



Filmmaking Summer School

January 7 -16, 2022

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.

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 7 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 8 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 9 January.



Cinematography Intensive - 5 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 10 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 11 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) and Harry Panagiotidis (Steadicam Operator I, Frankensein, Offspring).

Wednesday 12 January.

Day 4. Perfecting the Shot

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. 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).

Thursday 13 January.

Day 5. New Technologies and Post Production

We'll explore the latest filmmaking practices including post production paths and colour grading. We'll look at the best ways to shoot digital to get the most from the format. We'll look at ways to manage data on set through verification programs such as Shotput Pro, and last but not least, we'll view and analyse the films students have shot during the course and one lucky student will win a Blackmagic camera for best overall effort during the course. Conducted by DoP Jaems Grant, Cinematographer Con Filippidis and Colourist Marcus Smith.

Friday 14 January.

The Cinematography days use state-of-the-art professional equipment and are taught by a full camera, lighting and grip crew.



Low Budget Filmmaking (2 Days) January 15-16, 2022

You're writing your great film script or have an idea for a doco or web series and want to get started; your friend/s need a music clip, you want to make an award-winning short for a film festival or someone needs a corporate video for their business website? This 2 day course is for beginners, filmmakers on a budget, media teachers and students, and people generally wanting to learn 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, a mini documentary/interview using equipment provided at the course. We'll also use iPhones, Android phones, GoPro's, DSLR's, Camcorders and Blackmagic cameras. We will introduce you to inexpensive, professional Final Cut Pro X editing and if time permits, we'll edit the music clip we shoot together.

This course is also aimed at "one man band" or small crews with little or no budget. 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 down a production 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 - camera, sound, directing, acting and editing -everything we shoot in class.

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 directly on your phone, for example. A limited number of lapel microphones, headphones and small LED lights can be loaned out for the task. The next morning we'll show and discuss these films.

You will also get the latest information on low budget cameras, lighting, audio, sliders and stabilisers. By the end of the weekend 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 Cinematographer/Camera Operator (Hostage to Fate, Desire, 25th Reich, BBQ).

Saturday 16 & Sunday 17 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:

Post

your completed application, together with a cheque or money order

Or

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 CTBAU2S for international transfer), after booking into the courses by email, phone or fax and post or fax 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

Or

In person

to the address below, but ring us first please

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, **except for** Cinematography, Low Budget Filmmaking and Director's Masterclasses - *** no refund after Dec 3, 2021.**

***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

2022 ENROLMENT FORM

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

Name: _____

Address: _____

Phone/s: _____

Email: _____

Date	Course	Full (\$)	Con (\$)
7–14 Jan	Script to Screen (8 Days)	<input type="checkbox"/> 1675	<input type="checkbox"/> 1655
7– 9 Jan	Directing & Acting Masterclasses (3 days)	<input type="checkbox"/> 650	<input type="checkbox"/> 595
10–14 Jan	Cinematography Intensive (5 days)	<input type="checkbox"/> 1035	<input type="checkbox"/> 1025
15 & 16 Jan	Low Budget Filmmaking (2 days)	<input type="checkbox"/> 495	<input type="checkbox"/> 475

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 (\$)
7 Jan	Bringing the Script to Life: Directing Actors	<input type="checkbox"/> 225	<input type="checkbox"/> 215
8 Jan	Directing the Film 1: Nadia Tass' Masterclass	<input type="checkbox"/> 225	<input type="checkbox"/> 215
9 Jan	Directing the Film 2: Nadia Tass' Masterclass	<input type="checkbox"/> 225	<input type="checkbox"/> 215
10 Jan	Cinematography 1: Cinematography Essentials	<input type="checkbox"/> 225	<input type="checkbox"/> 215
11 Jan	Cinematography 2: Visual Storytelling	<input type="checkbox"/> 225	<input type="checkbox"/> 215
12 Jan	Cinematography 3: Cameras & Lighting	<input type="checkbox"/> 225	<input type="checkbox"/> 225
13 Jan	Cinematography 4: Perfecting the Shot	<input type="checkbox"/> 225	<input type="checkbox"/> 225
14 Jan	Cinematography 5: New Technologies/Post Production	<input type="checkbox"/> 225	<input type="checkbox"/> 215

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 ☐ Film Vic
☐ Screen Australia ☐ Leaflet ☐ Melbourne University
☐ 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: _____