producers, distributors and advertisers. She has driven the company's growth from breakaway start-up to a leading media consultancy providing insights to an 80-strong client base across the world. Earlier this year, Keri moderated the MipDrama Buyers Summit in Cannes and delivered a Keynote entitled 'Big Stories from Small Places' in which she argued that universal stories of love, revenge, power and crime feel more authentic when they are rooted in a very specific place.

Girts Licsis



A highly respected industry professional, Girts joined K7 Media as Head of Strategy in early 2019. He is responsible for providing strategic business analysis and insight to K7's roster of international clients. In his wide-ranging TV career, Girts has worked across development, production and acquisitions of scripted and unscripted programming. Beginning his career in Latvia, Girts later founded his own production company, specialising in executive producing local versions of international formats. Prior to joining K7, Girts was Head of CEE Content Development and Formats at Modern Times Group.

K7 Media is the world's leading television and digital media research agency. It guides clients through the world's TV & video trends. Whether buying, selling or developing television and online programming, dedicated team of researchers is available to provide clients with bespoke insights through reports, presentations and strategic advice. Agency's advanced information system is powered by artificial intelligence to help answer the most demanding questions. K7 Media is offering Serial Killer delegates a free trial of their service. During the Industry Days session, Keri and Girts will explain how it works.

Future Perspective on European TV Drama

Jeroen Depraetere



Jeroen has been Head of Television and Future Media of the European Broadcasting Union (EBU) since 2015. In this position, he is exploring the collective rights acquisitions for fiction and developing models for international co-productions. Formerly he was the Managing Director of Tuvalu Media Belgium, part of Sony Pictures Television International, and previously worked at the EBU as Head of Special Events and was responsible for coordinating international co-productions including the Junior Eurovision Song Contest, Eurovision Young Musicians and Eurovision Dance Contest. He founded the Television Academy of Flanders to reward the best talents and television programmes.

The evolution of global and national streaming services has had a fundamental effect on Public Service Media, and no more so than in the drama genre. The ‘EBU Drama Initiative’ explores new business models to secure competitive fiction budgets without having to sell off the exclusivity in the own territory and to secure that other PSMs can get access to each other’s drama productions. During his session, Jeroen will elaborate more on what role does Public Service Media have in future TV drama.

Killer Study: Between Two Continents

Pelle Heikkilä



Pelle is a Finnish-Swedish actor who got into acting after dropping out of school and being a mischief-maker for several years. Theatre academy of Helsinki appealed to him as the only University level education he knew would accept students without a graduation. Without any background in acting, he applied and was accepted. After five years of studying he graduated as a Master of Arts in 2010. Prior to switching into acting in front of the camera, he worked at the Viirus theatre in Helsinki for five years. So far Pelle has acted in 31 TV and movie productions. He is best known for his roles in *Invisible Heroes*, *Jägarna* and *Aallonmurtaja*.

*Two Finnish diplomats struggle to save thousands of lives during and following the 1973 Chilean coup d'état. Pelle—as one of the main actors of the series—will present *Invisible Heroes* and talk about challenges of acting in five different languages, six days a week, eleven hours a day but also about how the project started, what the writing process looked like, about directing challenges and how *Invisible Heroes'* co-production coped with 11, 000-kilometre distance.*

Norwegian Drama Crossing Borders

Mia Lindrup



Mia has held different positions within Norwegian Film Institute (NFI) since the nineties, to where she came from NRK after being a teacher of film and media. She has worked internationally within the film and TV industry for many years, over the last years as manager of International Relations department handling the applications for international promotion support from Norwegian feature films, documentaries, short and animation films, TV series and games as well as coordinating NFI's international initiatives. She retired from NFI June 2019.

Norwegian drama production is at its most innovative phase ever, with a huge variety of productions and expressions—many of these being in the world elite when it comes to prestigious awards and international sale. Mia will take the Serial Killer Industry audience through the line-up of the latest Norwegian shows.

Czech It Out: Best Upcoming Production from the Region

Jan Maxa



Jan has been Director of Programme Development and Programme Formats in Czech Television since 2012. In this position, Jan manages a team of creative producers and is responsible for the whole production of new content for the programme ranges of four Czech Television channels. He worked for the CME media group, for Czech TV Nova as the Programme Project Manager, later for Slovak TV Markiza as the Production Director and finally as the Development Director for MediaPro Entertainment combining the development and production in all CME locations at that time—Czech Republic, Slovakia, Croatia, Slovenia, Bulgaria and Romania.

Hedvika Dočekalová



Hedvika started to work at Milk & Honey Pictures based in Prague and LA formed by Tomáš Krejčí and Howard Woffinden as independent production company devoted to commercial, feature film, music video and miniseries production after she graduated from Film and TV School of the Academy of Performing Arts in Prague (FAMU). She participates in international co-productions filmed at the Prague Studios. Milk and Honey Pictures has also worked on series for American company Amazon and is currently preparing next season of TV series Haunted—the first piece for Netflix Original with a Czech director.

Killer Study: Viacom Conquers Central and Eastern Europe

Daniel Reszka



At Viacom International Media Networks (Central and Eastern Europe and Israel), Daniel is responsible for creating and implementing development strategies and programme management for Comedy Central, youth, music and for developing brands across the region. He is also overseeing local productions for all Viacom brands from this region. Since he joined the company in 2006, Daniel has fulfilled various key senior executive functions managing the areas of communication, content and programming.

Daniel will introduce the Serial Killer Industry Days audience the way how is Viacom adapting its popular format to local markets making sure that local audiences can taste their locally brewed glass of history. Drunk History are historical re-enactments presented by inebriated storytellers to create liquored-up narration of the nation's history. Based on the award winning and wildly popular web series, Drunk History follows the drunken and often incoherent narration of historical moments. Starring well known and much-loved comedians and stars, viewers are led from one century to another. During his session, Daniel will compare American, Hungarian and Polish version of the series.

Do Your Best: ScripTeast, Midpoint, Hypewriter, Serial Eyes

Violetta Kaminska



Violetta is a Managing Director of ScripTeast programme and a producer in Apple Film Production and Message Film. Before joining Apple Film, she worked for Polish Television and CANAL+ Poland, in Public Relations and Program Departments. She is also a Vice President of Independent Film Foundation, member of Polish Film Academy, European Film Academy and remains to be a Polish coordinator of Central European Screenwriters Lab organized by Apple Film with Sundance Institute.

ScripTeast

ScripTeast is a project-based training programme designed specifically for scriptwriters from Eastern Europe. It provides assistance in script development as well as broadening the writers' knowledge of the demands of international production. A year long program consists of three stationary sessions—Poland, Berlin and Cannes plus two online sessions. ScripTeast offers seeing a script from the multiple perspectives of creative advisors, connections with the best writers and trends in world cinema at festivals and extension of contact and international promotion of scripts and their authors. Violetta will introduce the programme in detail during her Serial Killer Industry Days session.

Eliška Malečková



Eliška graduated from Masaryk University in Brno with a master's degree in Film Studies and Audio-visual Culture. She completed internships at the International Office of the Danish Film Institute, the Creative Europe Desk Denmark, in the Czech Film Fund and the Film United production company. Eliška then worked in the Film Industry Office of the Karlovy Vary International Film Festival and as part of the Research Department of the Czech National Film Archive. In 2016, she joined the MIDPOINT where she currently works as Executive Director.

Midpoint

Midpoint is a training and networking platform for script and project development for emerging professionals. It is aimed at creative teams of writers and producers from Central and Eastern Europe. Midpoint focuses on narrative film and television projects and operates as a year-long centre that organises a wide range of workshop programs. It was conceived in 2010 with the aim of strengthening the creative collaboration between writer, director and producer in the development process.

Ferenc Pusztai



Ferenc simultaneously works on several full-length feature films and television series projects and takes active role in the entire creative process of their development. In 2017, he has been appointed the Head of Drama of Hungarian Paprika Studios. Ferenc is also behind the International Hypewriter Series Pitch Forum focusing on concepts from the CEE region. He is member of the European Film Academy and was selected into the Producer on The Move Programme of the 60th Cannes Film Festival. In two consecutive years (2010 and 2011) of Magyar Filmszemle (Hungarian Film Week), he won the Producer of the Year prize.

Bence Trunkó



Bence Trunkó is a member of the Board and the Chief Creative Officer at Paprika Studios. As CCO of the company and from its headquarters in Budapest, Bence oversees the format development and adaptation in all of the Paprika regions. His current job includes setting up, controlling and supporting new creative divisions within the company. He graduated from the University of Drama and Cinematography in Hungary with a degree in broadcast media. Starting out as a scriptwriter, he worked as a freelancer for various TV stations in Hungary before gaining experience as a writer for the stage, feature films and radio shows. Nowadays he is working as a showrunner in various countries. Bence is also part of the Hypewriter's jury.

Hypewriter

Hypewriter is the first international TV Series Pitch forum held in Budapest, Hungary. The event was established in 2018 by Paprika TV in collaboration with RTL Hungary and the DRG with the aim to evolve in high quality television series content production. After the immense success and vast numbers of applications of the first edition, the Hypewriter is about to seek out the greatest talents and finest original TV series ideas without any genre restrictions also in the future. The winning project of the 2018 edition, The Butcher is currently under development, the pilot is already produced, and it is planned to go into production in early 2020. Ferenc, Bence and Julia from Paprika Studios will describe how is Hypewriter seeking the next idea for television series.

Tali Barde



Tali works as a writer, director and producer in Cologne, Germany. With his own production company Avalon Film, he produced his feature film debut *For No Eyes Only* as an autodidact. After touring the international festival circuit, the award-winning youth thriller was released in German cinemas in the end of 2014. Two years later, Tali was selected for the Berlinale Talent Campus. In 2018 he completed the renowned Serial Eyes programme of the DFFB in Berlin. He is currently co-producing and directing the documentary series *Refugee Roads* while developing various fictional series in Writers' Rooms.

Serial Eyes

Serial Eyes prepares the next generation of European TV writer-producers to bring first-class storytelling to television screens. The writers' room experience is at the core of the programme: the twelve Serial Eyes participants learn to work as a group and develop a European model of showrunning. During his session, Tali will also introduce Serial Eye's alumni network SEAN.

Killer Speech

Liselott Forsman



Liselott Forsman works as an Executive Producer of international drama at Finnish public service broadcaster YLE. She is the Head of the Fiction Expert Group of European Broadcasting Union and a long time Northvision co-producer. Her MA combines film, drama and TV studies. She has a background in fringe theatre and radio drama, in heading and producing fiction, culture and children's programming. Liselott has been a speaker and moderator at film and TV forums on five continents and lectured at European master educations. She was recently appointed the new CEO of the Nordisk Film and TV fond where she will start working in October 2019.

Up north Denmark, Finland, Iceland, Norway and Sweden have co-worked around public service content and strategies since 1959 when the Northvision venture came to be. Within Northvision, 4500 Nordic programmes in all genres are co-produced/exchanged yearly. In 2017, when the online drama era competition got tougher than ever, the Northvision drama group created N12: all five countries co-finance a yearly repertoire of 12 drama series to be shown on Nordic platforms for a minimum of 12 months. Visibility and long licenses are a must in today's VOD world. In May 2018, three French TVs declared their own alliance and now mid-sized European countries are talking about umbrella deals within European Broadcasting Union. During her session, Liselott will elaborate more on the exportability of the N12 concept. While claiming that today's market is especially interested in high end dramas, she will also try to answer the question what role does the Nordisk Film & TV Fond play in top level Nordic drama successes.

Killer Study: TV rules

Edith Sepp



Edith started her film career in early 1990s as an Assistant Director. After graduating from Film and TV Drama at Northern Media School in UK, she worked in the film and TV industry as director and producer. In 2010, she became a film adviser of the Estonian Minister of Culture. Edith has been a CEO of the Estonian Film Institute since 2013, claiming Estonian film industry might be small in size but is strong in its vision. Apart from that, she is also a chairperson of the Film New Europe Association, is chairing the Think-Tank of EFADs (European Film Agency Directors) and was elected Vice-President of this institution in 2018.

What is the current state of the TV series support among European Film Funds? During her session, Edith will explore the different criteria, like available budgets, type of support, conditions, eligible amount, cultural aspect etc. that are used by these institutions across the Europe in the decision-making process regarding the funding of TV-drama projects at the different stages of their production. The session is particularly relevant and timely in the light of the profound transformation that the European audio-visual landscape is undergoing right now with the digital shift while opening up to new players.

Killer among us: Coming from Belgium Flanders

Elly Vervloet



Elly Vervloet is an International Drama Executive of VRT, the Flemish public broadcaster in Belgium. Her responsibility is to find international financing, set up international co-productions and to look for international cooperation in general. Elly tries to build a strong worldwide network and share her expertise within the company. The aim is to make high quality drama with international appeal, create a sustainable drama strategy and reinforce the local ecosystem. From 2008 until 2014, Elly was commissioning Editor Drama for the Eén, channel one. She commissioned, amongst others, *Professor T* and *Beau Sejour*—both very well-received internationally.

What defines Belgian or Flemish fiction? Elly claims it is hard to tell since they do not like to be captured in one box. She assumes Belgian and Flemish fiction like to look at the world from a different angle, to cross borders, mix genres, add a pinch of humour to what they do hoping to end up with something smart and bright. She defines such series as the ones that entertain but at the same time make the viewer think. In her session, Elly is going to present the new VRT series, series in development, in production or those that are ready to be premiered.

Show Your Best: East Meets West
Violetta Kaminska



Violetta is a Managing Director of ScripTeast programme and a producer in Apple Film Production and Message Film. Before joining Apple Film, she worked for Polish Television and CANAL+ Poland, in Public Relations and Program Departments. She is also a Vice President of Independent Film Foundation, member of Polish Film Academy, European Film Academy and remains to be a Polish coordinator of Central European Screenwriters Lab organized by Apple Film with Sundance Institute.

EastSeries is a platform for the best drama series proposals from Central and Eastern Europe. It is organized by the Odesa International Film Festival (OIFF) powered by ScripTeast, a master training programme for the best Eastern European scriptwriters, in partnership with French Series Mania, a unique event entirely dedicated to series, all with the support of the biggest international film company in Ukraine—Star Media. Four to six best drama series projects with international potential created by the best writers of Central and Eastern European origin are selected each year to be pitched to broadcasters, streaming platforms, distributors and possible co-producers in the framework of the Film Industry Days of the OIFF.

Come, watch and kill: From one festival to another
Berlinale Series Market and Conference,
Content London, Series Mania, Pilot
Katharina Böndel



Katharina Böndel studied Latin American studies, Politics and Cultural Management, worked amongst others in film production in Cologne, Berlin and Buenos Aires. She has been working with the Berlin International Film Festival since 2015, first for the special series NATIVE, later for the European Film Market. As Coordinator of the Berlinale Series Market and Conference, she organises the three-day event in February and selects the drama series line-up for the market.

Berlinale Series Market and Conference
Berlinale Series Market and Conference, former Drama Series Days, is the European Film Market trade initiative dedicated to all aspects of serial content. During Industry Days of Serial Killer, Katharina will present the event as its coordinator. Berlinale Series Market is organised together with the Berlinale Co-Production Market and Berlinale Talents. In close collaboration with Berlinale Series, it presents an exciting programme of screenings, an exclusive selection of projects, stimulating expert talks as well as networking events.

Ruth Palmer



C21Media has appointed Ruth as Head of programming across its events division, which houses Content London. Most recently a consultant across UK media, she previously worked at Creative Skillset for 12 years, during which time she was responsible for partnerships in the North of England, managing the UK TV Skills Fund, leading on diversity strategy and most recently holding the position of high-end TV manager. In this role Ruth worked closely with the UK drama industry. She has deep knowledge of skills and talent development across the TV industry and of the developing needs of the growing high-end TV drama sector.

Content London

Content London is the world's leading development marketplace. Taking place over four days, it is made up of four events: The International Drama Summit, Unscripted Entertainment Forum, Kids Content Futures and Screenomi. Content London features an unrivalled conference programme with over 250 speakers, including case studies, broadcaster briefings, showrunner interviews, development finance, craft workshops, script competitions and pitch competitions. It is considered to be the leading event in the calendar, attended by all the key players in the international business and over 2000 senior TV executives ranging from, commissioners, producers, financiers, technologists, agents, writers and other senior leaders in the value chain.

Katia Kirby



Katia Kirby studied Cinema and worked for several festivals in France such as the Fipa (Biarritz), Premiers Plans (Angers), Cabourg Film Festival or Carrefour of Animation in Paris. She was also in charge of the distribution of features, documentaries and shorts in Chateau-Rouge and Red Star production companies for five years. She has been programming Series Mania festival since its 5th edition in 2014. Now she is a deputy artistic director in charge of the competition and international series selection.

Series Mania

Series Mania, the festival presented by Katia as part of the Serial Killer Industry Days, is French international festival entirely dedicated to the best of scripted fiction series. Founded in Paris in 2010 to showcase the latest audio-visual creations from around the world, the festival moved to Lille in 2018 and has become the place where audience and industry come together. For 9 days the festival reflects the huge popularity of series with a profuse line-up from all around the world including a top-flight competition of world premieres appraised by an eminent international jury, masterclasses, conferences, exhibitions, professional meetings, and special events. Alongside the public event, Series Mania Forum is the key rendez-vous for industry professionals to create a vision of TV series of the future.

Ivana Sujová



Ivana works as a screenwriter, both for feature films and the television. In 2019, she founded the Pilot Series Festival with the ambition to create a platform for creators, producers and TV stations and to open a discussion on the state of the TV production in Slovakia. She also pursues the animated film, as a writer and the director of the Fest Anča International Animation Festival. Ivana collaborated with Martin Smatana on his award-winning short animated films *Rosso Papavero* and *Šarkan/Kite*.

Pilot

*The Pilot Series Festival is the only event of its kind in Slovakia. Its main goal is the development of Slovak series production and its creators. The festival is also a space for a discussion about the state of this production in Slovakia and about the possibilities of its content and formal progress. These goals are, according to Ivana who will present the festival on *Serial Killer Industry Days*, achieved thanks to a professional platform to reflect the current Slovak series production, the education of the creators as well as the networking activities. A part of the festival is a showcase of modern series production, which is to highlight quality television production mainly from the region of Central and Eastern Europe. The Pilot Festival will take place for the second time in April 2020 in Trnava, Slovakia.*

Killer Speech

Joël Bassaget



Joël Bassaget has been a TV writer since 1990. In 2014, he created the blog *Web Séries Mag* for the French paper *Liberation* online edition where he reviews web series from all over the world. Joël is also a founder of the *Web Series World Cup*—circuit of festivals dedicated to both narrative and documentary short-form episodic content. He is the host of the *Hollyweb* magazine and a freelance consultant, advising and assisting producers and broadcasters. He is also an author of the section *God is a She and so is the Web* on *WorldWideWebseries.com* devoted to web series directed and/or written by women. Along with Meredith Burkholder, he recently published an e-book *Short, Narrative & Serialized: A complete guide to the web series phenomenon*.

As billions of human beings are now carrying a connected screen, the mobile and short content market is exploding, opening a new era in entertainment. Short digital series production is booming all around the World while channels and platforms invest more and more in short formats in order to reconnect with the mobile crowd. Original content is the key to this new market and industry and every year there are more and more high-quality independent productions available for distribution. This unique phenomenon Joël is going to talk about during his session, is the one of a new global generation of storytellers, born with Internet and grown with cable television series, and may change the way we produce and watch series.

Progressive Killer

Serial Killer festival newly seeks to foreground extraordinary creative and producer talents from Central and Eastern Europe. This year, *Serial Killer* will thus announce the *Progressive Killer* award for the very first time. The winner is an exceptionally talented film and TV producer and lecturer at the Film and TV School of the Academy of Performing Arts in Prague (FAMU), Tomáš Hrubý.

Tomáš Hrubý



Tomáš is an independent producer. He studied at the Film and TV School of the Academy of Performing Arts in Prague (FAMU). In the third year of his studies, while organising the local college festival, he first co-operated with Pavla Kubečková, with whom he later co-founded the *Nutprodukce* production company. He was involved as a producer in the short film *Pandas* (directed by M. Vizár), which won a prestigious award in the Cinéfondation student films category at the Cannes Film Festival. In 2013, he produced *Burning Bush*, a successful HBO miniseries directed by Agnieszka Holland that earned creators number of prizes. Tomáš's Master's graduation project comprised a series of documentary essays titled *Gottland*.

In 2016, he produced one of the best-received Czech TV miniseries—*Wasteland*—which also won a Czech Lion Award and the Czech Film Critics Award. He is currently working on his new projects and gives lectures at FAMU where he teaches the students' favourite "Showrunner" English-language course.

Bathroom Stories

Kaya Pakaslahti



Kaya is a Finnish screenwriter and director. In 2018, she graduated from film and TV school Arcada in Helsinki and made her debut with the web drama series *Bathroom Stories* premiered on Finnish YLE, Norwegian NRK and Danish DR this summer. Inspired by feminist theory, Kaya examines a playful approach to storytelling, attempting to challenge the male gaze on the naked female body. *Bathroom Stories* is an experimental chamber play exploring an intense friendship between two best friends and is shot completely in a bathroom. Developing the series, Kaya has used crowdsourcing, collecting real life experiences by young women in Helsinki, online and through interviews.

(Photo: Frida Lönnroos)

Bathroom Stories

Pilot episode: The Alpha male's housewife

As a protest against male driven stories in patriarchal world, Kaya made a mini-series about girls, just hanging out and doing nothing. The idea was to discuss questions related to feminism and being a young woman, in the safe space of the characters own bathroom. Kaya will screen the first episode of the three-part pilot at Serial Killer Industry Days. The Pilot of Bathroom Stories was her final work she graduated with. The concept was then used for the eighteen-episode series for Finnish public broadcaster YLE aired in 2019.

Episode One: We're getting dick, not Mc Donald's
In the first episode of Bathroom Stories, viewers meet the best friends Hilda and Lo, and get to follow them through the day they are both rejected in their application for University studies. Kaya reveals that the friends decide to get drunk and end up having an after party in a bathtub. The after party starts taking a bad direction after Lo accuses Hilda of pussy-blocking her.

Too Serious for Series?

Leif Holst Jensen



Leif is a Dean of Faculty for Film and Media at Westerdals Institute in Oslo, with around 600 students in film, scriptwriting, visual effects, 3D-graphics, game design, TV and more. He is also a Chairman for two different leading production companies, one doing animation and the other documentaries, as well as Chairman of Music Norway representing Norwegian music abroad.

Westerdals Oslo School of Arts, Communication and Technology

During the panel discussion, Leif will present Westerdals Oslo ACT that is a unique and innovative university college for students who want to work within the fields of arts, communication and technology. Because of its unique interdisciplinary opportunities and close working relationship with the relevant businesses, Westerdals Oslo ACT is regarded as one of the most exciting university colleges on the European educational arena right now. Its student, Rikke Gregersen, has recently earned the school the Student Academy Awards 2019 in Narrative for the film Dog Eat Dog.

Rod Stoneman



Rod is an Emeritus Professor at the National University of Ireland, Galway. He was the Director of the Huston School of Film & Digital Media, Chief Executive of Bord Scannán na hÉireann / the Irish Film Board and previously a Deputy Commissioning Editor in the Independent Film and Video Department at Channel 4 Television. He has made a number of documentaries for television including *Ireland: The Silent Voices* and *Italy: The Image Business*. He is the author of *Chávez: The Revolution Will Not Be Televised*, *A Case Study of Politics and the Media*; *Seeing is Believing: The Politics of the Visual* and *Educating Filmmakers: Past, Present and Future* with Duncan Petrie.

Huston School of Film and Digital Media
at the National University of Ireland:

Rod will describe the setting up of the Huston School of Film & Digital Media at the National University of Ireland, Galway in 2003. This took place in a context where film schools' historical focus on the cultivation of the filmmaker as a cultural activist, artist, or intellectual—fostering creativity and innovation—has more recently been replaced with a narrower approach placing its emphasis on technical training for the existent industry. A more imaginative engagement and understanding of the broader social importance of film and television suggests that critical analysis, politics and production should always be connected.

Zdeněk Holý



Zdeněk Holý worked as a long-time editor of the film magazine *Cinepur*, for three years as the editor-in-chief. In the text *Emptied Narration*, he named the aesthetic values of the emerging wave of minimalist films. In the Slovak magazine *Kino-Ikon* he published a translation of the article *Neurocinematics: The Neuroscience of Film* with an extensive introductory commentary dealing with the perspective of the research of film reception from the neuroscience perspective. As part of his doctoral studies at Film and TV School of the Academy of Performing Arts in Prague (FAMU) he made the film *Battlefield Titan* (2007). In 2016, he was elected the Dean of FAMU.

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

In panel discussion, Zdeněk will represent FAMU, established in 1947 and built by the efforts of the most important Czech filmmakers of the time, is one of Europe's oldest film schools. In early 1960's, it served as an incubator for young artists who subsequently became famous as the Czechoslovak New Wave. It was the greatest contribution to the world's cinematography until then, and it earned Czechoslovakia—inter alia—two Oscars for Best Foreign Films. Today, FAMU is featured on the list of TOP 15 international film schools as published annually by The Hollywood Reporter, and the students, teachers and graduates are successful both domestically and internationally. Its student, Daria Kashcheeva, has recently earned the school Student Academy Award 2019 in Animation for the film Daughter.

Jana Keeble



Jana Keeble studied French and Portuguese at the Faculty of Arts of Comenius University in Bratislava. She has worked for the ART FILM festival in Trenčianske Teplice, at the Bratislava Film Festival, the Tourfilm festival and she has participated in other film events as a producer and manager. Since 2012, she has worked at the Film and TV Faculty of the Academy of Performing Arts (VŠMU) in Bratislava as a grant manager. Jana currently serves as the Vice-Dean for Foreign Affairs and member of the Science and Art Council of the Film and TV Faculty, as well as a representative of the Faculty in the International Association of Film and Television Schools (CILECT).

Alexandra Gabrižová



Alexandra Gabrižová is currently working as a festival coordinator at the Academy of Performing Arts, Film and Television faculty, her main aim is promoting Slovak short films. She completed a master's degree in Audio-visual studies. Amongst other activities, she co-founded Disco Sailing film agency which helps to develop festival strategies for Slovak filmmakers and independent production companies. Alexandra works as a journalist for online magazine *Kinečko*.

Film and Television Faculty of Academy
of Performing Arts in Bratislava

Film and Television Faculty of Academy of Performing Arts in Bratislava (VŠMU) has been founded in 1990 as the latest of the three faculties of the Academy of Performing Arts in Bratislava. With more than 150 films produced every year, ranging from short exercises to medium-length films, it is the most important film school in Slovakia. The fundamental objective of the school represented by Jana and Alexandra is the education and training of high-quality professionals in artistic production of film and multimedia.

Special screening: Student Academy Award goes to Killer

Dog Eat Dog

Rikke Gregersen, Westerdals Kristiania

University College, Norway

In Dog Eat Dog, Silje wants to leave her boyfriend

Thomas, but after she finds him in a half-hearted

attempt to hang himself, she has to reconsider.

The following day they are leaving for a trip to the family cabin with Thomas' brother and his girlfriend.

Stuck on an island, away from civilization, the trip gets extraordinarily uncomfortable very quickly.

Daughter

Daria Kashcheeva, Film and TV School of the Academy

of Performing Arts, Prague, Czech Republic

Daria Kashcheeva's puppet film depicts the relationship

between a father and daughter as they overcome a mutual

lack of understanding to find their way back to each other.

The movie's emotional tension and unsettling atmosphere

are heightened by unusually dynamic camerawork and by

closeups of the puppets' faces, whose expressions make an

exceptionally life-like impression.