


POWERED BY

TDC
international
cinematographers
days —

SIRACUSA | ITALY

SUMMER EDITION

7-25.09.2027

# CINECAMPUS

# KEY FACTS



**WHEN**

07 - 25 SEPTEMBER 2027

**WHERE**

SIRACUSA, ITALY

**CAPACITY**

12 DIRECTORS + 24 CAMERA PERSONS

**FORMAT**

FILM ONLY | 35MM

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## LUCIANO TOVOLI AIC, ASC

ALMOST EVERY YEAR, I HAVE MADE A POINT OF TAKING PART IN TERRE DI CINEMA WITHIN THE AIC IN CAMPUS SECTION, IN WHAT I CONSIDER AN INITIATIVE OF EXCEPTIONAL—EVEN SYMBOLIC—SIGNIFICANCE.

INVITING EMERGING FILMMAKERS FROM THE FOUR CORNERS OF THE WORLD FOR THIRTEEN YEARS NOW, WITH ENDURING SUCCESS, TO THIS BEAUTIFUL SICILIAN LAND STEEPED IN ANCIENT, AUGUST CULTURE, AND GIVING THEM TWO WEEKS TO PURSUE THEIR CINEMATIC DREAM WHILE ENGAGING DIRECTLY WITH TRADITIONAL EXPRESSIVE TOOLS—FILM STOCK FIRST AND FOREMOST, AND CONSEQUENTLY THOSE EXTRAORDINARY MOTION PICTURE CAMERAS WHOSE UNDERLYING PRINCIPLES DESCEND DIRECTLY FROM THOSE USED BY THE LUMIÈRE BROTHERS FOR THEIR NINETEENTH-CENTURY REPORTAGES FILLED WITH PALPABLE WONDER, AND BY MÉLIÈS FOR HIS VISIONARY ART OF PRESTIDIGITATION—WAS A TRUE STROKE OF GENIUS ON THE PART OF VINCENZO CONDORELLI.

IT REPRESENTS A PROFOUND, DISTINCT, AND SINGULAR REFLECTION ON BUILDING ‘CINEMATOGRAPHIC KNOWLEDGE’ UPON SOLID FOUNDATIONS—A CRAFT DESTINED, WITHOUT QUESTION, TO ENGAGE WITH THE FUTURISTIC TOOLS THAT ALREADY INHABIT OUR RESTLESS, EVER-SHIFTING REALITY.

# VINCENZO CONDORELLI, AIC

SINCE 2011, OUR CINECAMPUS HAS WELCOMED AROUND 450 FILMMAKERS FROM OVER 55 COUNTRIES, PRODUCING 161 SHORT FILMS ALONGSIDE US.

WHAT BEGAN AS AN EXPERIMENT HAS GROWN INTO A UNIQUE PLATFORM WHERE EMERGING TALENTS IMMERSE THEMSELVES IN VISUAL STORYTELLING, COLLABORATING ACROSS CULTURES TO MAKE REAL FILMS UNDER REAL CONDITIONS.

16 YEARS LATER WE REMAIN DEEPLY COMMITTED TO THE EDUCATIONAL, ARTISTIC, AND CREATIVE VALUE OF SHOOTING ON FILM.

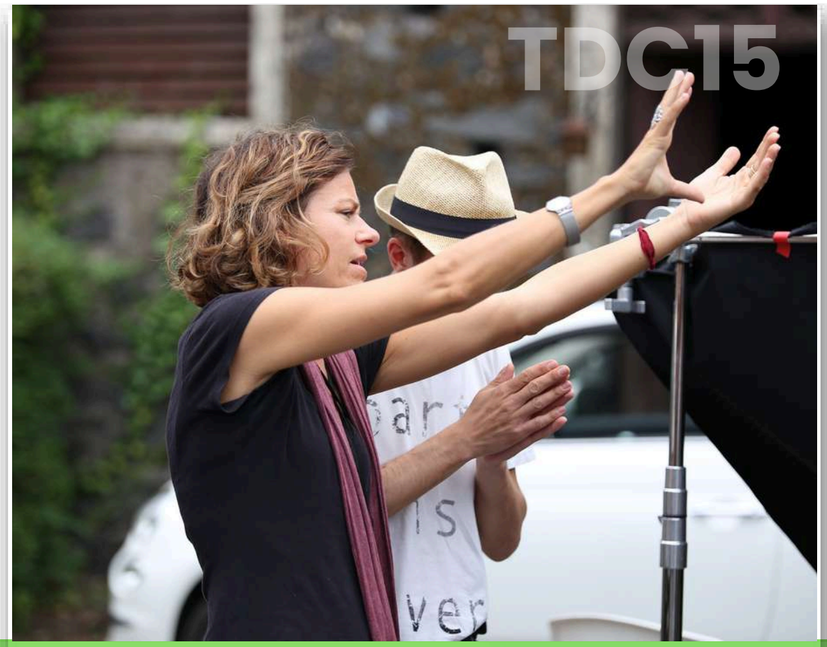
FOR US, WORKING WITH FILM IS NOT JUST A TECHNICAL CHOICE; IT IS A RIGOROUS, MINDFUL DISCIPLINE THAT SHARPENS INTENTION, ELEVATES CRAFT, AND CULTIVATES A HANDS-ON RESPECT FOR TIME, LIGHT, AND STORY. OUR MISSION IS UNCHANGED: TO PASS THIS INVALUABLE EXPERIENCE TO THE NEXT GENERATION OF FILMMAKERS —SO THEY INHERIT NOT ONLY THE TOOLS, BUT THE ETHICS, THE PRECISION, AND THE JOY THAT HAVE DEFINED CINEMA FOR OVER A CENTURY.






## GARRETT BROWN ASC

TERRE DI CINEMA'S VERY WELL DONE.
I WAS VERY 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 EVERY MINUTE.




## PETRA KORNER AAC

SOMETHING THAT FILM WILL ALWAYS HAVE IN ITS FAVOR IS THE FACT THAT IT HELPS AUDIENCES SUSPEND THEIR DISBELIEF MUCH FASTER THAN A LOOK WE SUBCONSCIOUSLY RELATE TO MODERN TECHNOLOGY.




## MANUEL ALBERTO CARO AAC, DFF

WHEN I SHOOT ON FILM I NEVER USE ANY DIFFUSION IN FRONT OF THE LENSES, BUT WHEN I SHOOT ON DIGITAL I FEEL THE NEED TO USE DIFFUSION FILTERS CAUSE THE IMAGE IS SO SHARP THAT, ESPECIALLY IN THE CLOSE UPS, THE AUDIENCE GET DISTRACTED ENDING UP LOOKING AT THE SKIN RATHER THAN THE EYES OF THE ACTOR.




## ED LACHMAN ASC

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.




## CHRISTIAN BERGER AAC

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.




## MATYAS ERDELY HCA, ASC

FOR ME, THE ISSUE IS VERY STRAIGHTFORWARD: IF YOU PUT TWO IDENTICAL IMAGES SIDE BY SIDE ON A BIG SCREEN, ONE SHOT ON DIGITAL AND ONE ON FILM, THE EMOTIONAL IMPACT IS COMPLETELY DIFFERENT. I RESPOND TO FILM ON A MUCH DEEPER LEVEL. BECAUSE WE HUMAN BEINGS ARE ORGANIC STRUCTURES, WE FIND AN IMMEDIATE AND INSTINCTIVE CONNECTION WITH AN EQUALLY ORGANIC IMAGE.



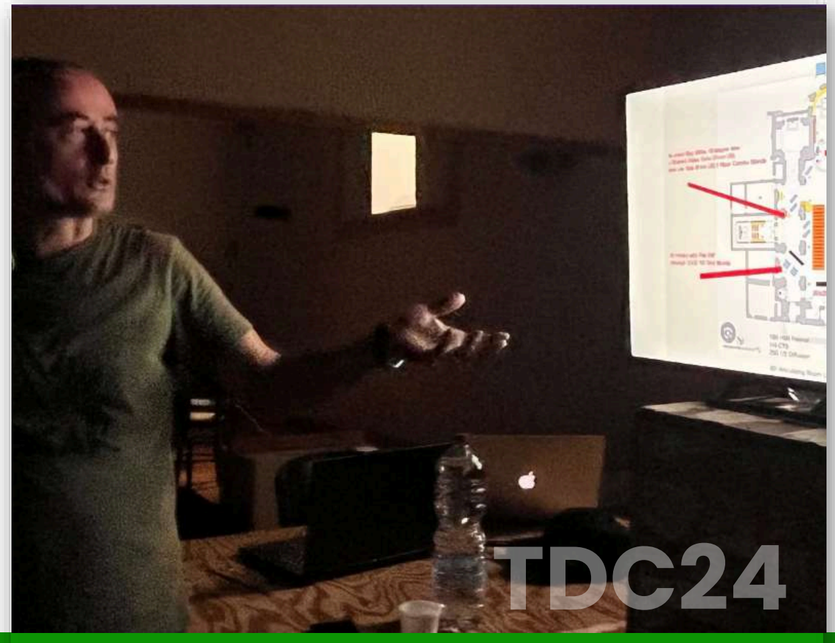

## JULIEN TEMPLE & OLIVER STAPLETON BSC

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 TO REALISE HOW IMPORTANT OUR 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.




## DENNIS LENOIR AFC, ASC, ASK

I HAD AN INCREDIBLE FIVE DAYS IN SYRACUSE AT TERRE DI CINEMA 2025, ENJOYING EVERY MINUTE OF IT. WHAT VINCENZO CONDORELLI AND HIS TEAM ARE DOING IS AMAZING AND I CANNOT IMAGINE A BETTER WAY FOR YOUNG PROFESSIONALS TO TRAIN THEMSELVES SO THEY WILL BECOME FULL-TIME DIRECTORS AND CINEMATOGRAPHERS.




## FABIO POLICASTRO, GAFFER

TERRE DI CINEMA IS A WONDERFUL INITIATIVE AND A GREAT OPPORTUNITY FOR YOUNG CINEMA ENTHUSIASTS, THANKS ALSO TO THE PARTICIPATION OF PRESTIGIOUS TECHNICAL PARTNERS AND ESTABLISHED INDUSTRY PROFESSIONALS.

I WOULD LIKE TO THANK VINCENZO CONDORELLI FOR GIVING ME THE OPPORTUNITY TO TAKE PART. I LOVE THIS WORK, AND I AM HAPPY TO CONTRIBUTE WITH MY EXPERIENCE, HOPING THAT I CAN BE HELPFUL IN THE TRAINING OF THESE YOUNG TALENTS.



# TDC26

# IN NUMBERS

**52** FILMMAKERS

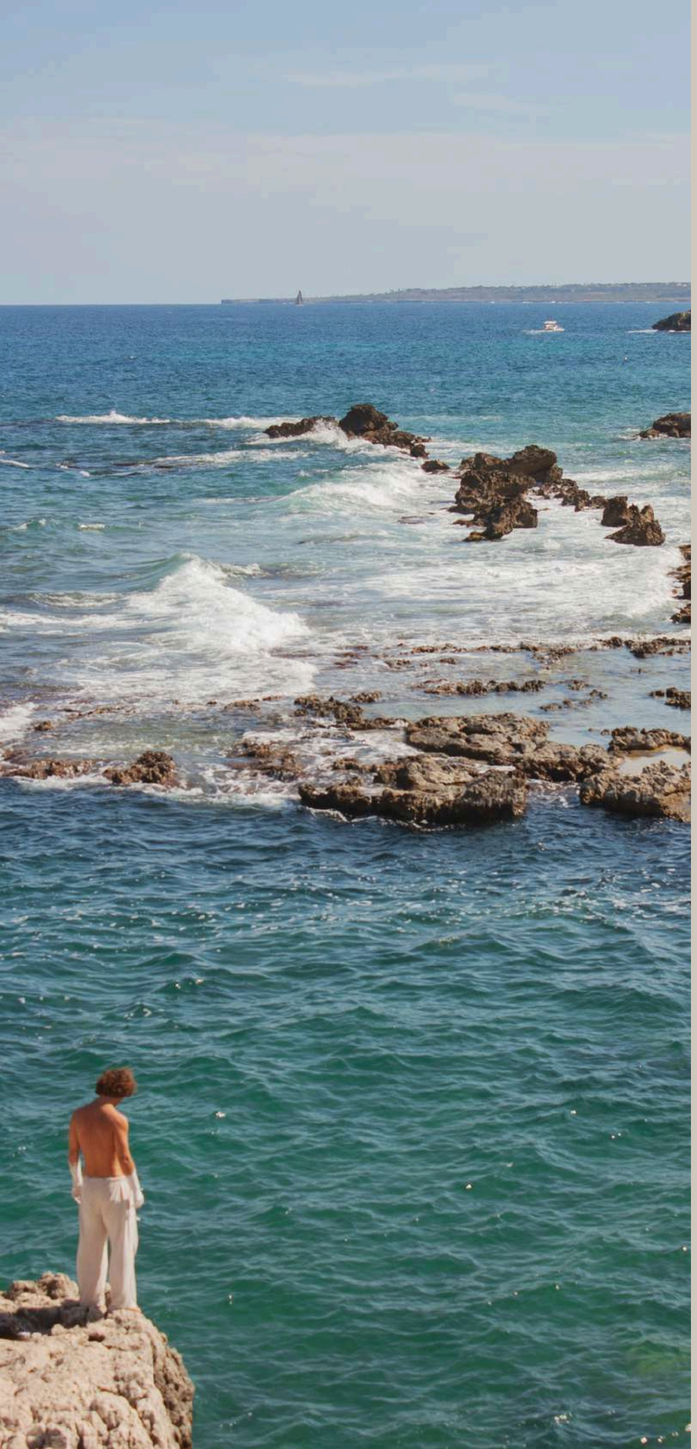
**16** SHORT FILMS

**25** COUNTRIES

**38** ACTORS

**23** LOCATIONS

**6,832** METERS OF FILM



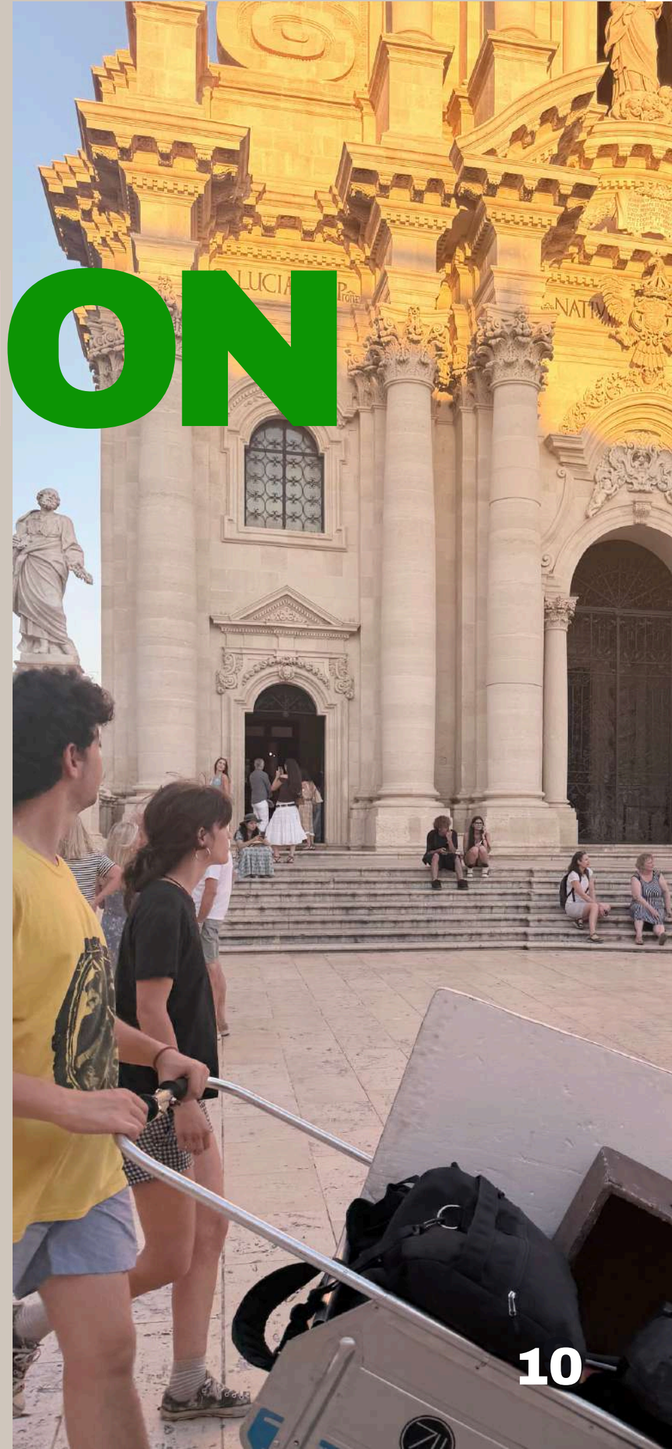
# THE DESTINATION

## ITALY > SICILY > SIRACUSA

FOR THE FOURTH CONSECUTIVE YEAR, THE TDC27 SUMMER CINECAMPUS RETURNS TO THE HISTORIC ISLAND OF ORTIGIA, THE MYTHIC HEART OF SIRACUSA, SICILY.
A UNESCO WORLD HERITAGE SITE INHABITED FOR OVER THREE MILLENNIA, ORTIGIA IS MORE THAN A STORIED DESTINATION—IT IS A LIVING, OPEN-AIR CINEMATIC SET SCULPTED BY GREEK HERITAGE, BAROQUE FACADES, AND LEGENDARY MEDITERRANEAN LIGHT. WITHIN ITS COMPACT SQUARE KILOMETER, WHITEWASHED ALLEYWAYS AND SUN-DRENCHED LIMESTONE MEET THE SEA, OFFERING FILMMAKERS AN INEXHAUSTIBLE RANGE OF VISUAL DEPTH AND DRAMATIC NATURAL FRAMING.

OVER THREE EDITIONS, THIS DEEP CONNECTION TO SIRACUSA HAS FOSTERED KEY CREATIVE SYNERGIES, MOST NOTABLY WITH THE PRESTIGIOUS ACCADEMIA D'ARTE DEL DRAMMA ANTICO (INDA), WHOSE TALENTED ACTORS HAVE BROUGHT SCREEN-DEFINING PERFORMANCES TO NUMEROUS TDC SHORT FILMS.

FOR TDC27, SIRACUSA ONCE AGAIN PROVES TO BE THE DEFINITIVE STAGE WHERE HISTORICAL MEMORY, DRAMATIC TALENT, AND MODERN CINEMATOGRAPHY CONVERGE.



# OUR LEGACY

## AUTHENTICITY

FOUNDED AND DIRECTED BY CINEMATOGRAPHER VINCENZO CONDORELLI AIC, TERRE DI CINEMA (TDC) HAS GROWN OVER 15 EDITIONS INTO A WORLD-RENOWNED PLATFORM FOR FILM EDUCATION.

BUILT ON AN ORGANIC INTERNATIONAL VOCATION, TDC BRIDGES CULTURES ACROSS CONTINENTS, WELCOMING OVER 400 FILMMAKERS FROM 55+ COUNTRIES AND PRODUCING MORE THAN 161 SHORT FILMS.

WE ARE A GLOBAL COMMUNITY ROOTED IN THREE CORE PILLARS: CRAFT, COLLABORATION, AND FILM CULTURE.







## EXCLUSIVITY

CENTRAL TO OUR HISTORY IS AN ORGANIC, LONG-STANDING PARTNERSHIP WITH KODAK MOTION PICTURE FILM.

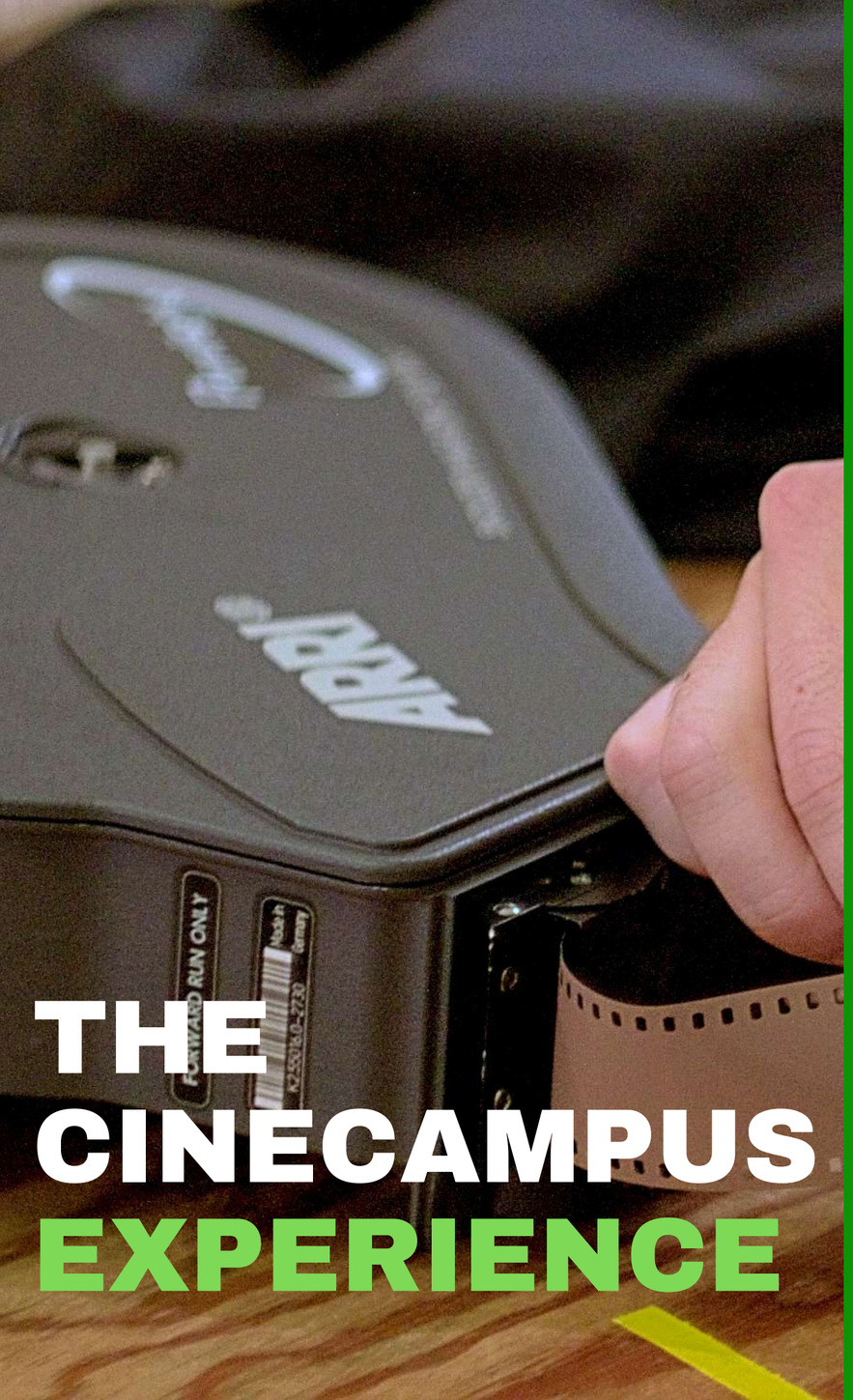
TOGETHER, WE HAVE PROVEN THAT SHOOTING ON PHOTO-CHEMICAL STOCK IS NOT A NOSTALGIC LUXURY, BUT A VITAL, DISCIPLINED MASTERY OF LIGHT, EXPOSURE, AND TIME.

TDC ALUMNI CONTINUOUSLY ACHIEVE INTERNATIONAL ACCLAIM. A PRIME EXAMPLE IS GAS STATION (SHOT ON FILM AT TDC18), WHICH WON BEST TECHNICAL ACHIEVEMENT AT THE 77TH VENICE INTERNATIONAL FILM FESTIVAL (CRITICS' WEEK) AND EARNED A NOMINATION FOR BEST SHORT FILM AT THE DAVID DI DONATELLO AWARDS.

MORE RECENTLY FILM DIRECTOR THEJA RIO, A THREE EDITIONS TDC ALUMNUS, WON THE PLATFORM PRIZE AT 2026 TORONTO FILM FESTIVAL WITH HIS DEBUT FEATURE ANGH, SHOT ON S16, QUALIFYING FOR ACADEMY AWARD SELECTION FOR BEST INTERNATIONAL FEATURE FILM.

KODAK FILM






# THE CINECAMPUS EXPERIENCE

Working with film, both for a director and a camera person, demands a deep focus on technical precision, fostering a *discipline* that sharpens a filmmaker's skills and eye for detail.

At the same time, the tactile nature of film and its inherent limitations inspire a deliberate approach to each frame, creating space for *creativity* to flourish.

The process is transformative, offering insights that go beyond digital, encouraging thoughtful storytelling and a *deeper connection* to the craft.





# WHY 35MM

## ORGANIC LATITUDE & TONAL PURITY

THE EXPANSIVE 35MM NEGATIVE PROVIDES AN UNPARALLELED DYNAMIC RANGE, GENTLE HIGHLIGHT ROLL-OFF, AND AN ULTRA-FINE, BREATHING GRAIN STRUCTURE. IT RENDERS SKIN TONES WITH LUMINOUS, THREE-DIMENSIONAL WARMTH AND PRESERVES SUBTLE MICRO-CONTRAST ACROSS SHADOW AND HIGHLIGHT VALUES, DELIVERING AN AUTHENTIC OPTICAL DEPTH THAT DIGITAL EMULATION CANNOT REPLICATE.

## SPATIAL VOLUME & OPTICAL PRESENCE

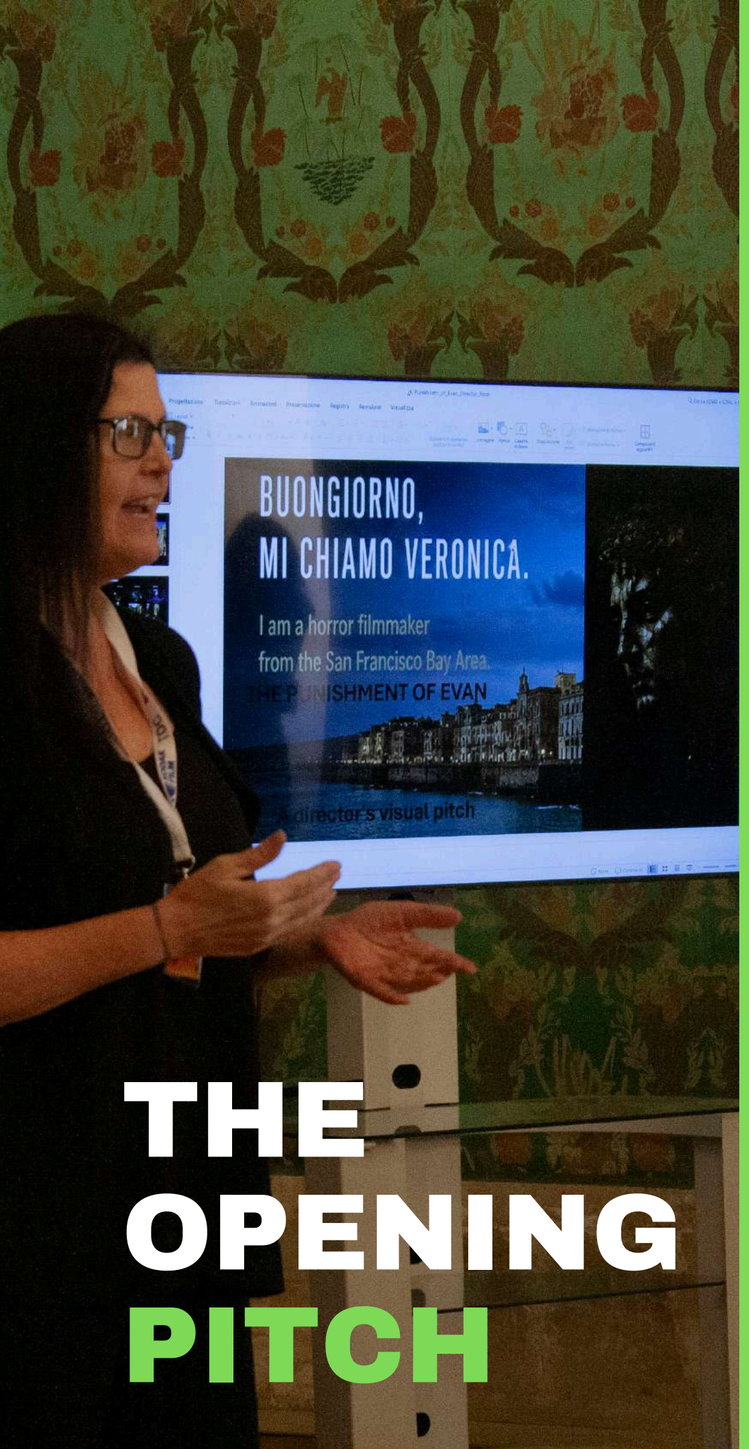
THE ICONIC GEOMETRY OF THE 35MM GATE PRODUCES THE NATURAL SPATIAL SEPARATION AND SUBJECT ISOLATION THAT DEFINE THE CLASSIC THEATRICAL CANVAS. BY SCULPTING CHARACTERS AGAINST SOFT, CINEMATIC FALL-OFF WHILE MAINTAINING ENVIRONMENTAL CONTEXT, 35MM IMBUES EVERY SETUP WITH ARCHITECTURAL WEIGHT, SCULPTURAL PRESENCE, AND MONUMENTAL SCALE.

## FESTIVAL ACCLAIM & INDUSTRY BENCHMARK

AS THE ENDURING GOLD STANDARD OF CINEMATIC MASTERWORKS, 35MM CARRIES AN UNMISTAKABLE VISUAL AUTHORITY. MASTERED THROUGH PROFESSIONAL LAB SCANNING AND GRADED ALONGSIDE TOP COLORISTS, FOOTAGE CAPTURED ON 35MM INSTANTLY COMMANDS HIGH-END COMMERCIAL AND FESTIVAL CREDIBILITY, ELEVATING YOUR REEL AND PORTFOLIO INTO THE MOST COMPETITIVE TIER OF GLOBAL CINEMA.

## ORCHESTRATED RIGOR & COLLECTIVE MASTERY

OPERATING A 35MM PRODUCTION REQUIRES ABSOLUTE SYNCHRONY ACROSS ALL DEPARTMENTS. THE SCALE, CADENCE, AND ECONOMIC STAKES OF THE FORMAT DEMAND RIGOROUS PRE-VISUALIZATION, RAZOR-SHARP FOCUS PULLING, DELIBERATE LIGHTING SETUPS, AND DISCIPLINED DIRECTING. MASTERING THIS HIGH-STAKES ECOSYSTEM INSTILLS AN UNCOMPROMISING PROFESSIONAL DISCIPLINE THAT FOREVER ELEVATES YOUR INSTINCTS ON ANY SET, REGARDLESS OF FUTURE FORMATS.




# THE OPENING PITCH

AT CINECAMPUS, THE PITCH IS A HIGH-STAKES, COLLABORATIVE MOMENT KICKSTARTING THE OVERALL PROGRAMME, DURING WHICH DIRECTORS PRESENT THEIR STORY BRIEF AND VISUAL INTENT TO MENTORS AND PEERS, WHILE DEMONSTRATING FEASIBILITY ON SCHEDULE OF THEIR PROJECTS.

CAMERA PERSONS ON THEIR TURN WILL PRESENT THEMSELVES AND PITCH FOR THE ROLES THEY WANT TO COVER IN THEIR FAVORITE FILM PROJECTS. CRUCIALLY, THE PROCESS SERVES AS A TEAM-FORMING ENGINE: CINEMATOGRAPHERS, CAMERA OPERATORS, AND KEY CREW GRAVITATE TO PROJECTS WHOSE VISUAL LANGUAGE AND WORKING METHOD RESONATE WITH THEM, ALIGNING EXPECTATIONS BEFORE PREP BEGINS.

EDUCATIONALLY, THE PITCH DEVELOPS CONCISE COMMUNICATION, LEADERSHIP, AND CONSTRUCTIVE FEEDBACK SKILLS; IT TRAINS FILMMAKERS TO BALANCE AMBITION WITH PRACTICAL LIMITS; AND IT FORGES THE DIRECTOR–CINEMATOGRAPHER-CAMERA OP TRIANGLE PARTNERSHIP THAT UNDERPINS SUCCESSFUL SHOOTING ON FILM.





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.

THIS DISTINCTION IS INTENTIONAL: IT MIRRORS REAL-WORLD FILM SETS, IN INDUSTRIES SUCH THE U.S. OR ITALY,  AND ALLOWS EACH ROLE TO DEVELOP THE SPECIFIC MASTERY REQUIRED TO EXCEL ON FILM SHOOT.

GIVEN THE BREVITY AND INTENSITY OF THE CINECAMPUS, THIS SEPARATION IS EVEN MORE NECESSARY: FOCUSED TRACKS ACCELERATE LEARNING, PREVENT DILUTION, AND ENSURE EVERY HOUR SPENT ON PREP DIRECTLY ADVANCES ROLE-SPECIFIC COMPETENCIES.



# MODULE 1





BOTH FOR DIRECTORS AND CAMERA PERSONS THE ACTIVITIES OF MODULE 1 WILL BE AIMED AT GETTING PREPARED FOR THE SHOOTS. NO PREVIOUS EXPERIENCE WITH FILM STOCK IS REQUIRED BUT WE EXPECT FROM EVERY PARTICIPANT THE HIGHEST DEGREE OF COMMITMENT AND WILLINGNESS TO WORK INTENSIVELY IN ORDER TO GET THE MOST OUT OF SUCH A DEMANDING PROGRAMME.

DIRECTORS WILL WORK THROUGH CASTING, LOCATION RECCE IN SIRACUSA/ORTIGIA, AND REHEARSALS WITH ACTORS, MOVING FROM STORY BEATS TO SHOT LISTS, BLOCKING, AND A FEASIBLE PRODUCTION SCHEDULE.

IN PARALLEL, THE CAMERA DEPARTMENT—SPLIT INTO CINEMATOGRAPHERS AND CAMERA OPERATORS—WILL RUN DEDICATED PREP: EXTERIOR LIGHTING STRATEGIES AND LOOK DEVELOPMENT, LENS, EXPOSURE AND STOCK TESTS, AND HANDS-ON DRILLS ON 35MM HANDLING (MAG LOADING, THREADING, GATE CHECKS, NEGATIVE CARE).

DAILY REVIEWS AND MENTOR FEEDBACK ALIGN CREATIVE INTENT WITH REAL-WORLD CONSTRAINTS, SO THAT BY THE END OF MODULE 1 EACH CREW HAS A CLEAR, PRODUCTION-READY PLAN FOR THE SHOOTING DAYS.

# MODULE 2







*DURING MODULE 2 (SHOOT) EACH CREW FORMED AT THE CORE BY A DIRECTOR, A CINEMATOGRAPHER AND CAMERA OPERATOR WILL SHOOT THEIR 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 TAKE ON THE ROLE OF 1ST ASSISTANT DIRECTOR IN ANOTHER SHORT FILM.*

*EACH CINEMATOGRAPHER WILL TAKE ON THE ROLE OF GAFFER IN ANOTHER SHORT FILM; EACH CAMERA OPERATOR WILL TAKE ON THE ROLE OF 1ST CAMERA ASSISTANT IN ANOTHER SHORT FILM.*

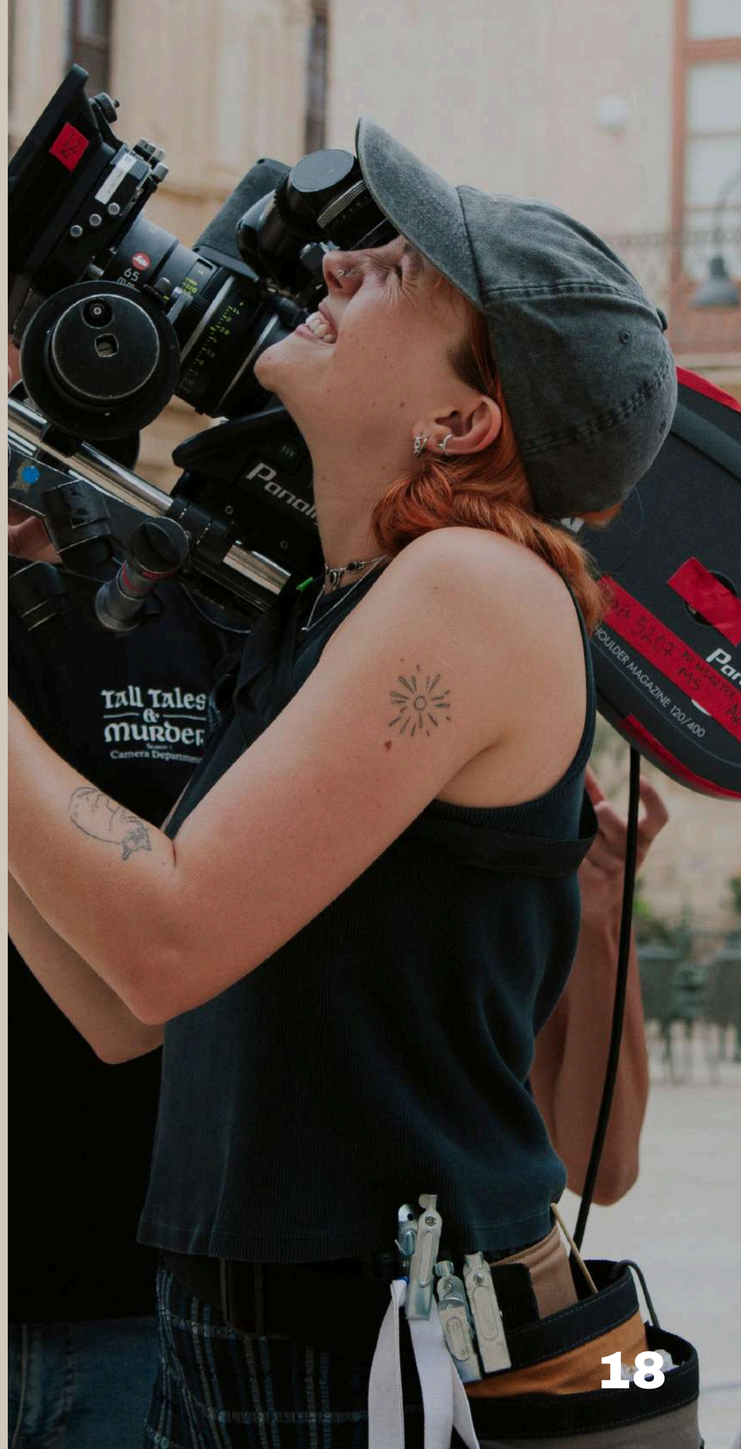
*ON TOP OF SUCH MANDATORY ROLES, WE ENCOURAGE EACH STUDENT TO JOIN AS MANY OTHER CINECAMPUS CREWS AS POSSIBLE COVERING SECONDARY ROLES. SUCH AS 2ND AD, SCRIPT SUPERVISOR, 2ND AC, ELECTRICIAN, GRIP AND SO ON), IN ORDER TO BE ENGAGED TO THE FULLEST AND LEARN THE MOST!*

# SEPARATION OF ROLES



ON A FILM SET, IMAGE CREATION IS BOTH ART AND CRAFT. THE CINEMATOGRAPHER IS RESPONSIBLE FOR THE VISUAL CONCEPT AND ITS INTEGRATION WITH STORY AND PERFORMANCE; THE CAMERA OPERATOR TURNS THAT CONCEPT INTO PRECISE, REPEATABLE EXECUTION UNDER REAL-WORLD CONSTRAINTS.

SEPARATING THE PATHWAYS GIVES EACH GROUP THE DEPTH OF TRAINING THEY NEED, WITHOUT DILUTING EITHER DISCIPLINE, AND THEN BRINGS THEM BACK TOGETHER IN PRODUCTION, WHERE THEIR SKILLS INTERLOCK CAUSE, AT THE CORE, THEY ARE THE TWO SIDE OF THE SAME DISCIPLINE.





# CINEMATOGRAPHERS FOCUS ON VISUAL AUTORSHIP

- LOCATION-BASED LIGHTING TAILORED TO EACH SCRIPT, WITH A STRONG EMPHASIS ON NATURAL/EXTERIOR ENVIRONMENTS IN SIRACUSA AND ORTIGIA.
- SHOT DESIGN, LENSING, EXPOSURE ON FILM, COLOR CONTRAST, TEXTURE, AND STORY-DRIVEN VISUAL DECISIONS.
- COLLABORATION WITH DIRECTORS, CAMERA OPERATOR AND THE GAFFER TO BALANCE AMBITION, SCHEDULE, AND THE DISCIPLINE OF SHOOTING ON FILM.

OUTCOME: THE ABILITY TO TRANSLATE NARRATIVE INTENT INTO A COHERENT LIGHTING AND FRAMING PLAN EXECUTABLE IN A SINGLE SHOOTING DAY WITHIN CINECAMPUS LOGISTICS.



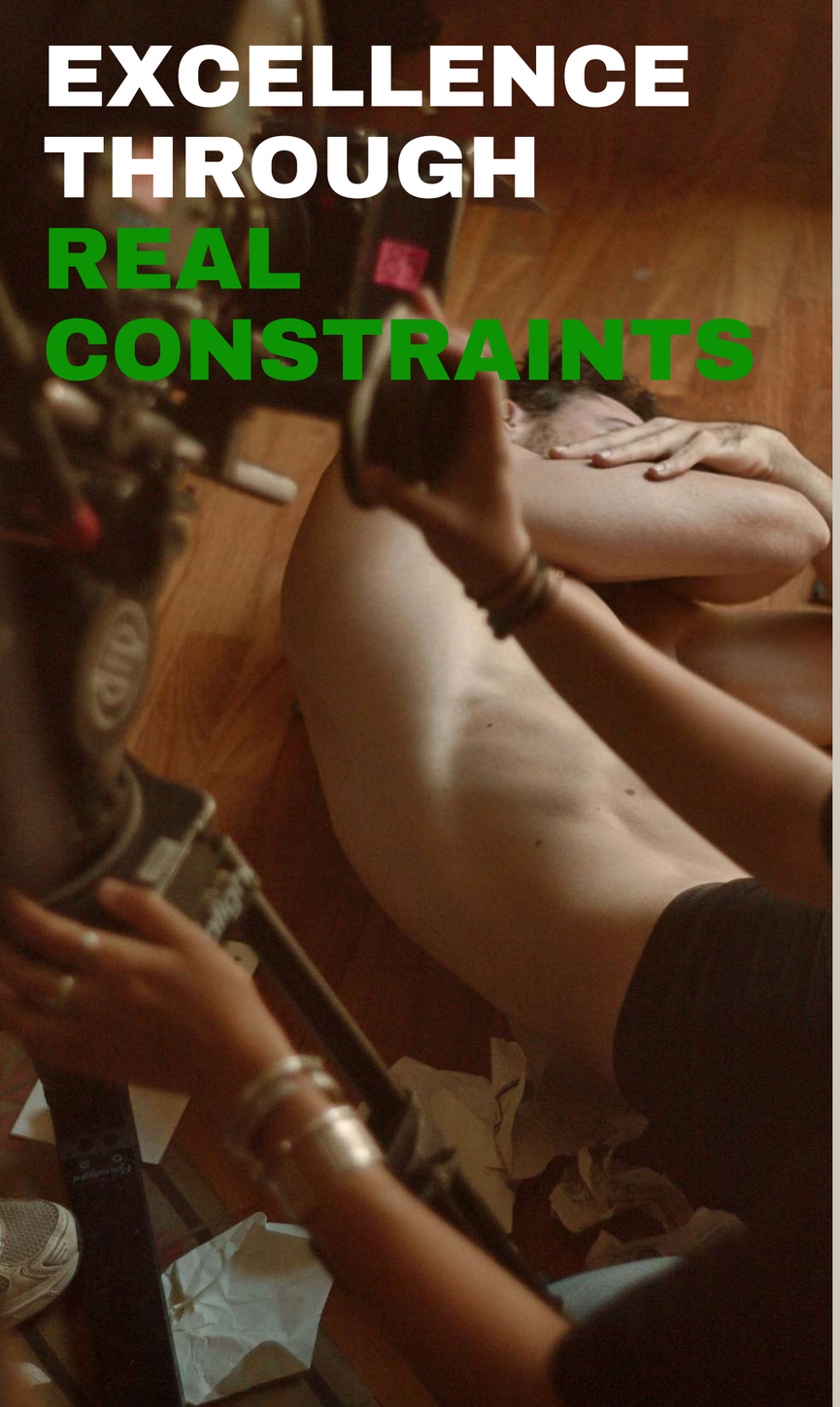
# CAMERA OPS
# FOCUS ON TECHNICAL TRAINING

CAMERA OPERATORS RECEIVE HANDS-ON TECHNICAL TRAINING TO ACHIEVE PROFESSIONAL FLUENCY ON FILM CAMERAS:

- LOADING/UNLOADING MAGAZINES, PREPPING AND THREADING THE CAMERA, GATE CHECKS, NEGATIVE HANDLING.
- OPERATING TECHNIQUE: EYELINE, HORIZON, BLOCKING, FOCUS AWARENESS, AND COMMUNICATION WITH DOP, 1ST AC, 2ND AC, AND THE TEAM.
- SET PACE, SAFETY, AND EFFICIENCY—SO THE CAMERA IS ALWAYS READY WHEN THE LIGHT IS RIGHT.

OUTCOME: A SOLID WORKING PROFICIENCY THAT KEEPS THE SET MOVING, PROTECTS THE NEGATIVE, AND SAFEGUARDS THE CREATIVE PLAN.

# EXCELLENCE THROUGH REAL CONSTRAINTS



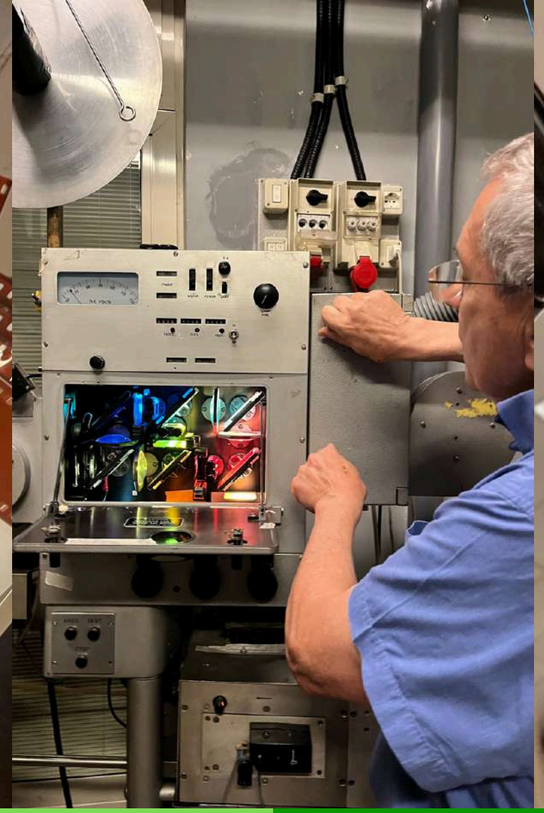
ONE OF THE HALLMARKS OF OUR PROGRAM IS ITS CAPACITY TO MAKE PARTICIPANTS FULLY FILM-CAMERA PROFICIENT, INCLUDING THOSE WITH NO PRIOR EXPERIENCE ON CELLULOID, IN A MATTER OF DAYS—WITHOUT COMPROMISING PROFESSIONAL STANDARDS.

BOTH PATHWAYS ARE ANCHORED IN REAL PRODUCTION CONSTRAINTS: LIMITED STOCK, FIXED CALL SHEETS, EXTERIOR-DRIVEN SCHEDULES, AND THE DISCIPLINE FILM DEMANDS.

THIS IS NOT A SIMULATION; IT'S A PRODUCTION-GRADE LEARNING ENVIRONMENT. PARTICIPANTS LEAVE OUR CINECAMPUS WORK-READY FOR A MARKET WHERE THE DEMAND FOR PROFESSIONALS CAPABLE OF SHOOTING ON FILM IS CONSISTENTLY GROWING—EQUIPPED NOT ONLY WITH THE HOW OF FILM CRAFT, BUT WITH THE WHY THAT UNDERPINS CONFIDENT ON-SET DECISION-MAKING.










AFTER THE END OF THE CINECAMPUS, YOUR RUSHES WILL BE PROCESSED, AND YOU'LL RECEIVE A PRORES 422 TELECINE FILE FOR OFFLINE EDITING OF YOUR SHORT FILM. THIS MARKS THE END OF TERRE DI CINEMA'S DIRECT INVOLVEMENT.

TERRE DI CINEMA WILL NOT DIRECTLY PARTICIPATE IN THE EDITING OR FINAL STAGES OF POSTPRODUCTION. EACH DIRECTOR, IDEALLY WITH THEIR CINEMATOGRAPHER'S SUPPORT, WILL BE RESPONSIBLE FOR THE COMPLETION OF HIS/HER SHORT FILM. NONETHELESS, WE WILL OVERSEE THE OVERALL PROCESS AND SET DEADLINES AS NEEDED.

CINEMATOGRAPHERS AND CAMERA OPERATORS WILL HAVE THE RIGHT TO USE THE RUSHES OF THE SHORT THEY SHOT FOR THEIR SHOWREELS, WEBSITES, PRESENTATIONS, AND ANY OTHER SIMILAR PURPOSES. EACH DIRECTOR RETAINS NON-COMMERCIAL RIGHTS TO THE SHORT FILM THEY DIRECTED. ANY COMMERCIAL USE MUST BE COMMUNICATED TO TERRE DI CINEMA.

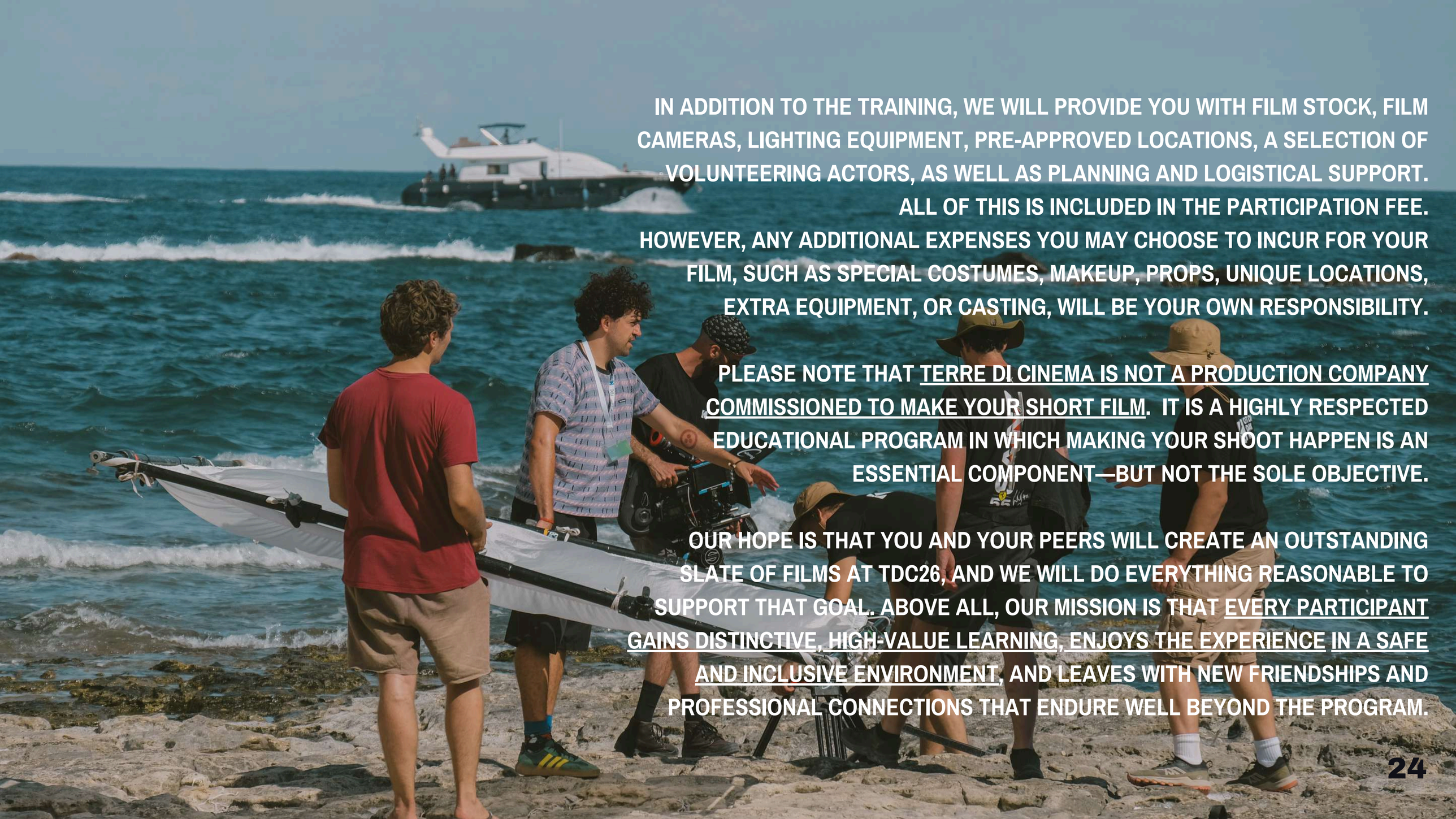
# COMMITMENT IS KEY

IN AN INTENSIVE, FAST PACED PROGRAMME SUCH AS THIS, *COMMITMENT* IS THE *KEY FOR SUCCESS* AS WE ARE PROUD OF A 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 WILL LEARN* AT THE CINECAMPUS.

THE BASIC TRUTH OF ANY PRODUCTION AT ANY GIVEN LEVEL OF THE FILMMAKING INDUSTRY IS THAT YOU'VE GOT LIMITS AND YOU'VE GOT TO DO THE BEST OUT OF THEM. WE BELIEVE THAT YOUR MAIN TASK, AS A FILMMAKER, IS TO *TURN SUCH LIMITS INTO OPPORTUNITIES*.

THEREFORE PROBLEM SOLVING, THINKING OUT OF THE BOX, WORKING HARD OUT OF YOUR COMFORT ZONE, COLLABORATING WITH THE OTHERS ARE *THE ESSENTIAL SKILLS* WE WISH YOU TO LEARN AND REFINE AT TERRE DI CINEMA.



IN ADDITION TO THE TRAINING, WE WILL PROVIDE YOU WITH FILM STOCK, FILM CAMERAS, LIGHTING EQUIPMENT, PRE-APPROVED LOCATIONS, A SELECTION OF VOLUNTEERING ACTORS, AS WELL AS PLANNING AND LOGISTICAL SUPPORT. ALL OF THIS IS INCLUDED IN THE PARTICIPATION FEE.
HOWEVER, ANY ADDITIONAL EXPENSES YOU MAY CHOOSE TO INCUR FOR YOUR FILM, SUCH AS SPECIAL COSTUMES, MAKEUP, PROPS, UNIQUE LOCATIONS, EXTRA EQUIPMENT, OR CASTING, WILL BE YOUR OWN RESPONSIBILITY.

PLEASE NOTE THAT TERRE DI CINEMA IS NOT A PRODUCTION COMPANY COMMISSIONED TO MAKE YOUR SHORT FILM. IT IS A HIGHLY RESPECTED EDUCATIONAL PROGRAM IN WHICH MAKING YOUR SHOOT HAPPEN IS AN ESSENTIAL COMPONENT—BUT NOT THE SOLE OBJECTIVE.

OUR HOPE IS THAT YOU AND YOUR PEERS WILL CREATE AN OUTSTANDING SLATE OF FILMS AT TDC26, AND WE WILL DO EVERYTHING REASONABLE TO SUPPORT THAT GOAL. ABOVE ALL, OUR MISSION IS THAT EVERY PARTICIPANT GAINS DISTINCTIVE, HIGH-VALUE LEARNING, ENJOYS THE EXPERIENCE IN A SAFE AND INCLUSIVE ENVIRONMENT, AND LEAVES WITH NEW FRIENDSHIPS AND PROFESSIONAL CONNECTIONS THAT ENDURE WELL BEYOND THE PROGRAM.

# HOW TO APPLY: DIRECTING

LANGUAGE: WORKING PROFICIENCY IN ENGLISH IS REQUIRED
EXPERIENCE: NO AGE LIMITS; PRIOR EXPERIENCE WITH SHOOTING ON FILM IS NOT REQUIRED
WHAT TO SUBMIT (BY EMAIL)

1. PORTFOLIO LINKS TO PREVIOUS WORK AS A DIRECTOR AND/OR WRITER (ONLINE SCREENERS ONLY).
2. STORY BRIEF OR TREATMENT (MAX 1 PAGE, IN ENGLISH) FOR A SHORT FILM TO BE SHOT.
3. IN SIRACUSA AND THE HISTORIC CENTER OF ORTIGIA.
4. MAX 2 MAIN ACTORS OR ACTRESSES (NO CHILDREN UNDER 16 YEARS OLD ALLOWED).
5. SETTING: PRIMARILY EXTERIOR LOCATIONS.

THEME: FREE, BUT THE STORY MUST INCLUDE SOME REFERENCES TO ONE OF THE FOLLOWING THEMES:

THEME 1: THE MASTER AND THE SLAVE
CLASSICAL REFERENCE: INSPIRED BY THE PHILOSOPHER PLATO, WHO WAS SOLD INTO SLAVERY BY THE TYRANT DIONYSIUS I OF SYRACUSE.
DRAMATIC CORE: POWER VERSUS INTELLECT: THE PARADOX OF WHO IS TRULY CAPTIVE AND WHO IS REALLY FREE.

THEME 2: THE FLOW OF DESIRE
THE MYTH OF ALPHEUS AND ARETHUSA.
DRAMATIC CORE: THE AMBIGUOUS BORDER BETWEEN DEVOTION AND OBSESSION, TRANSCENDED THROUGH METAMORPHOSIS INTO AN ETERNAL, ELEMENTAL UNION.

THEME 3: THE CIRCLE IN THE DUST
CLASSICAL REFERENCE: INSPIRED BY ARCHIMEDES OF SYRACUSE.
DRAMATIC CORE: THE FATAL DETACHMENT OF GENIUS: LOST IN THE INFINITE WHILE REALITY BURNS.



IF SELECTED, YOU WILL DEVELOP YOUR SCREENPLAY (UP TO 8 MINUTES) AFTER ADMISSION, THROUGH A SERIES OF ONLINE WEBINARS LED BY THE TDC TEAM. THESE SESSIONS AIM TO REFINE YOUR CONCEPT AND ENSURE THE PROJECT IS PRODUCTION-READY WITHIN THE CINECAMPUS FRAMEWORK. A POOL OF SCREENWRITERS MIGHT JOIN THE DEVELOPMENT STAGE OF EACH SCRIPT.

PRODUCTION FRAMEWORK

- SHOOTING TAKES PLACE IN SIRACUSA/ORTIGIA DURING THE TDC26 CINECAMPUS.
- PROJECTS MUST REMAIN FEASIBLE WITHIN THE PROGRAM'S SINGLE-DAY SHOOTING MODEL AND LIMITED STOCK AMOUNT.
- FURTHER PRODUCTION GUIDELINES WILL BE PROVIDED UPON ADMISSION.

<u>HOW TO SEND YOUR APPLICATION</u>

EMAIL YOUR CV, PORTFOLIO LINKS AND THE SYNOPSIS/SHORT TREATMENT TO TERREDICINEMA@GMAIL.COM WITH SUBJECT: "SUMMER CINECAMPUS DIRECTING APPLICATION – [YOUR NAME]".

INCLUDE YOUR NAME, NATIONALITY, AND CONTACT DETAILS IN THE EMAIL BODY.



EACH SCRIPT MUST BE SET IN THE CITY OF SIRACUSA, INCLUDING THE OLD TOWN OF ORTIGIA (ITS HISTORIC CENTER), AND THE SHOOT MUST TAKE PLACE PRIMARILY IN EXTERIOR LOCATIONS. WE GUARANTEE ACCESS TO EXTERIOR SITES UNDER THE EXCLUSIVE JURISDICTION OF THE MUNICIPALITY OF SIRACUSA (THROUGH THE SIRACUSA FILM COMMISSION), SUCH AS STREETS, SQUARES, AND OTHER PUBLIC AREAS.

AFTER ADMISSION, WE WILL CURATE AND PRESENT A SELECTION OF EXTERIOR LOCATIONS WE CONSIDER MOST SUITABLE FOR EACH SCRIPT'S DEVELOPMENT AND PRODUCTION PLAN.







# OUR LOCATIONS



YOU ARE ALLOWED TO SEARCH BY YOURSELF AND BOOK AT YOUR OWN COST ANY LOCATIONS, BESIDES THOSE WE OFFER, AS LONG AS THEY ARE LOCATED WITHIN THE TERRITORY OF THE MUNICIPALITY OF SIRACUSA.

YOU CAN ALSO REQUEST OUR ASSISTANTANCE IN FINDING A SPECIFIC LOCATION, PROVIDED THAT IT HAS BEEN APPROVED BY US AT SCRIPT LEVEL. IN THIS CONTEXT WE WILL ONLY ACT AS FACILITATORS AND WILL NOT GET DIRECTLY INVOLVED IN ANY DEAL BETWEEN YOU AND THE LOCATION OWNERS.

AT ANY RATE, LOOKING FOR EXTRA LOCATIONS IS NOT A SERVICE THAT WE ARE OBLIGED TO PROVIDE, WE THEN RESERVE THE RIGHT TO DECIDE WHETHER OR NOT GETTING INVOLVED ON A CASE-BY-CASE BASIS. IN ANY CASE, SPECIAL LOCATIONS MUST BE APPROVED BY US BEFORE THE START OF THE CINECAMPUS.

# SPECIAL LOCATIONS

# HOW TO APPLY: CAMERA DEPT

THE CAMERA DEPARTMENT OF THE TDC27 CINECAMPUS IS OPEN TO A MAXIMUM OF 24 PARTICIPANTS. EACH APPLICANT MUST SUBMIT A CV IN ENGLISH, ALONG WITH ANY ONLINE MATERIAL—SUCH AS SHOWREELS, FICTION, OR NONFICTION WORK—THAT DEMONSTRATES THEIR CAMERA SKILLS. PRIOR EXPERIENCE WITH SHOOTING ON FILM STOCK IS NOT REQUIRED.

THE DIVISION OF ROLES BETWEEN CINEMATOGRAPHERS AND CAMERA OPERATORS (12 FOR EACH ROLE) WILL BE DETERMINED AT THE START OF THE CINECAMPUS. AT THAT MOMENT, YOU WILL HAVE THE OPPORTUNITY TO PITCH YOURSELF FOR YOUR PREFERRED ROLE TO THE 12 DIRECTORS ATTENDING. AS EXPLAINED BEFORE, THIS PITCHING PROCESS IS A *KEY FEATURE* OF THE CINECAMPUS FORMULA, DESIGNED TO FOSTER COLLABORATION AND SELF-ADVOCACY.

THE RESULTING SELECTION PROCESS WILL BE ENTIRELY STUDENT-DRIVEN, WITH NO INTERFERENCE FROM US. AS LONG AS ALL PRIMARY AND SECONDARY CREW ROLES ARE ASSIGNED BY THE END OF THE PITCHING SESSION, THE FINAL DECISIONS WILL BE FULLY UP TO THE PARTICIPANTS.

# PARTICIPATION FEE & SELECTION

THE PARTICIPATION FEE FOR BOTH DEPARTMENTS IS €2,300. THIS COVERS ALL DIRECT COSTS RELATED TO THE ACADEMIC ACTIVITIES OF THE TDC27 CINECAMPUS (19 DAYS). IT DOES NOT INCLUDE PERSONAL INSURANCE, ACCOMMODATION, TRAVEL, FOOD, OR LOCAL TRANSPORT.

SELECTION: DUE TO THE HIGH NUMBER OF APPLICATIONS, CANDIDATES MATCHING OUR SELECTION CRITERIA WILL BE GRANTED A PLACE ON A FIRST-COME, FIRST-SERVED BASIS. APPLICATIONS WILL BE REVIEWED WITHIN 7 DAYS OF RECEIPT.

PRODUCTION: ALL SHORT FILMS WILL BE SHOT ON 35MM; IF THERE IS SUFFICIENT DEMAND, WE MAY ADD ADDITIONAL SHORTS ON S16MM. SUCCESSFUL CANDIDATES WILL RECEIVE AN OFFICIAL NOTIFICATION ALONG WITH THE REGISTRATION FORM, WHICH MUST BE COMPLETED AND SIGNED.

PAYMENT: TO SECURE A PLACE, CANDIDATES MUST PAY A FIRST INSTALLMENT OF €1,000 WITHIN 7 DAYS OF THE ACCEPTANCE NOTIFICATION. THE REMAINING €1,300 CAN BE PAID EITHER:
(A) TWO-INSTALLMENT PLAN: €1,300 BY 1 MAY 2027; OR
(B) THREE-INSTALLMENT PLAN: €650 BY 15 APRIL 2027 AND €650 BY 01 JUNE 2027.

ALL APPLICATION MATERIALS AND OFFICIAL COMMUNICATIONS MUST BE SENT EXCLUSIVELY TO:
TERREDICINEMA@GMAIL.COM

Terre di Cinema upholds an equal opportunities policy. Our selection aims to reflect the wide diversity of creative talent within the international industry, regardless of background, ethnicity, origin, age, gender, class, sexual orientation, disability, or religious and political beliefs.


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AND
THANKYOU
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*International Partners are BVK - Berufsverband Kinematografie and IMAGO - International Federation of Cinematographers*

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*Main Partner is Kodak Motion Picture Film.*

*Technical Partners are Panalight, Augustus Colorlab, De Sisti Lighting., Nanlux - Nanlite, ARRI, Leitz Cine, Sigma Global Vision, Gruppo TFS, 711 Rental, , LightGrip Catania.*

*Terre di Cinema is realised with the official support of Comune di Siracusa and Siracusa Film Commission.*

*www.terredicinema.com*

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