

TDC

international
cinematographers
days —

CineCampus 2022

10-24 September, Catania



FACTORYSTREAM

CSC

AUTORI ITALIANI
CINEMATOGRAFIA

BVK GERMAN SOCIETY OF
CINEMATOGRAPHERS

LUCA
CAMPUS
NARAFI



Panalight



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AUGUSTUSCOLOR



“ At Terre di Cinema directors and camera persons from all over the world get the unique chance to learn, network and concretely showcase their skills by shooting their own short films on 35mm Kodak film stock.

Passion, creativity, hard work and love for film bring us all together making the success of this Programme throughout the years. ”



**Luciano Tovoli, AIC, ASC
TDC Honorary Chairman**



“ Since 2011 our CineCampus hosted 235 young filmmakers - directors and camera persons - from 32 different countries, who shot 87 short films while attending Terre di Cinema.

We strongly believe in the educational, artistic and creative value of shooting on film and we aim at transmitting this to the new generations of filmmakers worldwide. ”



**Vincenzo Condorelli AIC
TDC Director**



“Terre di Cinema was very well done. I was impressed by Vincenzo’s vision and the students’ commitment. Serious and professional, but conducted with improvisatory panache and a pleasingly casual, very Italian degree of intensity. I enjoyed it every minute.”

Garrett Brown ASC @TDC14



// The essential thing is learning how to render the director's vision into a cinematographic image, regardless of any different technical tools each cinematographer might be keener to adopt. //

Christian Berger AAC @TDC16



// Talking to people running film labs around the world I was very happy to learn that there are a lot of young people discovering the beauty of shooting film right now. There is a huge renaissance of film photography all over the world and it just shows you that every generation is hungry for this aesthetics. //

Matyas Erdely HSC @TDC16

// I'm very happy to be at Terre di Cinema. You must shoot on film to learn about cinema. If you know how to treat film stock than you know how to make images and have full control of what you are doing. Shooting on film gives better colors, more depth and more realistic skin tones. //

Ed Lachman HSC @TDC17





// The thing that really struck me at Terre di Cinema was the passion and the intensity of the students from all over the world to learn more about cinema. And it was also a very nice situation to meet with my old friend Oliver Stapleton, and to realise how important that relationship was. The one between a director and a cinematographer is a very strong relationship, and I hope we shed some light on that for the students to take some encouragement and ideas from how we worked together. //

Julien Temple @TDC19

// Shooting photo-chemically instead of digitally requires more intensive preparation, developing more precise ideas about the appearance of the finished film from the outset and communicating these as precisely as possible. What the finished film will look like cannot be guessed from the video tab.

Shooting on film also requires a more focused, decisive and altogether more effective work on set than we have become accustomed to in recent years.

At first glance, the discipline required could be seen as a restriction, but at second glance it turns out to be a virtue. //

Johannes Kirchlechner BVK @TDC21



TDC21 in
numbers

with **5850**
meters of film

35 filmmakers from **14** countries

shot **12** short films

on **26** locations

in **72**

with **28** actors

hours



At TDC22 CineCampus you will be **shooting your short film on 35mm film stock** Vision 3 provided by **Kodak Motion Picture Film**. This is an unvaluable learning experience and a fantastic creative opportunity

Both for directors and camera persons the activities of MODULE 1 is aimed at preparing you for this. No previous experience with film stock is required, but we will expect the highest degree of commitment and willingness to work intensively in order to get the most out of such a demanding Programme.

Following to the pitch session - during which you will form the crews of the CineCampus - directors will focus on preproduction while the Camera department participants will be divided into 2 groups: 12 cinematographers and 12 camera operators.

Cinematographers' classes will concentrate on lighting for film on location with a specific focus on each script. Camera operators will receive a more specific training on technical aspects, such as loading a magazine to prepping and lacing up the film camera, so that they can reach a working level of proficiency with film technology.

During MODULE 2 each crew formed at the core by a director, a cinematographer and camera operator will shoot its short film within a 12 hours shift. Ability to work under pressure, team spirit and preparation will be essential factors to be successful.

Besides his/her own short film: each director will also work at least in another short film as an assistant director; each cinematographer will also work at least in another short film as a gaffer; each camera operator will also work at least in another short film as a camera assistant.

Besides such mandatory roles, we encourage each student to join as many other short crews as possible covering secondary roles - 2nd AD, Script supervisor, 2nd AC, electrician, grip and so on - in order to be engaged to the fullest and learn the most! Sound recordists are provided for each shoot by the Programme.

Following to the shooting, your rushes will be processed and you will receive a Pro Res 422 telecine to edit your short film after the end of the CineCampus.

Each participant will be granted the right to use his/her rushes for their showreels, websites, presentations and so on. Each director will retain the rights of non commercial exploitation of the short film he/she directed. Any commercial use should be communicated and validated by our Programme.

How to Apply

//DIRECTING DEPARTMENT

The TDC22 CineCampus will be open to the participation of 12 directors who will complete the shooting of their films during the days of Terre di Cinema.

Each candidate is required to submit:

1. Any online material showcasing his/her directing skills.
2. An English written early treatment/script for a short film: max length 6 minutes excluding opening and end titles. It should involve max. 3 main characters, the theme of the short film is free, the story must be set in the historical centre of Catania: <https://goo.gl/maps/TB2gxPEkBMQ7778M8>.

Within such range we will secure permissions for all exterior locations. You are free to remotely scout by yourself and book in advance any other location you wish in this area. In any case, we will grant free availability of the following locations, you can pick one of them for your script:

Both film students and filmmakers already working in the industry can participate and we encourage applications from any countries in the world with no age limit. English is the working language of the CineCampus.



A) VILLA BELLINI

<https://goo.gl/maps/A1dUB5fJFJu6tvfP9>



B) CASTELLO URSINO

<https://goo.gl/maps/ai16pc9tFy21oCcE7>



C) CONVITTO CUTELLI

<https://goo.gl/maps/jbapTgudvkRGy8hh9>



D) PALAZZO SCAMMACCA

<https://goo.gl/maps/p978oyq54rtddGNi6>



F) S. GIOVANNI LI CUTI

<https://goo.gl/maps/HYH9q3pJBMmSedDv9>



E) TEATRO MASSIMO BELLINI

<https://goo.gl/maps/WteUuDAirRpgjs9c8>

//CAMERA DEPARTMENT

The TDC22 CineCampus will be open to the participation of 24 Camera persons. 6 Places are reserved to the Cinematography course of Centro Sperimentale di Cinematografia, Italy's national film school.

Each candidate is required to submit an English written CV and any online material - showreels, fiction, non fiction - that can prove his/her camera skills. No previous experience with shooting on film stock is required.

Please bear in mind that the division of roles between cinematographers and camera operators (12 + 12) will only be finalised on day 1 of the Cinecampus, when you will pitch yourself for the role you prefer to the 12 directors attending the CineCampus.

It will be a process entirely upon you and the other participating students and we will not interfere with the final decisions made by the students as long as all the crew roles (primary and secondary) are allocated at the end of the pitch.



WHAT YOU SHOULD EXPECT // WHAT WE EXPECT

In an intensive, fast paced Programme such as this commitment is the key for success. We are proud of our proven record of successful stories from directors and camera persons who attended Terre di Cinema whose short films have achieved festival selections and awards all around the globe.

Our main goal is developing your ability to fine tuning your creative ideas with the intrinsic values, limits and given circumstances of this Programme and to make the best out of what you get.

It is true of any production at any given level of the filmmaking industry: you have limits and you have to make the best out of them. Problem solving, Thinking out of the box, working hard out of your comfort zone, collaborating with the others: this is what we expect from you at Terre di Cinema.

We will provide you with highly professional shooting equipment, ready to access locations, a range of volunteering professional actors, planing and logistics. That is all included in the participation fee. On top of this, any extra costs you might deem necessary for your film regarding special costumes or props, locations, extra equipment and casting will be exclusively on you.

Please do keep in mind that Terre di Cinema is not a production company that you have hired to produce your short film. Terre di Cinema is a top-notch educational Programme within which the shooting of your short film is an integral part, but not the exclusive one.

Ideally you and your fellow filmmakers will deliver a fantastic short film and we will do all we can to make it happen. But above all, our main goal is that each of you learn something valuable out of the overall experience at Terre di Cinema.



//TDC22 CINECAMPUS / PARTICIPATION FEE

The Participation fee includes all the direct costs involved in the academic activities of the CineCampus and personal insurance. It does not include accommodation, travel, food and transportation expenses.

OVERSEA APPLICANTS (NON EU COUNTRIES)

The Participation fee for the Directing Department is 1,200 €.

The Participation fee for the Camera Department is 1,600 €.

EU APPLICANTS

The Participation fee for the Directing Department is 1,000 €.

The Participation fee for the Camera Department is 1,500 €.

+ 22% VAT if the applicant does not have a national VAT number.

ITALIAN APPLICANTS

The Participation fee for the Directing Department is 1,000 €.

The Participation fee for the Camera Department is 1,500 €.

+ 22% VAT (IVA).

For all: An early bid payment of the entire Participation fee by the deadline of January 31st 2022 will grant a 10% discount.

//SELECTION PROCESS

Given the high number of entries, selection will be carried out accordingly to the first come, first served principle.

Each candidate will be assessed within 7 days from the receipt of his/her material. The successful candidate will receive an official communication and the Application form that has to be filled in all the fields and undersigned by the candidate.

Within 7 days he/she will have to cover 40% of the Participation fee in order to secure his/her place within the 2020 CineCampus.

The remaining 60% must be paid by final deadline of May 30th 2022.

All the required material for selection and the official communication must only be addressed to: terredicinema@factoryfilm.info

Terre di Cinema operates an equal opportunities policy. Our selection process seeks to capture the wide diversity of potential creative talent in the international industry whatever their background, ethnicity, origin, age, gender, class, sexual orientation, disability or religious and political beliefs.

GAS STATION

A successful story from TDC18



Olga Torrico, writer and director of GAS STATION, a short film shot at TDC18, cinematography by Eleonora Contessi and Davide Mardegan as camera operator.

In 2020 GAS STATION was selected by the SIC@SIC section of the 35th International Critics Week of the 77th Venice International Film Festival and was awarded with the Best Technical Achievement Award.

"I worked side by side with Eleonora Contessi, the cinematographer of Gas Station, who at the time was a second year student at Centro Sperimentale di Cinematografia, Italy's national film school.

During the opening pitch at the CineCampus she came to me directly and immediately struck my attention because for her sensitivity. Film wise we did speak the same language, having the same references in mind. So we decided to team up: it was a very natural and instinctual choice for both of us.

We were looking for an essential and realistic style, slightly off, as if the camera would synch with the excitedly breathing and the scattered movements of the protagonist. The geography of the place in the short film is willingly uncertain, we did not establish many reference points, it is almost suspended from reality to the point that the viewer could get lost into it.

We opted for handheld with the intention of attaining more spontaneity and, at once, moving fluidly with the characters. In this respect camera operator Davide Mardegan's contribution was very precious."



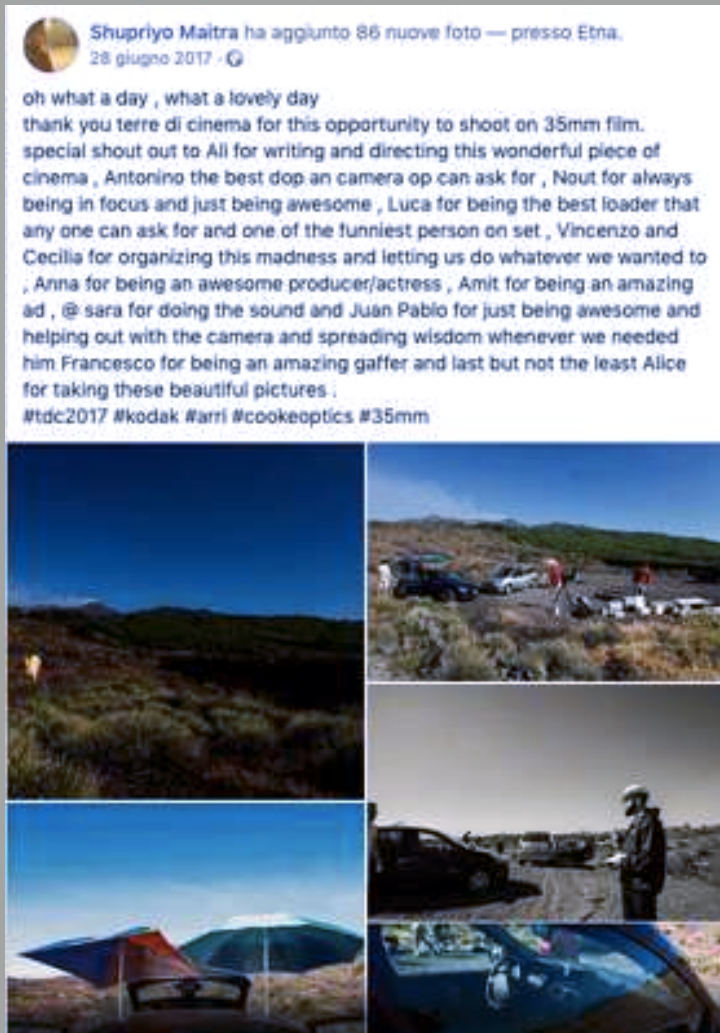
"Shooting on film has been very complex and simple at once, it's some kind of magic, an alchemical process unfolding in front of your eyes. My complete inexperience made it all more mysterious and wrapped into amazement.

There was great anxiety of ending the stock available to us before we could complete the shoot. We had around 20 minutes of footage, and in this scenario acquiring good first takes was a top priority. Shooting on film requires a greater discipline, you must be precise and rely on solid script supervising – Emanuele Milasi, another participant of the directing department at TDC18, did a great job timing each take.


In any case, we did not have a big error margin nor the time for fiddling around. It was my very first time and I was impressed by this sort of sacrality on set when the film was rolling, You could feel it in the air: so much respect and emotion for the medium through which the hard work of many people is being captured.

Since I was also the lead actor on this short film – again it was my first time! - not having the chance of playing back the takes and possibly tweak my acting accordingly, at times I felt like sinking into quicksand. I overcame this by trusting my gut feeling and focusing completely on the task at hand, I managed to fully enjoy the whole experience, including the most difficult side of it."

students



social


 Marcin Szołtysek è con Alessio Angelone e altre 23 persone. 19 h · 🌐



It was a great pleasure to participate in Terre di Cinema - International Cinematographers Days in Sicily and meet all these wonderful filmmakers from all over the world. Besides workshops we had unique opportunity to shoot 10 short films on 35mm Kodak Motion Picture Film with Arriflex 235 and Cooke Optics Panchro lenses (and thanks to Rob Mentov also s16mm Bolex as B cam!)

Thank you all and see you one day on Camerimage!

Special thanks for Michelangelo M. Sangiorgi for the chance of being your director of photography! See you in Milan 😊

#terredicinema #kodak_shootfilm #panalight



  Tu e altri 67

Commenti: 1 Condivisioni: 2

 **jojolamdop** • Following Paris, France ...

 **jojolamdop** Back with a big heart, new friends and lots of inspirations from @terredicinema after having shot and operated on #35mm. Feeling ready to #shootfilm more in #Paris and beyond ! 🎬 Thanks to the support of @kodak_shootfilm and @cookeoptics for providing support to young cinematographers like us and to keep pushing the film medium forward. Big shout out to @ilcondor & Cecilia also for organising this w/o which none of this would've been possible.

120w

 **jojolamdop**#dop #femalecinematographer #igersparis#cinema #arricamt #cookeoptics

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JUNE 7, 2017

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SEE YOU
AT
TDC22!



Terre di Cinema is a project by Factory Stream SRLS.

Main Partners are Centro Sperimentale di Cinematografia - Scuola Nazionale Cinema and AIC - Autori Italiani Cinematografia.

International Partners are LUCA-Narafi School of Arts and BVK - Berufsverband Kinematografie.

Main Technical Partner is Kodak Motion Picture Film.

Technical Partners are Panalight, Cooke Optics, Augustus Colorlab, De Sisti Lighting.

www.terredicinema.com

