



# Filmmaking Summer School

**January 5 -14, 2024**

With the support of Screen Studies, the University of Melbourne

***Taught by Australia's leading film industry professionals***

The Filmmaking Summer School offers intensive hands-on teaching in many aspects of professional film production. Each day or session is taught by Australia's leading film industry practitioners in their area of expertise.

The course is designed to cover the essential skills, basic knowledge and industry insight needed to make films, knowledge that would normally require years of experience to acquire, and will equip participants with the confidence, knowledge and skills to start a career in film or television and translate their own ideas and visions to the screen. The summer school is designed for people with little or no prior filmmaking experience, practising filmmakers wanting to change career direction, media teachers and students.

More exciting than a film festival, more real than film itself, you will begin to understand the enormous skill and energy that goes into that smoothly finished product on the screen.

***The summer school can be taken in full or participants can choose their own days and make up their own course.***

**Venue for 2024: Dancehouse, 150 Princes St, Carlton North**

## COURSE OUTLINE

### Devising the Script & bringing it to Life with Actors

Participants, in pairs or groups, will learn how to devise, then act and direct, a short story, and have a great time discovering how to bring their script to life. We'll also look at the director/actor relationship, casting, rehearsing, acting styles, blocking and performance. We'll explore specific tools and techniques used by actors and directors and gain experiential insight into the actor's and director's craft. Conducted by David Swann (Actor, Director Round the Twist, Crackers, Skithouse, The Sounds of Aus).

**Friday 5 January.**

### Directing the Film- Masterclass with Nadia Tass, Day 1

Directing the Film- Masterclass with Nadia Tass, Day 1 An intensive workshop where Nadia Tass will explain the creative role of the director in all aspects of the production, including working with department heads, how the director has a vision, and maintains that vision, for the whole project. Conducted by Nadia Tass (Director Malcolm, The Big Steal, Stark, Mr Reliable, Matching Jack, Fatal Honeymoon).

**Saturday 6 January.**

### Directing the Film- Masterclass with Nadia Tass, Day 2

How a director interprets and breaks down a script, how characters are developed, and how and why creative directing choices are made. Nadia will also demonstrate how she manages casting, rehearsal techniques, screen performances and how she works with actors from diverse backgrounds to elicit memorable performances. Conducted by Nadia Tass (Director Malcolm, The Big Steal, Stark, Mr Reliable, Amy, Matching Jack, Fatal Honeymoon).

**Sunday 7 January.**





# Cinematography Intensive - 4 Fabulous Days

## Day 1. Cinematography Essentials and Interpreting the Script

What does a Director of Photography do? We look at cinematography essentials such as designing a "look" and 'feel' for your story, composition, framing, continuity, crossing the line, blocking scenes, scene coverage, production design and we explore creative choices of lighting, lenses and camera placement. We will examine specific scenes in scripts and films to work out what makes a good shot and why. Learn how to interpret the script in visual terms with storyboarding and how to tell stories with stills and learn how cinematography conveys meaning and enhances story. Conducted by Jaems Grant ACS (DoP Head On, The Mystery of the Hansom Cab, Time of our Lives, Nowhere Boys, Uranium: Twisting The Dragon's Tale, The Family & Con Filippidis (Camera Operator The 25th Reich, DoP Hostage to Fate, Desire).

**Monday 8 January.**

## Day 2. Visual Storytelling

Learn how to tell stories with images. Starting with the photographic stills (that we've taken as homework), then moving on to cameras (supplied at the course), participants, in groups, will be set exercises to experiment with ideas and stories to get their creative juices flowing. We'll learn basic three point lighting and then experiment with lighting for genres such as horror. Participants will make a short film which will be shown and discussed in class on the last day. This exercise aims to enhance participants understanding of how images can put all kinds of stories together, and get people making their own films and collaborating with others. Each group will write, produce, act in, direct, shoot and edit a short film over the next two days. Films will be viewed and analysed on the last day of the cinematography course. Conducted by DoP Jaems Grant ACS and Cinematographer Con Filippidis.

**Tuesday 9 January.**

## Day 3. Cameras and Lighting

Learn practical lighting set-ups in a controlled environment and on location. We'll be using state-of-the-art High Definition digital cameras and utilising a professional lighting crew over the next two days (and the grips on the Thursday). Learn how to achieve the best possible "look" with minimum set-ups and lighting changes. On these two practical days, students will take crewing roles and responsibilities and take turns operating state-of-the-art equipment under the guidance of a professional crew. We'll learn how to block scenes, how to work with actors and how to work with gaffers. We'll also see how steadicam works to enhance storytelling and add production values through camera movement. The whole class will collaborate to make a short film in class over these 2 days. Conducted by DoP Jaems Grant ACS, Cinematographer Con Filippidis, David and Chris Parkinson (Lighting Director/Gaffer The Extraordinary Tale of William Buckley, Blue Murder, On the Beach, Infini, The Recorder)

**Wednesday 10 January.**

## Day 4. Perfecting the Shot and Post Production

Continuing on from the previous day we'll experiment with camera movement using Fisher dollies on wheels and tracks. We'll learn how the DoP works with the grips to get the best shots. We'll work through more complexities on set with grips, gaffers, sound recordist, boom operator, focus puller, clapper loader and actors to emulate a professional set. We'll explore the latest filmmaking practices including post production paths and colour grading. The whole day will be spent shooting scenes in a realistic film set environment. Conducted by DoP Jaems Grant, Cinematographer Con Filippidis, Gaffers David and Chris Parkinson and Dean Garro and Tony Hall (Grips The Extra, Ghost Rider) and Colourist Marcus Smith.

**Thursday 11 January.**

## The Art of Editing and Music for Film & Television

**Morning:** Ways of telling the story, principles of montage, shot and narrative flow and tricks of the trade. Editing styles & techniques, juxtaposition of images, cutting to music, editing shorts, features, music clips and documentaries; working with directors and post-production paths. Conducted by Rob Murphy (Editor Secret Fear, Bowling for Gold, The Real Thing, Slice Here: A Projected Odyssey).

**Afternoon:** How music functions in film, the relation of sound to images. Composing film scores, setting the scene & finding the right mood. Underscore & highlighting emotion to serve the story. Conducted by Cezary Skubiszewski (Composer Lillian's Story, The Sound of One Hand Clapping, Strange Fits Of Passion, Two Hands -winner, APRA award, La Spagnola, Bootmen-winner AFI awards, Black & White, The Rage of Placid Lake, After the Deluge, The Book of Revelation, Death Defying Acts, Night, Blessed, Bran Nue Dae, Red Dog).

**Friday 12 January**



## Filmmaking Fundamentals (2 Days) January 13-14, 2024

If you want to learn the fundamentals of modern filmmaking this course is for you. This 2 day course is for beginners, filmmakers on a budget, media teachers and students, and people generally wanting to learn more than the essentials of filmmaking.

You'll learn how to expertly light a scene, record sound and move your camera to get high production values. Over the 2 days we will shoot a music clip, light and shoot a multi-cam interview using equipment



provided at the course. We'll also use iPhones, mirrorless cameras, camcorders, low-cost digital cinema cameras. We will introduce you to inexpensive professional editing programs like Final Cut Pro X and the free version of DaVinci Resolve - Cut Page. We will shoot a master shot for the music clip as a group then students will break into smaller groups to shoot additional scenes for B-roll. Each group will then cut the portion of the music clip scenes they shoot, and if time permits, we will combine all scenes together.

This course is aimed at people wanting to take their filmmaking to a professional level. You'll learn how to move your camera using devices that don't cost much and learn about apps to help you. A strong emphasis is placed on sound and lighting techniques which can let a production down if not done well. While there will be cameras available to shoot with at the course. Participants are encouraged to bring, and use, their own cameras (and tripod if you have one) to experiment with the techniques demonstrated at the course. This is a very hands-on course and we encourage all participants to be involved in all aspects of filmmaking - camera, sound, directing, acting and editing.

An individual exercise will be given to anyone wishing to put their learning into practice after the first day (not mandatory). They will be given the task of shooting and editing a 2-3 min interview piece as homework using their phones or other equipment they own. They will need to shoot with good sound and lighting techniques learned in class and overlay B-roll footage throughout the edit. Films shot on iPhones can be cut on iMovie or LumaFusion and uploaded directly to social media sites. Lapel microphones, headphones and small LED lights can be loaned out for the task. The next morning we show and discuss some of these films.

You will also get the latest information on affordable cameras (mirrorless, dedicated hand-held cameras), lighting, audio, sliders and stabilisers. By the end of the course participants should be able to go out and shoot their own stories and make much better films with higher production values.

Conducted by Con Filippidis DoP/Cinematographer (<https://www.fivecs.com.au/>).

**Saturday 13 & Sunday 14 January.**

*Participants are advised to book early to secure a place in this popular, innovative course, which books out quickly each year*



## ENROLMENT INFORMATION

### How to enrol

Enrolment is easy. Choose the days, course or courses you want to do and fill in the Enrolment Application. You then have a choice of ways to lodge your application and make payment:

**Directly pay the correct amount (in AU\$) into any branch of the Commonwealth Bank of Australia, (BSB) 06 3299 (account number) 1000 7635** (use SWIFT code CTBAAU2S for international transfer), after booking into the courses by email or phone or fax and post or email the bank receipt with your enrolment form to the Kismet Film Productions at the address below:

Or **\*PREFERRED**

**Pay by internet or International banking**, please put your **full name** in the transfer notes **and please notify us when you make payment.**

Payment to: Kismet Film Productions, Commonwealth Bank of Australia,  
270 Lygon St, Carlton Vic, Australia 3053 (BSB) 06 3299 (account number) 1000 7635

**Courses fill quickly, therefore your place is not reserved until payment has been made and we have your bank receipt, cheque or money order (in Australian Dollars).**

### Concessions

If you are a student, a health/unemployment Benefit Card Holder, pensioner or AFI member, then you are eligible for the concession rate. Please send a photocopy of your student/benefit/pension card with your application form. **\*Concessions are only applicable to Australian citizens**

### Cancellations & Refunds

The organisers reserve the right to cancel any course, in which case fees received will be refunded in full. Cancellation **up to 2 weeks** prior to the course commencing will result in a cancellation fee of 50% of the course fees plus \$55 cancellation fee, and the balance will be refunded, **\* no refund after Dec 5, 2023.**

**\*No refund** will be given 2 weeks before, or after the commencement date of the course because we will have booked and paid for all your needs (equipment/personnel/venues) and possibly turned people away. ***You can give your place someone else, however.***

An administration fee of \$55 applies to all other cancellations

\*International participants, please add Aust \$35 to total to cover international transfer of monies

### Confirmation of Enrolment:

When we receive your enrolment details and payment you will be provided with full location details, a map of the venues and a welcome letter outlining extra course activities after classes

**Kismet Film Productions, ABN: 13 091 875 348**

Office: 605 Rathdowne St., North Carlton, Vic 3054 Australia

Tel: +61 3 9347 5035      Mobile: 0402 359 047

Email: summerfilmschool@me.com

## 2024 ENROLMENT FORM

Please email enrolment form (this page) only to: [summerfilmschool@me.com](mailto:summerfilmschool@me.com)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone/s: \_\_\_\_\_

Email: \_\_\_\_\_

Date	Course	Full (\$)	Con (\$)
5–12 Jan	Script to Screen (8 Days)	<input type="checkbox"/> 2995	<input type="checkbox"/> 2859
5– 7 Jan	Directing & Acting Masterclasses (3 days)	<input type="checkbox"/> 1135	<input type="checkbox"/> 1075
8–11 Jan	Cinematography Intensive (4 days)	<input type="checkbox"/> 1580	<input type="checkbox"/> 1500
13–14 Jan	Filmmaking Fundamentals	<input type="checkbox"/> 650	<input type="checkbox"/> 595

If enrolling in individual days, please tick sessions and add separately.

You can make up your own course or add more days as you go as long as there are places available.

But let us know ASAP.

Date	Session	Full (\$)	Con (\$)
5 Jan	Bringing the Script to Life: Directing Actors	<input type="checkbox"/> 395	<input type="checkbox"/> 375
6 Jan	Directing the Film 1: Nadia Tass' Masterclass	<input type="checkbox"/> 395	<input type="checkbox"/> 375
7 Jan	Directing the Film 2: Nadia Tass' Masterclass	<input type="checkbox"/> 395	<input type="checkbox"/> 375
8 Jan	Cinematography 1: Cinematography Essentials	<input type="checkbox"/> 395	<input type="checkbox"/> 375
9 Jan	Cinematography 2: Visual Storytelling	<input type="checkbox"/> 395	<input type="checkbox"/> 375
10 Jan	Cinematography 3: Cameras & Lighting	<input type="checkbox"/> 395	<input type="checkbox"/> 375
11 Jan	Cinematography 4: Perfecting the Shot	<input type="checkbox"/> 395	<input type="checkbox"/> 375
12 Jan	The Art of Editing and Music for Film and Television	<input type="checkbox"/> 395	<input type="checkbox"/> 375

International monies transfer fee (if applicable) ☐ 35 ☐ 35

### TOTAL AMOUNT PAYABLE

Concession number \_\_\_\_\_ type \_\_\_\_\_ Total: \_\_\_\_\_

How did you hear about the course:

- ☐ Internet Search ☐ Recommended ☐ ATOM ☐ VicScreen  
☐ Screen Australia ☐ Leaflet ☐ Melbourne University ☐ ACS  
☐ Other \_\_\_\_\_

### **Please notify us when you make payment.**

Payment to: Kismet Film Productions, Commonwealth Bank of Australia, in AU\$  
(BSB) 06 3299 (account number) 1000 7635

I have read and accept the refund conditions: \_\_\_\_\_