

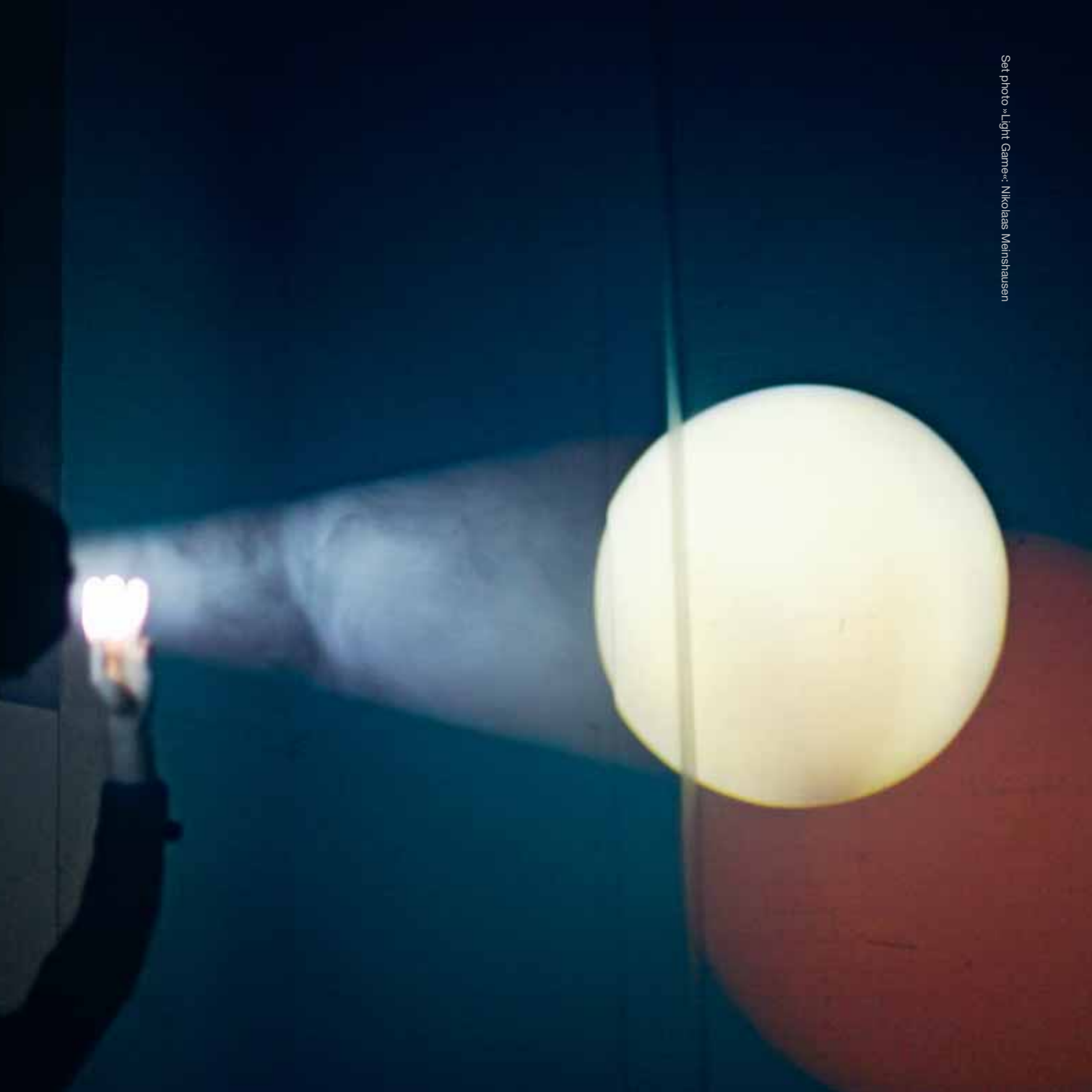
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Set photo »Wer ich glücklich bin«: Stefan Behrens

insight

ifs internationale filmschule köln



Set photo »Light Game«: Nikolaas Meinshausen

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For the sake of better readability, the simultaneous use of female and male forms of speech has been omitted.
All person designations always apply to both sexes.



Photo: Uljana Thaeher / ifs



Photo: Uljana Thaeher / ifs

about the . . . ifs

The ifs internationale filmschule köln is a recognized full study and further education institution serving aspiring media professionals. On the initiative of the NRW state government and the Film- und Medienstiftung NRW, the school was founded in 2000 as a non-profit company, the Film- und Medienstiftung NRW being the sole partner of the ifs.

The ifs is consistently ranked as one of the best film schools in Germany, based on its outstanding student support, excellent teaching and project work, and not least its numerous awards, including a Student Academy Award in 2012 as a crowning so far.

With the Cologne University of Applied Sciences, the ifs has a state university as a strong partner at its side that is focused on exploring innovative paths and approaches. The cooperation agreement with the Cologne University of Applied Sciences enables the ifs to staff professors who are authorized examiners. Thereby the ifs is able to offer academic programs with international degrees.

- » innovative media education that reflects current developments and their aesthetic and cultural potential
- » individual and intensive support through small groups of students and a 2-year program cycle
- » excellent teaching staff of professors and lecturers consisting of renowned national and international filmmakers and scholars
- » network building during studies through a strong practical orientation and numerous contacts in the media sector
- » professional teamwork through a combination of vocational specialization and interdisciplinary cooperation
- » intercultural experience through international cooperations with film schools from around the world
- » very good career prospects: two thirds of all alumni find employment in the media industry within 3 months after graduating

»As the school's founder and principal shareholder, the Film- und Medienstiftung has been a strong partner for the ifs from the very start. With its solid commitment and a convincing education offer, the ifs has grown to become one of the most important talent pools in the NRW media landscape.«

Petra Müller
Chief Executive Officer Film- und Medienstiftung NRW

»Be it for fiction or documentary formats, for movies, TV or new media: the ifs is a creative laboratory for the German media landscape. At its new location, it remains a guarantor for practical media training in North Rhine-Westphalia.«

Dr. Angelica Schwall-Düren
The Minister for Federal Affairs, Europe and the Media of the Federal State of North Rhine-Westphalia

»Studying film is not like studying any other subject. It's not just about learning craft and skills. It's about learning to understand the foundation of film as a medium and as an art. It's about finding out: what do I have to tell? How can I touch people? Can I speak the language of film? Can I reinvent storytelling? At the ifs we promote and support you to learn about yourself, to develop your personality as a source of

your creativity, and to discover the joy of teamwork – to understand that good movies are not made alone. We accompany you on this intensive journey as you explore how your films move people and change their view of the world.«

Simone Stewens and Martin Schneider
Chief Executive Directors ifs



Set photo »Light Game«: Nikolaas Meinshausen

bachelor's program film

Storytelling and the ability to work in a team – that's what the ifs film program is all about. The focus of the Bachelor's program Film is to convey the artistic, theoretical and practical basic skills of professional filmmaking. This also includes a thorough understanding of what makes a film, as well as an understanding of story material, dramaturgy, artistic design, and production strategies. In the process of developing ideas and stories into screenplays and in the various filmmaking projects, students can creatively apply their acquired knowledge and skills in interdisciplinary teamwork. In the course of their studies, the film narratives and media implementations become more complex and demanding, thus enabling students to gradually gain expertise in their selected specialization. The program is also designed to help students develop their own personality and find their own artistic style and voice.

- » **Study modules:** Specialization modules provide the artistic and technical expertise for the intended profession. In the project modules students complete projects from the initial idea to the finished screenplay or film. Applied Media Studies modules and key qualifications convey media theory and social skills.
- » **Specializations:** Screenwriting, Directing, Creative Producing, Director of Photography, Editing Picture & Sound, Digital Film Arts
- » **Structure:** full-time / every 2 years
- » **Duration:** 7 semesters
- » **Degree:** Bachelor of Arts

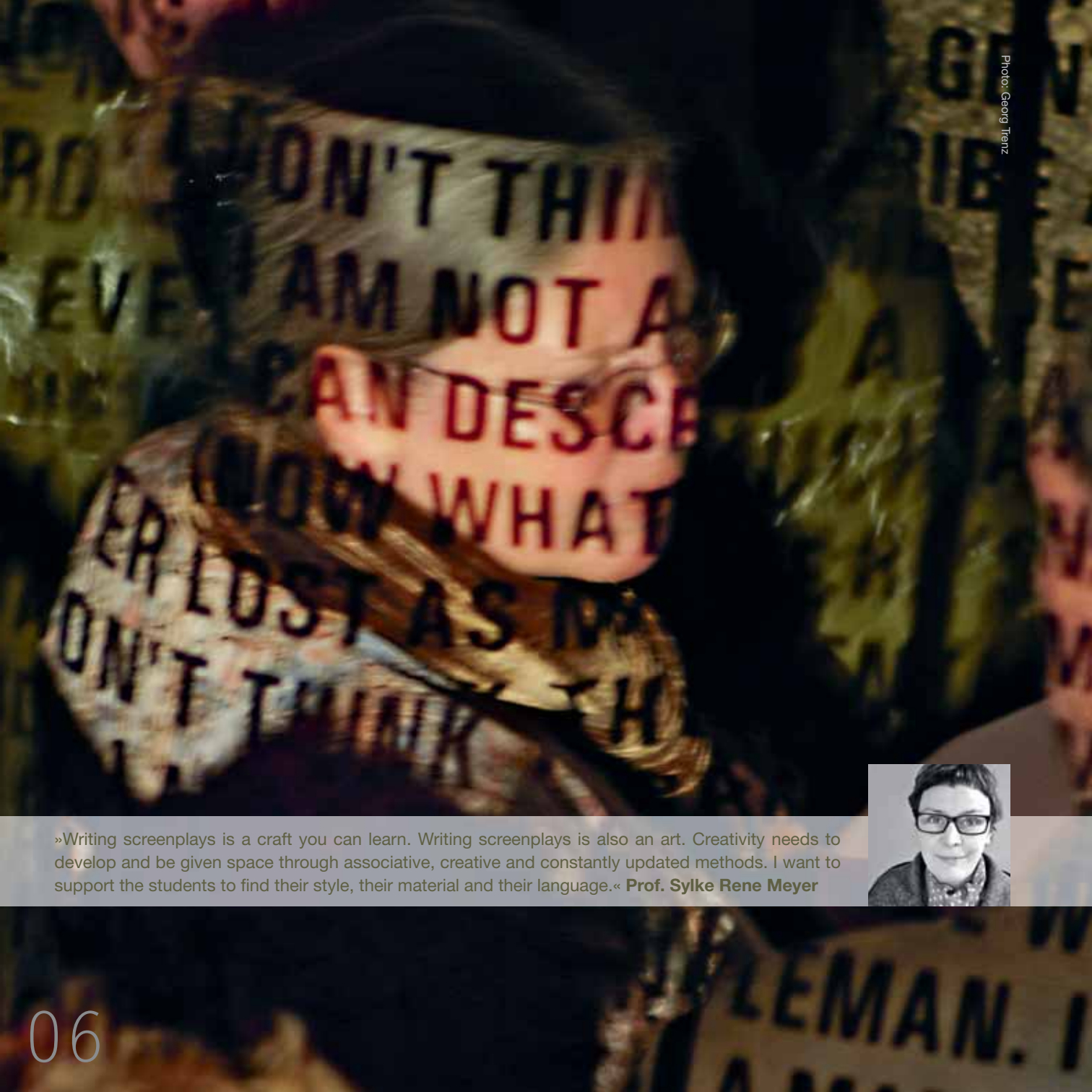


Photo: Georg Trenz

screen writing

It all starts with a blinking cursor and a vision: a screenplay is the dream of a film.

But what makes a good screenplay and why is it indispensable in filmmaking? What are the stories that can, want, need to be told? In the balancing act between unbiased curiosity, meticulous research, and careful tact, good screenwriters can succeed in finding stories and turning them into visually vivid screenplays written in an expressive and articulate language.

In the Specialization in Screenwriting, young writers learn more than how to tell good stories using pictures, developing credible characters and writing convincing dialogues. Teamwork is considered equally important, as well as a solid basic understanding of all aspects of filmmaking – including the demands of the market. The focus, however, is always on the individual style of the author – and on the story. Because regardless of whether or not the screenplay includes dialogue, or whether it's fully developed or a rough draft: without a screenplay, there is no film.

»Writing screenplays is a craft you can learn. Writing screenplays is also an art. Creativity needs to develop and be given space through associative, creative and constantly updated methods. I want to support the students to find their style, their material and their language.« **Prof. Sylke Rene Meyer**



Carolin Große Hellmann
Head of Screenwriting
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Jattina von Puttkamer
Coordination BA Screenwriting
j.vonputtkamer@filmschule.de



»The students give me the feeling that the fronts and the strict boundary lines in German film – between ›film as art‹ and ›commercial film‹, between pure craftsmanship and applied art – are gradually beginning to open up. Maybe we will be able to push this development even further.« **Prof. Dominik Graf**

The position of the second Professor for Directing (Feature and Documentary Film) is currently being filled.

directing

Only through a personal artistic vision good directors can bring their stories to life on camera. The aim in the Specialization in Directing is to recognize this specific talent, cultivate it and give it expression in the form of an individual artistic signature style. Along the way, students learn in practical exercises and project work with students of other specializations to shape and coordinate all aspects of staging and production: from the screenplay to the acting, the image and sound design, the production design and editing and right down to the music and the visual effects. Parallel to working on fiction film, students explore documentary storytelling and thereby the entire spectrum of possibilities that lies between fiction and reality and the wide range of related forms of aesthetic expression. This also involves addressing social contexts and issues. In addition to learning the craft and skills of filmmaking, the program paves the way to an understanding of the art of film as well as the interaction between the trades and crafts involved, thus enabling students to confidently assume responsibility for a team in the future.

Susanne Grünekle
Head of Directing
s.grueneklee@filmschule.de

creative producing

That the Specialization in Creative Producing aims to turn young producers into resourceful financiers and capable organizers goes without saying: In the process of finding good stories and exceptional talents, Creative Producing students are constantly made to face creative and artistic challenges. Developing a financially successful perspective for your projects demands an acute sense of the »zeitgeist« and for social developments.

In the Specialization in Creative Producing, students learn to identify artistic contexts and support creative processes – from the script development and the production organization to the marketing and distribution. To do this, they must be prepared to take on the responsibility for both the content development and the financial success as well as for their team and their project. And, not least, they must develop a producer personality.



»In these times of extensive media communication and great social uncertainty, the search for relevant film matter has become fundamental. A good nose for moving stories coupled with a sort of obsession, as well as the courage to take risks are what make a real producer. A producer must act creatively in many respects in order to motivate the film team and reach the audience.« **Prof. Gerd Haag**

Marc Minneker
Head of Creative Producing
m.minneker@filmschule.de



»I see the students as spies peering into the future. I want to explore with them the ways in which visual perception changes. We will closely examine all the new developments to see how we can use them in our profession.« **Prof. David Slama**

Photo: Bridget Pastor / ifis

»Camera and Light are the Director of Photography's most important tools, which must be mastered in all their technical aspects. Mastering the technology opens up creative and artistic possibilities. The Director of Photography guides the emotions of the viewer frame by frame. The aim is to draw on the entire repertoire of technological possibilities to skillfully enhance the drama using the pictures. Developing an »instinct« for the role of the camera and cinematography is of key importance in the course of the »Director of Photography« program.« **Prof. Stephanie Hardt**



»What do we want to see? What should it look like? About what would we like to talk? Which topics are relevant to us? What kind of position do I take up in my work? And, how do I develop an aesthetic persuasiveness, a self-assured imagery? Throughout the DoP studies, we are dedicated to meet these questions with a formal and aesthetic perspective, trying to find answers especially with regard to content.« **Hajo Schomerus (Substitute Professor)**

director of photography

The Director of Photography uses the camera to draw the eyes of the viewers and pull them emotionally into the action and atmosphere of a film. The image is the basic element of cinematic storytelling – visual style and artistic implementation are crucial aspects of filmmaking.

Students specializing in Director of Photography are trained to become storytellers and picture designers who, in collaboration with the director, production designer and editor, artistically shape the aesthetics and narrative of a film. Students learn the basic design, craft, and organizational skills of cinematography – both in fiction and documentary film. In addition to technical skills, students also acquire narrative, creative and production skills, which they steadily test and apply throughout the program in a variety of projects in cooperation with the students of other specializations. In the process, Director of Photography students develop their own visual signature style and become self-confident creative partners for both directors and producers.

Kristina Klunkert
Head of Cinematography
k.klunkert@filmschule.de

»The ifs is like a magnet, a place of intensive creativity where film is lived. And this is the only way to make good films. My position as a professor at the ifs makes it possible for me to share my experience as well as continue to expand it. And the best thing about this process is to experience how the ifs grows and develops. Film is life, film is passion and film should be fun! All this is possible here!«

Prof. André Bendocchi-Alves



»Right from the start, I have been part of the ifs and its commitment to the education of editors. Through the changes triggered by the arrival of the new technologies, the film editing education concept has had to be revised to tread new and different paths. The Specialization in Editing Picture & Sound is dedicated to both the picture and sound montage and design of a film, giving students the opportunity to orient themselves according to their particular aptitude. As an honorary professor, I am delighted at this opportunity to pass on the love I have for this profession and the ifs, thanks to its flexibility, has proven to be the best partner.« **Prof. Barbara Hennings**

editing picture & sound

At the ifs, editors are perceived as creative filmmakers who through sound design and picture montage make a decisive contribution to shaping the story of a film. Editors are co-authors in the assembly of a documentary or a narrative dramaturgy for a fictional story.

The Specialization in Editing Picture & Sound introduces students to the craft of the editor, which they then apply in several editing exercises throughout the entire program. In the project work, the students are responsible in their teams for the picture and sound design in the editing room. The program serves as a training ground and experimental field where editing students can try out and expand their newly gained skills. In the process, they learn to take a position in their work and to develop their personal signature style, which they can then professionally apply in the collaborative process of shaping the dramaturgy of a film.

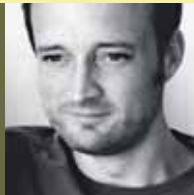
Marinko Spahic
Head of Editing Picture & Sound
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digital film arts

Using visual effects and computer-generated imagery, Digital Film Artists expand the visual possibilities of creative filmmaking and are an indispensable part of contemporary film production. They connect the basic narrative understanding of an editor with the new possibilities of digital visual design. They are characterized by their visual design decisions, their creativity and expertise as filmmakers, their practical experience with working with the latest technologies, and their sensitivity for processes and intersections to classical film production.

In the Specialization in Digital Film Arts, students first learn the technical and narrative basics of film production and apply them in projects together with students of other specializations. In addition to the craft of editing, the program focuses on the techniques of modern digital filmmaking such as keying, rotoscoping, compositing and animation. Supported by state-of-the-art hardware and software, students will increasingly get the opportunity to follow their own interests and gain specialization through numerous exercises, seminars and project work. As in all other specializations, »storytelling« is a key focus of the program.

»The art of film making is constantly changing. The creation of moving images with the help of digital technology offers us almost infinite possibilities. It is important to always set these possibilities in relationship to the idea and the basic concept. This is the only way to adopt the combination of art and technology as one's own. These are exciting times and I really enjoy going that way with the students at ifs.« **Prof. Rolf Mütze**



Marinko Spahic
Head of Digital Film Arts
m.spahic@filmschule.de



»Film has a history and creates history. Its aesthetics exist neither without prerequisites nor preconditions. To know this is one thing, to understand the reasons behind it, is another.« **Prof. Dr. Lisa Gotto** (Film History / Film Analysis)

Photo: Jonas Kuckelmann / Ifs

ATTENTION!

THE NEXT STEP IS IRREVERSIBLE!

ENTER YOUR NEW REALITY? (Y/N)

»The digitalization of images, sound, and text has radically changed all artistic work. For the art of filmmaking, this phase is as exciting as the transition from silent film to sound once was. Being able to work with young film talents at this important turning point is a special privilege.«

Prof. Dr. Gundolf S. Freyermuth (Comparative Media Studies)



interdisciplinary subject areas

film history / film analysis

What do films offer us to see and understand? This question is at the heart of Film History and Film Analysis. It explores the different dimensions and elements that touch, cross and merge paths in film: space and time, perspective and montage, picture and sound, light and color, on- and off-screen, and the perspectives of the characters, the camera and the audience. The subject reflects on the media conditions for cinematic aesthetics and investigates their historical transformation. Theoretical investigation through film history and film analysis is regarded as a laboratory where film is broken down into its single components and then reassembled. It is a place where students can sharpen their analytical skills particularly by deepening their understanding of how film works.

comparative media studies

The central aim of Comparative Media Studies is to provide media and cultural knowledge as well as analytical-hermeneutical and creative-productive capabilities in the context of audiovisual culture. The thematic focus lies on the media theoretical and practical consequences of digitization. In the process, students are encouraged to strengthen their sense of critical self-reflection and their capacity for independent creative action. The foundation modules in the first half of the program provide a basic knowledge of the modern history of media and the arts, as well as their theories. Through a historical cross-section that covers all media, the modules in the second half of the program then investigate the central issues of aesthetic production and reception: practices of adaptation, factual storytelling between documentary and fiction, as well as the construction and transmission of audio-visual conceptions of humanity.

master's program serial storytelling

The Master's program »Serial Storytelling« helps young media professionals explore, conquer, and expand forms and methods of serial narration for TV and digital platforms. Accompanied by renowned series creators, dramaturges and media scholars, the students analyze the secrets behind the success of popular series and develop their own innovative series concepts. Series dramaturgy, character development, and collaborative writing processes such as the »Writers' Room« are at the center of the practical work. In addition to narrative and media-theoretical content, the program also conveys the basics of transnational markets and new media platforms and supports the students in exploring innovative narrative forms, work structures, and distribution channels.

With the start of the second cohort, the Master's program is expanded to include a German »Track«, giving students the possibility to choose to focus on international or German series markets and develop their scripts accordingly in either German or English. The program is supported by partners such as RTL, Sky Deutschland, and the Cologne Conference.

» Structure: full-time / every 2 years

» Duration: 4 semesters

» Degree: Master of Arts

Carolin Große Hellmann
Head of Screenwriting
c.grossehellmann@filmschule.de

More Master's programs are being planned.

»The excellent new longitudinal series that have come up recently in many countries reveal that serial storytelling can be a writer's medium par excellence. To my mind, the ability of these series, and their online cousins, to reach people across the globe raises the responsibility of storytellers to new levels as well. We live in a fast-changing world, and serial storytelling both reflects those changes and causes further changes. The students who come out of the MA Serial Storytelling program will be in decision-making positions in the future. The core questions of drama are ethical: how can we live? This dramatic core must always remain the basis and the anchor for technique in the media.«

Keith Cunningham (Substitute Professor)



application

ba film

In a two-stage selection process, applicants must demonstrate their artistic and creative aptitude relating to the Film program and their desired specialization. The application procedure consists of an online application with application tasks and work samples as well as an entrance examination to take place at the ifs. Candidates will be invited to the entrance examination based on the submitted online application.

Formal Admission Requirements

- » general college or university qualifications
- » very good German language skills: DSH-II exam (German language proficiency test for university admission)
- » good English language skills
- » In the case college or university qualifications are not available and the applicant displays strong artistic aptitude, the required general qualifications will be determined in a separate procedure.
- » Enrollment at the Cologne University of Applied Sciences, the cooperation partner of the ifs, is mandatory for foreign students.
- » Students from certain countries require a visa to be a resident in Germany.
- » To obtain a residency permit, foreign students must demonstrate sufficient funds to secure their livelihood.

ma serial storytelling

The program is designed for talented and passionate filmmakers and film professionals who are prepared to collaborate innovatively in a team. Applicants will be required to demonstrate their artistic and creative aptitude in an application process consisting of application tasks and interviews at the ifs. Candidates will be selected based on the submitted applications and invited to take part in interviews and workshops that are part of the final selection process.

Formal Admission Requirements

- » Bachelor's degree (or a higher degree)
- » work experience in the field of media production for at least one full year after graduation
- » very good English language skills (B2 level). Good German language skills are only required for students taking part in the German »Track«.
- » Enrollment at the Cologne University of Applied Sciences, the cooperation partner of the ifs, is mandatory for foreign students.
- » Students from certain countries require a visa to be a resident in Germany (for more information, please contact the German consulate or embassy in your home country).
- » To obtain a residency permit, foreign students must demonstrate sufficient funds to secure their livelihood.

financial assistance

student loans

For financial assistance to cover tuition fees and/or living expenses, ifs students may apply to the Friends of the ifs Society for an interest-free loan. Master's degree students may apply from the second semester. Bachelor's degree students may apply from the second year.

scholarships

The Friends of the ifs Society offers second-year Bachelor's students two scholarships for outstanding academic achievement that run until the end of the Bachelor's program. Additionally two more scholarships are funded by MMC Movies / MMC Studios and H(ea)D-Quarter / act. The Friends of the ifs Society also offers second-semester Master's students two scholarships for outstanding academic achievement. In addition, several German foundations offer scholarships. The requirements for the award of a scholarship vary between individual foundations. In any case, the enrollment at the Cologne University of Applied Sciences, franchise partner of the ifs, is mandatory.

bafög

Students in the Bachelor's program are generally eligible for »BAföG«, the Federal Student Financial Aid Program. A prerequisite for the application is the enrollment at the Cologne University of Applied Sciences, the ifs cooperation partner. Both German and foreign students are eligible applicants. Foreign students must observe BAföG § 8 (www.bafög.de).

» Detailed information on financial assistance: www.filmschule.de

the friends of the ifs society

The Friends of the ifs internationale filmschule köln Society administers the ifs Student Education Fund. In special cases, it is possible for the Society to award scholarships. (see above)

Board

Joachim Ortmanns, Chairman of the Board | Dr. Martina Richter, Vice-Chairman | Harald Miltz, Treasurer

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Film-, Multimedia- und Videowirtschaft



Set photo »Light Game«: Nikolaas Meinshausen

further education

The ifs offers a wide spectrum of further education opportunities for film professionals and enthusiasts from related fields. These range from full-time programs lasting several months to extra-occupational courses to workshops lasting several days. ifs further education provides participants with everything they need for their future work: specific technical and specialized knowledge, hands-on experience, and an ideal environment to develop and explore their creative skills and capabilities. The school's flexible further education offers are constantly being revised to align with and reflect the developments of the media industry.



Photo: Maren Redau / Ifs

production design

Production design characterizes the »look« of a film and contributes to the dramaturgy and intensity of the story. A strong scenic space can support or hinder the actions of the characters, transport information, and convey atmospheres. In the further education program Production Design, participants learn how convincing spatial design for film productions is created. They gain a creative and organizational foundation for independent work in the production design department. Professionals from the industry teach craft techniques and specific practical skills, such as model making, drawing, patina and digital visualization. Theoretical seminars on film history and stylistics enhance the learning experience, while an excursion to London provides access to the most important prop stores. In the development of a production design draft with the program mentor Uli Hanisch (Production designer for »Cloud Atlas« and »The Perfume« among others) participants have the opportunity to put into practice what they have learned.

» Mentor: Uli Hanisch | Honorary Mentor: Monika Bauert

» Structure: full-time / every 2 years

» Duration: 6 months

» The training has been certified according to AZAV (Akkreditierungs- und Zulassungsverordnung Arbeitsförderung) for the promotion of vocational training

Donna Hanisch
Head of Production Design
d.hanisch@filmschule.de



Photo: Nina Grützmacher

costume design

Film costumes such as Audrey Hepburn's »little black dress« in »Breakfast at Tiffany's« or Marilyn Monroe's white dress in »The Seven Year Itch« have become true icons. But meticulous design is not only reserved for such striking costumes: the selection of each and every piece of clothing that an actor wears in a film lends the character added authenticity and illustrates his/her time, social background and current situation. The further education program Costume Design teaches participants technical skills such as historical tailoring or patinating materials, as well as the history of film and costume design. Experienced costume designers offer insights into their work on set, how to work with actors, how to quickly alter costumes on set, and how to deal with costume continuity. In a case study of a real film and in the workshop »Historical Gowns«, participants develop precise roles and their costumes, from the research all the way to the final production.

» Mentors: Lucia Faust and Lisy Christl

» Structure: full-time / every 2 years

» Duration: 6 months

» The training has been certified according to AZAV (Akkreditierungs- und Zulassungsverordnung Arbeitsförderung) for the promotion of vocational training

Donna Hanisch
Head of Costume Design
d.hanisch@filmschule.de



Set photo «Schützengelad» im Halbes Land; Roni Klaus / Jago, Gessen, dia for KiKA



Set photo «Jagdgründen»; Peter Romanow

masterclass non-fiction

international producing

Documentary storytelling in a variety of formats is still quite popular – in the movies, at different television time slots, and on the Internet. The classic documentary format can be combined with fictional elements and visual effects. Depending on the target audience, one and the same theme can be designed and formatted completely differently. In the Masterclass Non-Fiction participants develop their individual film ideas tailored to the German, European or international market, accompanied by internationally renowned lecturers. They will be encouraged to identify and apply new trends. The focus is on the professional pitch of their projects to an industry audience. The Masterclass regards itself as an ideal platform for building a network of filmmakers that enables them to connect with decision-makers in the industry.



»In my role as a professor at the ifs, I look forward to passing on my years of experience as a filmmaker and producer, both in the Masterclass and beyond it. I want to encourage participants and students to work innovatively, think outside the box, and dare to tread beyond their national boundaries.«
Prof. Uwe Kersken

»» **Mentor:** Prof. Uwe Kersken | **Advisers:** Christiane Hinz, Olaf Grunert

»» **Structure:** extra-occupational / every 2 years | **Duration:** 12 months

Heike Fink
Project Management Masterclass Non-Fiction
h.fink@filmschule.de

Independent producers are increasingly working in international markets to discover talents as well as develop and evaluate projects. This work brings inspiring experiences, but also requires knowledge of the conditions facing producers in the various territories around the world. In the further education program International Producing, everything revolves around individual business models for internationally active producers, with the focus on project development, financing, and international marketing and sales strategies. Experts from Europe and overseas share their know-how in lectures, discussions, case studies and exercises. The program is aimed at young producers who want to produce their films for an international market in the future, as well as young professionals from development, financing, distribution and sales.

»» **Mentor:** Simon Perry

»» **Structure:** extra-occupational / every 2 years

Marc Minneker
Head of Creative Producing
m.minneker@filmschule.de



Set photo »Light Game«: Nikolaas Meinshausen

acting

Working in front of the camera requires extensive preparation and a close examination of the role. In the realities of a film production, the actor has distinctly less time to capture the essence of a scene than in the theater. In the Acting Workshops and the Workouts at the ifs, actors have the opportunity to regularly refine their craft and work skills both in front of and with the camera together with other fellow actors and film artists. Participants can expand their range of play on many levels and so prepare for castings and their work on set with the support of selected directors, actors, and casting directors. Some of the workshops take place as part of the ifs Further Education Camps and are designed to inspire new impulses as well as create a space for exchange and networking.

» **Mentor:** Mel Churcher

» **Structure:** workshops twice annually / weekly workouts

Susanne Grünekle
Head of Acting
s.grueneklee@filmschule.de



Set photo »Light Game«: Nikolaas Meinshausen

further education camps

Condensed over the period of one week, the ifs Further Education Camps offer in-depth workshops covering specific focal points in each of the film departments. The offers from the various departments are aimed at young media professionals as well as established filmmakers, and range from lectures on case studies to practical exercises.

In the compact form of a camp, media professionals can share knowledge, exchange experiences and network in a versatile way. Twice a year, in spring and autumn, participants have the opportunity to take a multidisciplinary view beyond their own department. Interacting with industry experts and participants from other departments inspires new stimulus for personal work practices.

» **Structure:** twice a year



Photo: Antonia Nahas

public events

The ifs offers numerous public events to the film and media interested public, first of all the event series »ifs-Meeting« in the Filmforum NRW / Cinema at Museum Ludwig.

Once a year, the ifs opens its doors on its »Open Day« to grant a look behind the scenes. In workshops, through work examples of the different programs, and in numerous film screenings, visitors can gain vivid impressions of the work environment and creative atmosphere at the school. In talks with professors, staff, students and graduates, visitors have the opportunity to get comprehensive information about the ifs and its programs. Open workshops offer a hands-on feel of what it's like to work in the various departments of a film production.

The ifs also presents its student film projects on a regular basis. In cooperation with the Short Film Festival Cologne Unlimited, the school participates together with the Academy of Media Arts Cologne with its own productions on the global »Day of the Short Film«. Every year on 21 December – the shortest day of the year – the short film is celebrated in all its diversity, creativity and experimental innovation. Initiated by the German Short Film Association, the short film takes center stage on this day on cinema screens and television programs, in galleries and clubs, and public and private spaces all over Germany as well. In addition, the ifs takes part in the Kölner Kultursonntag (Cologne Culture Sunday), an initiative of the local newspaper Kölner Stadt-Anzeiger, with a moderated short film program in the Filmforum NRW / Cinema at Museum Ludwig.



Photo: Antonia Nahas

ifs meeting

With the event series »ifs-Meeting« the school has been contributing to the film and open discussion culture in Cologne and North Rhine-Westphalia for the past 12 years. In the series *Film*, renowned professors, lecturers and students from the heart of the ifs as well as invited guests present their films and give the audience a vivid impression of their work both inside and outside the school. Under the label *Young German Film*, we present short and feature films of our graduates as well as those from other German film academies. In the subsequent discussions the filmmakers share their formative experiences during and after their studies and, together with the audience, explore the current narrative and production methods in German film today. The series *Filmplus*, in cooperation with Filmplus, the forum for film editing and montage art, is dedicated to showcasing the film editing of outstanding TV films. With the responsible film editors, we discuss their creative process and the challenges of editing narrative television formats. As a member of the Filmforum NRW e. V. we organize our ifs-Meetings in the Filmforum NRW, the cinema at Museum Ludwig, a firmly established place for Cologne's film art and film culture.



special projects

In addition to the curriculum assigned project work, ifs students also work on various other projects. One such project involved the students of the Editing Picture & Sound Specialization working with footage of the heimat film »Das Dorf in der Heide« that had been lost for over 50 years. The raw material consisted of only picture and no sound. Students reconstructed the complete story and the accompanying soundtrack with all the sounds and dialogues, partially rewriting it in the process. Fifth semester directing, screenwriting and creative producing students developed and produced a 30-minute special episode for »Lindenstraße Kultnacht«, in cooperation with the WDR and the Geißendörfer Film and Television Production company (GFF) in the studios of Lindenstraße and with the support of the Lindenstraße crew.

Students developed and produced viral videos as part of the grant project »Viral Clips on Climate Protection and Sustainability«. The viral web campaign »Mean but Green« was largely supported by KlimaKreis Köln. The clips received several awards for originality, including the Deutscher Webvideopreis (German Web Video Award).

Third semester students, under the direction of Prof. Gerd Haag, have documented the annual WDR 3 Jazzfest several times over the past years. All the concerts were captured on camera including impressions surrounding the Jazz festival and the produced clips were published in a video blog.

Current and former students have published several anthologies of collected short stories, synopses, sketches, literary portraits, reports and interviews.



international projects

An international orientation has been an essential part of the profile of the ifs internationale filmschule köln from the very beginning. This now includes numerous bilateral exchange programs, multilateral projects and international Master's programs, such as the MA Serial Storytelling launched in 2013. Other international Master's programs are in preparation.

Project-related exchange programs and semesters abroad give ifs students the opportunity to broaden their horizons, explore new cultures, and capture their impressions in a documentary format. Exchanges and co-operations with partner universities have already taken place in Vietnam, South Korea, Israel/Palestine, Lebanon, India, Albania, Russia, Turkey and Kyrgyzstan. In addition, some students have shot their final graduation films on locations in Azerbaijan, Montenegro, Turkey and Bangladesh.

The ifs is also a long-standing partner of the MEDIA-funded European training program for visual effects »essemble«. Other previous multilateral projects include the documentary projects »Reflection« and »A Triangle Dialogue« with film schools in Israel and Poland, the German-American Summer School »People on Sunday« with UCLA, and the international omnibus project »Hives« of young filmmakers from Cologne, Jerusalem, London, Prague and Zagreb. In addition, the ifs regularly organizes international excursions for its students and further education participants, for example to festivals, conferences, archives and museums.

current

120 students

280 further education students

240 national & int. lecturers

13 professors

ifs in numbers

60 national & int. cooperation partners

100 awards
for ifs films

700 festival participations

2.000 visitors 2014
public events

Photo: Antonia Nanas

Set photo: »Light Game«: Nikolaas Meinshausen

highlights

- » 2000 ifs internationale filmschule köln Inauguration ceremony with former German Chancellor Gerhard Schröder
- » 2002 start of Film Studies Program
- » 2003 signing of the cooperation agreement with the Cologne University of Applied Sciences
- » 2004 successful accreditation of the former Film Studies Program as the »Bachelor's Program Film«
- » 2006 the ifs is a founding member of the Filmforum NRW e.V., which operates the cinema at Museum Ludwig
- » 2008 the German Short Film Prize in Gold is awarded to the ifs graduation film »Der Verdacht«
- » 2009 the ifs becomes a cooperation partner of the Cologne Game Lab of the Cologne University of Applied Sciences
- » 2011 start of the first international Master's program at the ifs with the »MA Screenwriting« in cooperation with the University of Salford, Manchester and the Tampere Art and Media School
- » 2012 start of the »Visual Arts« program (now renamed »Digital Film Arts«)
- » 2012 the ifs graduation film »Die Schaukel des Sargmachers« wins the Student Academy Award in the category »Best Foreign Film«
- » 2013 start of the Master's program »Serial Storytelling«
- » 2015 the ifs moves from the »Glückauf-Haus« in the Werderstrasse to the Schanzenstrasse in Cologne-Mülheim



Photo: Miriam Edinger

studying in germany

Germany is one of the most popular destinations for international students. It is not only an attractive place to study; a German university degree is also highly valued by employers worldwide. Students in Germany benefit from a world-class education system.

Germany is the largest economy in Europe and the fifth largest in the world. Science and research have a long tradition in Germany and are highly valued. Germany has been an immigration country since the 1960s – we are open-minded and tolerant. Over 80 million people live here – more than in any other country in the European Union (EU). Germany is one of the founding states of the EU and supports the growing integration and closer union between the European states. Germany is a safe country, also by international standards. And it can also look back on a long and famous tradition of higher education. Compared with other countries, the tuition fees at German universities are not very high, and the cost of living is at the EU average. Students also enjoy a lot of reduced prices, for example at theaters, museums, opera houses, cinemas, swimming pools and other facilities.

Germany is located in the heart of Europe. From here you can also easily explore its European neighbors.

German is one of the ten most widely spoken languages in the world and there are many ways to learn German, be it through a course or with German flatmates.



Photo: Eibert Gaza

cooperation partners

international

national

- Aalto University, School of Art and Design, Helsinki/Finland
- Academy of Dramatic Art, Zagreb/Croatia
- Academy of Film and Multimedia Marubi, Tirana/Albania
- Andrzej Wajda Master School of Film Directing, Warsaw/Poland
- Aubagne International Film Festival, Aubagne/France
- Beit Berl College, Beit Berl/Israel
- Chaosgroup vray, Sofia/Bulgaria
- Dar Al-Kalima College, Bethlehem/Palestinian Territories
- Dong-Ah Institute of Media and Arts (DIMA), Anseong/South Korea
- Ecole Nationale Supérieure des Arts et Techniques du Théâtre ENSATT, Lyon/France
- Film and Television Institute of India, Pune/India
- Film and TV School of the Academy of Performing Arts (FAMU), Prague/Czech Republic
- Flanders International Film Festival, Gent/Belgium
- Izmir University of Economics, Department of Cinema and Digital Media, Izmir/Turkey
- Kyrgyzstan-Turkey Manas University, Bishkek/Kyrgyzstan
- LUCA School of Arts, Sint-Lukas Brussels, Brussels/Belgium
- Masterplan Filmtalent Limburg, Belgium
- Moholy-Nagy University of Art and Design (MOME), Budapest/Hungary
- National Film and Television School, London/United Kingdom
- National Film School of Denmark/EUCROMA, Copenhagen/Denmark
- Netherlands Film and Television Academy, Amsterdam/The Netherlands
- Saint-Joseph University, Beirut/Lebanon
- Sam Spiegel Film and Television School, Jerusalem/Israel
- School of Sound, Oxford/United Kingdom
- Shanghai Theatre Academy, Media Investigation & Research Center, Shanghai/China
- Tallinn University Baltic Film and Media School, Tallinn/Estonia
- Tampere University of Applied Sciences, Art and Media School, Tampere/Finland
- UCLA School of Theater, Film and Television, Los Angeles/USA
- Universidade de Vigo, Vigo/Spain
- Universidade Lusófona, Lisbon/Portugal
- University College Ghent, KASK School of Arts, Gent/Belgium
- University of Salford, School of Media, Music and Performance, Manchester/United Kingdom
- University of Theatre and Film (SZFE), Budapest/Hungary

- Academy of Media Arts Cologne
- act Videoproduktion GmbH
- AG Kurzfilm – German Short Film Association
- BFS Bundesverband Filmschnitt, Berlin
- Cologne Conference GmbH
- Cologne Game Lab
- Cologne University of Applied Sciences
- Filmakademie Baden-Wuerttemberg, Ludwigsburg
- Filmplus, Cologne
- Film University Babelsberg Konrad Wolf, Potsdam
- Film- und Fernsehproduzentenverband NRW e. V.
- Folkwang University of the Arts, Essen
- Geißendörfer Film- und Fernsehproduktion GmbH
- Gruppe 5 Filmproduktion
- H(ea)D-Quarter Gesellschaft für digitale Bildbearbeitung mbH
- hochschulgründernetz cologne hgnc
- Lichtblick Film & Fernsehproduktion GmbH
- Media Authority of North Rhine-Westphalia (LfM)
- MMC Movies Köln GmbH
- MMC Studios Köln GmbH
- RTL Television
- Sky Deutschland
- Sparkasse KölnBonn
- State University of Music and the Performing Arts Stuttgart
- Theaterkunst Kostümausstattung
- University of Applied Sciences and Arts, Dortmund
- University of Cologne
- University of Music Freiburg
- University of Television and Film Munich
- VFFVmedia e.V., Verband der Fernseh-, Film-, Multimedia- und Videowirtschaft
- VFF Verwertungsgesellschaft der Film- und Fernsehproduzenten
- WDR Westdeutscher Rundfunk
- ZDF.enterprises

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