

Short description of the course

A partnership project between Macau Films & Television Productions and Culture Association and the BFI International Film Academy. The programme is a nine-day film making experience in November 2017 which will take place in the run-up to the 2nd International Film Festival and Awards-Macao. Eighteen of Macao's most promising young filmmakers will participate in this programme working together to produce two short films. They will be led by industry professionals from the BFI.

Successful applicants will be offered a specific role based on their skill and experience. They will work together to produce two films that will be screened at the 2nd International Film Festival and Awards-Macao. The scripts will be written in advance of the course (10 minutes in length). Participants will have 9-days and a small production budget to produce the films. They will be expected to complete pre-production tasks in advance of the programme start date.

Six participants from the 2016 course will be invited to return.

The programme will be run in English therefore participants will be expected to have high proficiency in speaking, comprehension and writing.

Application process

Entrants will fill in a short application form outlining their interest and experience. Applicants must select their preferred role from the list below (first and second choice.)

- Director
- Production Manager
- Editor
- DOP
- Sound
- Production Design
- Assistant Director
- Visual Effects

Criteria for entry

Applicants must be between 18 and 28 years old and a resident of Macao. Applicants should be able to demonstrate some experience and skill in film-making and a general passion for film.

Entrants must submit:

- a) Completed application form including:
 - a.1) Links to examples of their work
 - a.2) Confirmation of availability during the Film Course Dates
 - a.3) Confirmation of proficiency of working in the English language
- b) A CV

Should entrants be interested in more than one of the Craft Skills roles available, they shall be able to select their second choice when they apply. The final allocation of roles is at the complete discretion of MFTPA and BFI.

Key dates

15th September: New participant applications close

16th - 25th September: MFTPA/BFI select new participants

25th September: Final 12 new-participants notified and places confirmed (6 participants will be selected from year 1 of the programme.)

7th October Pre-course meeting

1st November – 9th November: Programme

Appendix 1 – Crew roles

Director

The Directors will be responsible for creatively translating the film's written script into actual images and sounds on the screen. They are ultimately responsible for a film's artistic and commercial success or failure. They will develop a vision for the finished film and work out how to achieve it.

During pre-production, Directors make crucial decisions, such as selecting the right cast, crew and locations for the film. They must produce full storyboards for the film (with the DOP). They then direct rehearsals and the performances of the actors once the film is in production.

They also manage the technical aspects of filming including the camera, sound, lighting, design and special effects departments.

During post-production, Directors work closely with Editors through the many technical processes of editing, to reach the final cut or version of the film.

1st Assistant Director

Being the Director's right-hand person, taking responsibility for a number of important practicalities so that the Director is free to concentrate on the creative process.

They will breakdown the script into a shot-by-shot storyboard, working with the Director to determine the shoot order, and how long each scene will take to film.

They will draw up the shooting schedule (a timetable for the filming) and make sure it's kept to.

Production Manager

Production Managers are in charge of the budget. This covers costs relating to the crew and the practicalities of running a production.

In pre-production, Production Managers will prepare a provisional schedule. Production Managers then consult with the various other team members. They estimate the materials needed and prepare draft budgets.

Production Managers oversee the search for locations, sign location releases. They also liaise with local authorities regarding permits and arrange contracts with casting agencies. They arrange the rental and purchase of all production materials and supplies.

At the end of the shoot, the Production Manager 'wraps' the production. This involves ensuring that all final invoices are dealt with, locations signed off, rental agreements terminated and equipment returned.

Director of Photography

The DoP provides a film with its unique visual identity, or look. They create the desired look using lighting, framing, camera movement, etc. During filming, DoPs also work closely with the Production Designers.

The DoP will operate the camera during the shoot. At the end of each shooting day, DoPs prepare for the following day's work and check that all special requirements (remote heads, long or wide lenses, etc.) have been ordered. They also usually view the rushes (raw footage) with the Director.

Editor

The Editor works closely with the Director, crafting the daily rushes into a coherent whole. To ensure that the story flows effortlessly from beginning to end, each shot is carefully chosen and edited into a series of scenes, which are in turn assembled to create the finished film.

During the post production period, the Editor and the Director work closely together, refining the assembly edit, which must be approved by the Producers, until they achieve picture lock or Fine Cut (when the Director and/or Executive Producer give final approval of the picture edit).

Production Designer – Art direction and set design

Production Designers help Directors to define and achieve the look and feel of a film.

Production Designers begin work at the very early stages of pre-production. They may be asked to look at scripts to provide spending estimates before a Director is even approached. On first reading a screenplay, they assess the visual qualities that will help to create atmosphere and bring the story to life.

After preparing a careful breakdown of the script they meet with the Director to discuss how best to shoot the film and work out whether to use sets and/or locations, what should be built and what should be adapted and whether there is a visual theme that recurs throughout the film.

Production Designer - Costume, hair and make-up and props

The PD- CHM will work closely with the Production Designer – AS to make sure the costumes, make-up and props fit in with their overall vision and work. They will ensure a cohesive look is created.

Make-up and Hair Designers will be responsible for the overall design, application, continuity and care of make-up and hair throughout the pre-production and production of a film or TV programme. They will plan, purchase and make the props that are required for the shoot. They are in charge of designing, creating, acquiring and hiring all costumes for Actors and extras

Sound designer/ Composer

A Sound Designer is responsible for providing the sound for screen action. They will also record sound on location, usually in synchronisation with the camera, to enable the highest quality 'real' sound to be recorded at the time of filming

The first task for Sound Designers is to identify the three main kinds of sound effects needed. These may be gunshots, clocks, doors closing, dog barking (spot effects) or rain, wind, traffic, birdsong (atmosphere effects). There are also specialist sound design effects such as dinosaurs, aliens, spaceships or computers. Sound Designers source these different sounds and often create and record original new material.

Sound Recordist

Sound Recordists (also known as Production Mixers) record sound on location or in a studio, usually in synchronisation with the camera, to enable the highest quality 'real' sound to be recorded at the time of filming.

They are responsible for producing the final sound mix. They may also operate the boom themselves.

Contact information

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