



CSC... Centro Sperimentale
di Cinematografia



BVK GERMAN SOCIETY OF
CINEMATOGRAPHERS



ARRI



NANLUX

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CARTOCCI
Cinematography and Television



FACTORYSTREAM



TDC24



CINECAMPUS
1-15 September 2024

“ 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 extraordinary success of this unique Programme throughout the years.

“

LUCIANO TOVOLI, AIC, ASC

TDC Honorary Chairman



“ Terre di Cinema is made by filmmakers for filmmakers. Cinematography is our craft, storytelling is the goal.

Since 2011 our CineCampus hosted 307 filmmakers from 45 different countries, who shot with us 115 short films.

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'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. “

GARETT BROWN, ASC TDC 2014



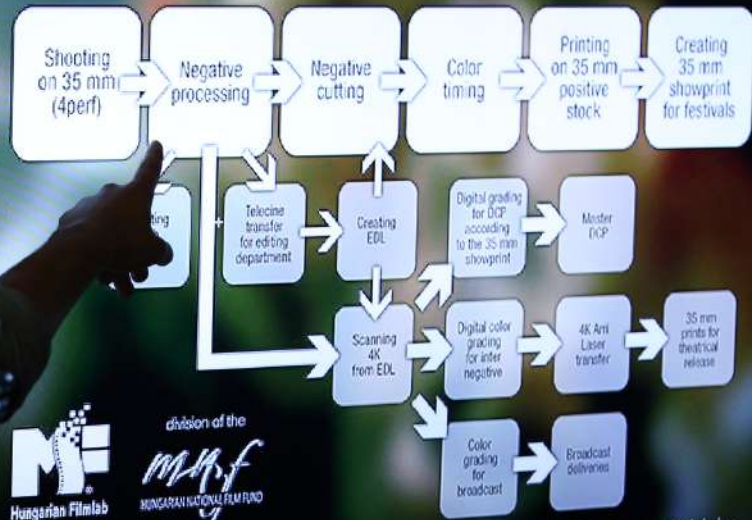


“ The essential thing is learning how to render the director’s vision into a cinematographic image, regardless of any different technical tools each cinematographer might be keener to adopt.

“
CHRISTIAN BERGER, AAC TDC 2016



Son of Saul workflow



tel: +36 1 391 0505 E-mail: labor@filmab.hu www.filmab.hu

“ 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, HCA TDC 2016





“ 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, ASC TDC 2017





“ 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. “

JULIEN TEMPLE TDC 2019

“ Shooting photo-chemically instead of digitally requires a more intensive preparation, developing more precise ideas about the appearance of the finished film from the outset and communicating these as precisely as possible. Shooting on film also requires a more focused, decisive and altogether more effective work on set than what 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 KIRKLECHNER, BVK

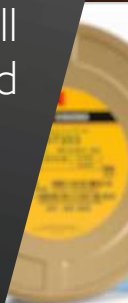
TDC Cinematography Supervisor





“ There is no doubt that shooting on film preserves that sense of mystery by which the Cinematographer is the only one to know what will come out as a final image. And very often he or she would get surprised by the pleasantly unexpected performances of film stock. ”

DANIELE MASSACCESI, AIC TDC 2023





28
ACTORS



19 COUNTRIES



36
FILMMAKERS



TDC23 IN NUMBERS



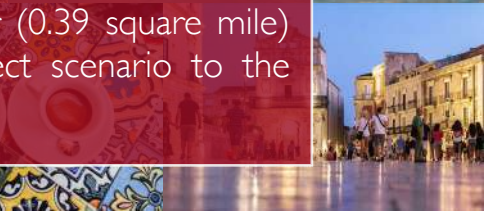
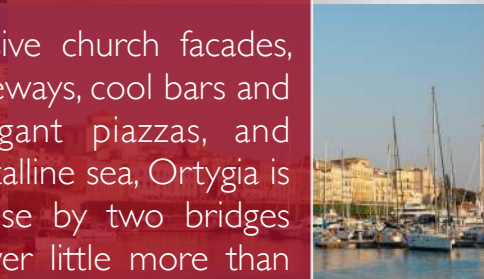
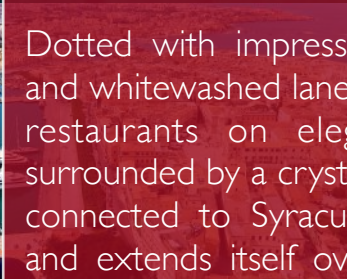
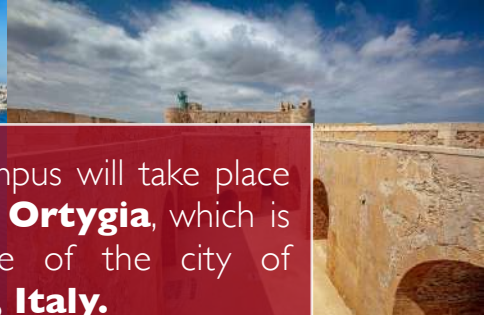
5,800
METERS OF FILM



14 LOCATIONS



12
SHORT
FILMS



The TDC24 CineCampus will take place in the small island of **Ortygia**, which is the historical centre of the city of **Syracuse**, in **Sicily, Italy**.

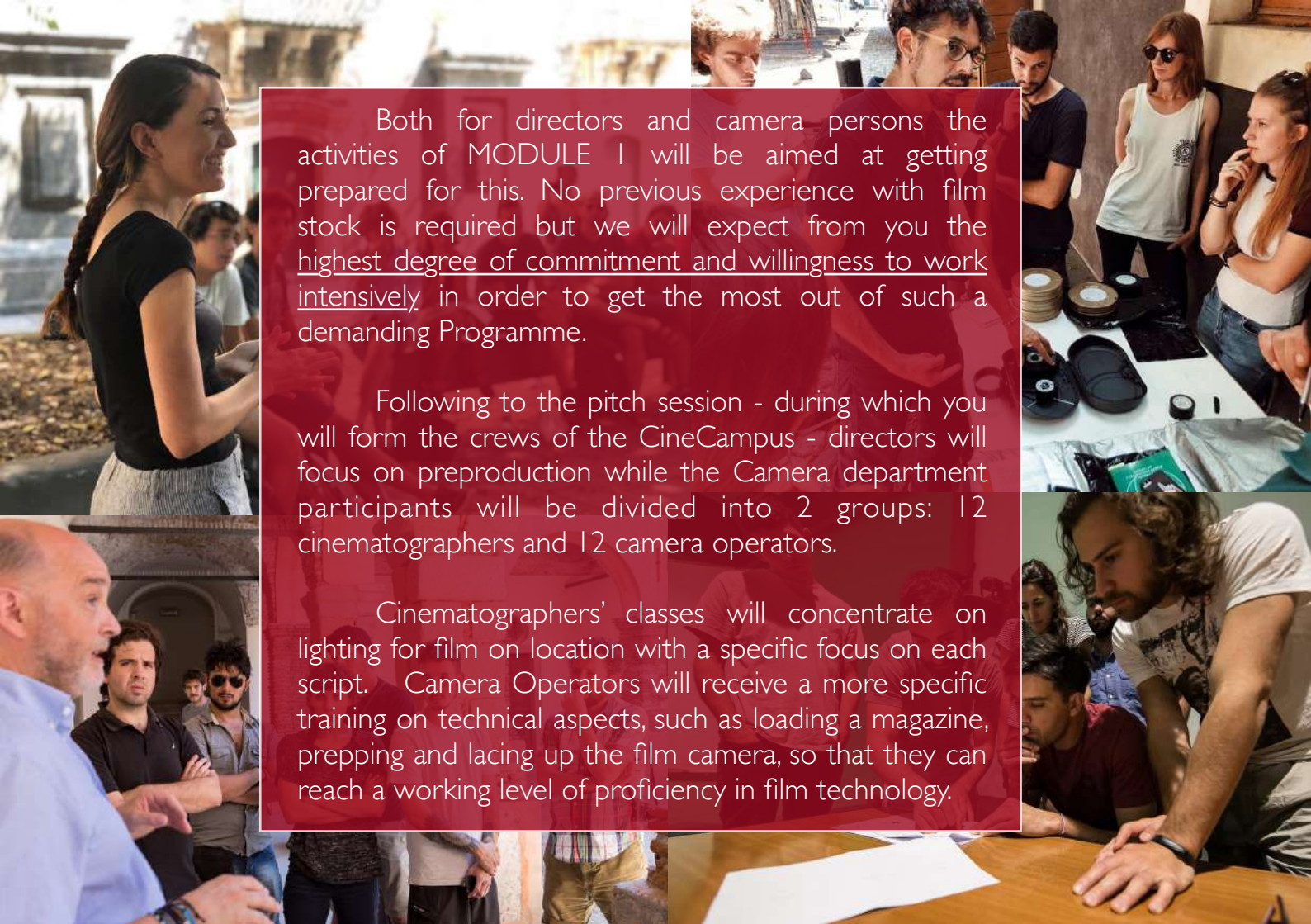
Ortygia is widely considered one of the most beautiful destinations in Sicily: Inhabited for over 3,000 years and world renowned for its ancient Greek heritage, it is a UNESCO landmark for its *“remarkable testimony of the Mediterranean cultures over the centuries”*.

Dotted with impressive church facades, and whitewashed laneways, cool bars and restaurants on elegant piazzas, and surrounded by a crystalline sea, Ortygia is connected to Syracuse by two bridges and extends itself over little more than one square kilometer (0.39 square mile) providing for a perfect scenario to the TDC24 CineCampus.



At TDC24 CineCampus you will be shooting your short film on 35mm film stock Vision 3 provided by Kodak Motion Picture Film. This is an invaluable learning experience and a special creative opportunity at once.

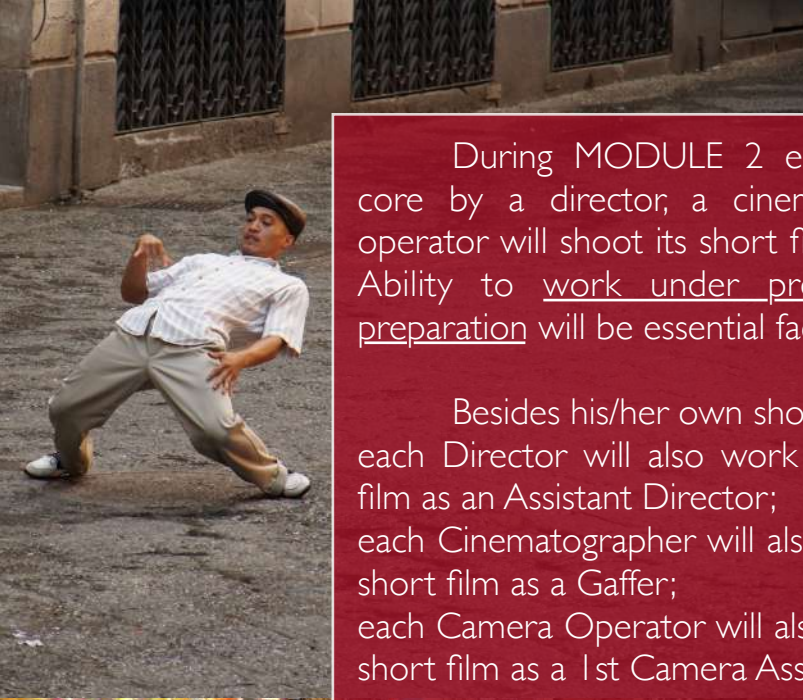




Both for directors and camera persons the activities of MODULE 1 will be aimed at getting prepared for this. No previous experience with film stock is required but we will expect from you the highest degree of commitment and willingness to work intensively in order to get the most out of such a demanding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

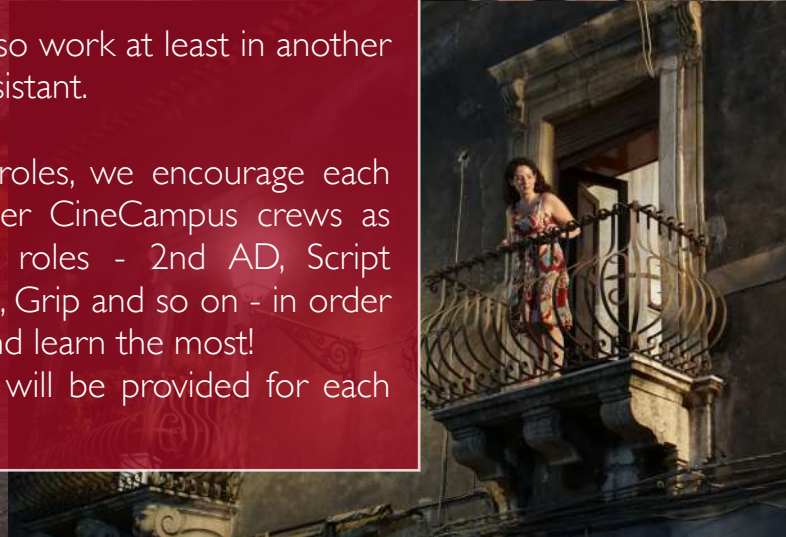
Cinematographers' classes will concentrate on lighting for film on location with a specific focus on each script. Camera Operators will receive a more specific training on technical aspects, such as loading a magazine, prepping and lacing up the film camera, so that they can reach a working level of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

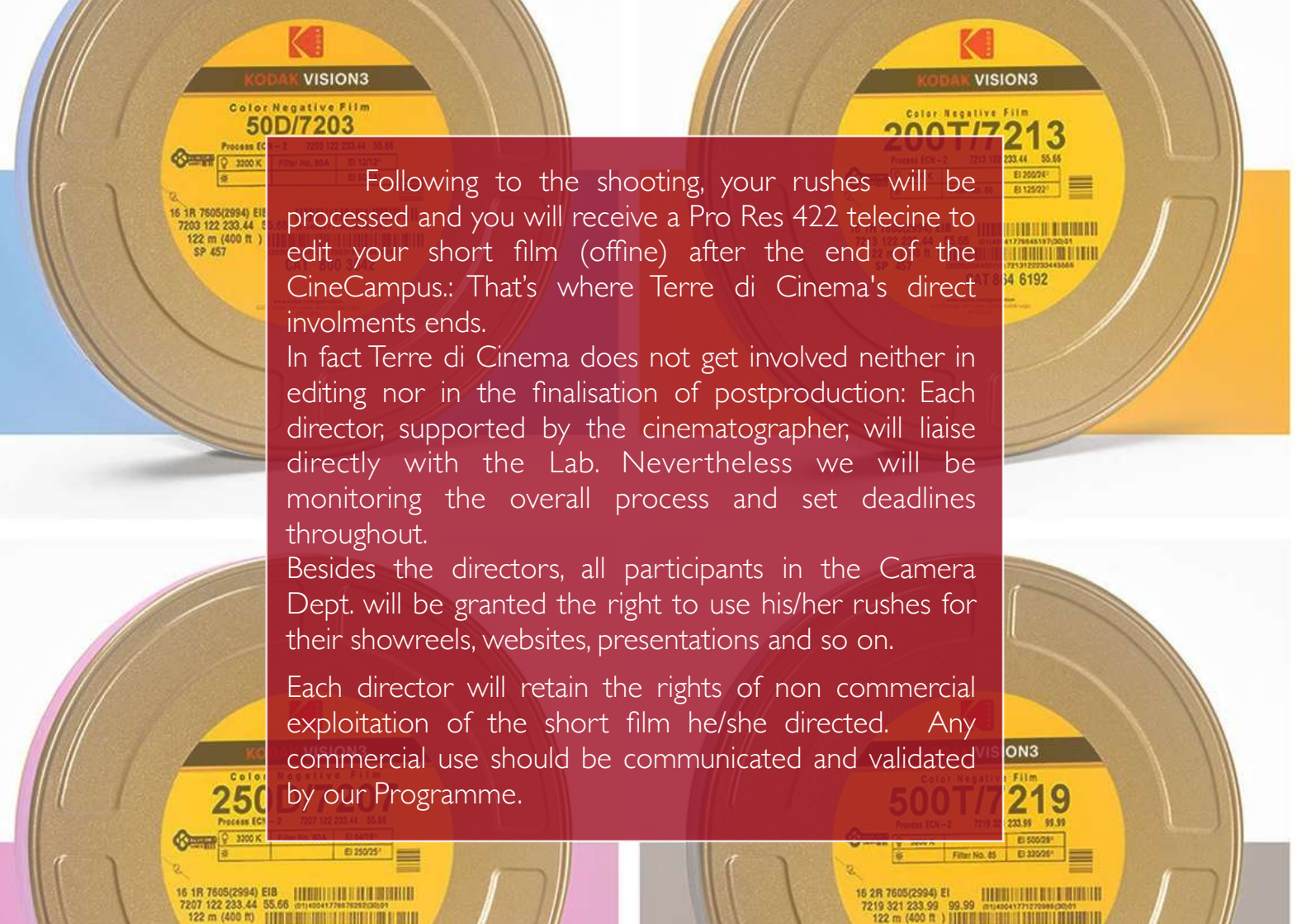


During MODULE 2 each crew formed at the core by a director, a cinematographer and camera operator will shoot its short film within a 12 hours shift. Ability to work under pressure, team spirit and preparation will be essential factors to be successful.

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 1st Camera Assistant.

On top of such mandatory roles, we encourage each student to join as many other CineCampus 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! Professional sound recordists will be provided for each shoot by the Programme.



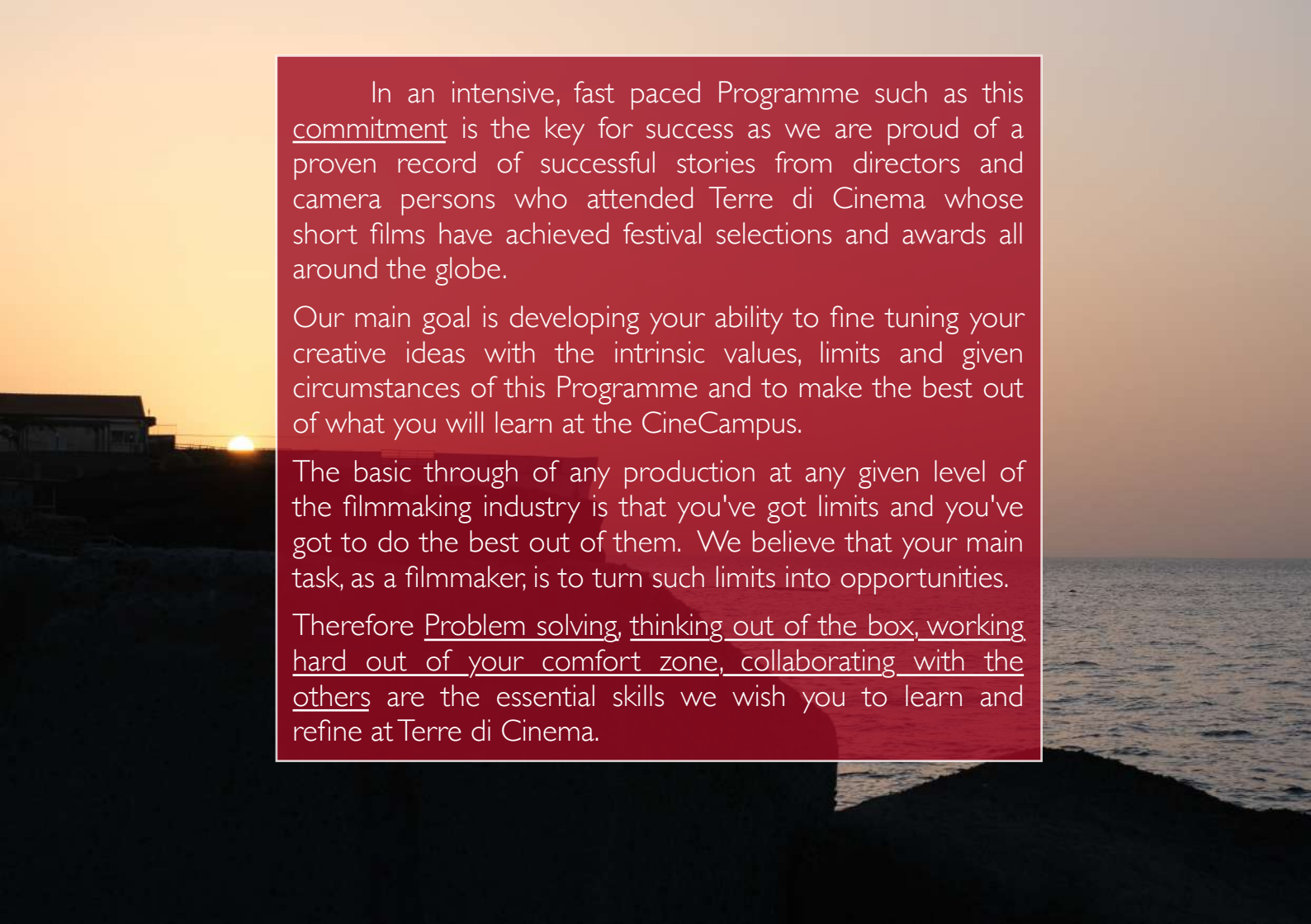


Following to the shooting, your rushes will be processed and you will receive a Pro Res 422 telecine to edit your short film (offline) after the end of the CineCampus.: That's where Terre di Cinema's direct involments ends.

In fact Terre di Cinema does not get involved neither in editing nor in the finalisation of postproduction: Each director, supported by the cinematographer, will liaise directly with the Lab. Nevertheless we will be monitoring the overall process and set deadlines throughout.

Besides the directors, all participants in the Camera Dept. 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.

A sunset over the ocean with a building silhouette on the left and a red text box in the center.

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 through 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.

The background image shows a grand, ornate interior room, likely a palace or a historical building. The room features high ceilings with intricate moldings and a chandelier. The walls are decorated with classical art and architectural details. A woman in a dark dress is standing in silhouette by a large window on the right side of the frame, looking out. The floor is made of large, patterned tiles. The overall atmosphere is one of elegance and historical grandeur.

Besides the training, we will provide you with film stock, film camera and lighting equipment, ready to access locations, a range of volunteering professional actors, planning 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, make up, props, and 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've hired to produce your short film. Terre di Cinema is a highly qualified educational Programme within which the shooting of your own short film is an essential part, but not the only one.

Ideally you and your fellow filmmakers will deliver an outstanding series of short films at TDC24 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 and special while having a great time and making new friends and connections at Terre di Cinema.

HOW TO APPLY

DIRECTING DEPARTMENT

The Directing Department of the TDC24 CineCampus is open to 12 max participants. A good knowledge of the English language is necessary to attend our Programme, no age limit nor previous experience with shooting on film. Each candidate is required to submit by email:

- any online links to his/her previous works as director and/or writer;
- an English written script or treatment for a short film to be shot at the TDC24 CineCampus.

Mandatory requirements for your script submission:

Max 2 main characters of adult age (above 16 years old); no kids.

Max 6 minutes length, one main only location (80% of the scenes) set in the city of Syracuse, Italy.

LOCATIONS

Each script must be set in one main location in the city of Syracuse, including the “Old Town” of Ortygia, that is its historical city centre. We will provide you full access to any exterior location in Ortygia and Syracuse and the necessary logistics.

You can only pick one location covering at least 80% of the short's scenes, the remain 20% can be set in any secondary locations you wish. As for **exterior location** we mean: streets, squares, public areas under the exclusive jurisdiction of the Municipality of Syracuse and the Syracuse Film Commission.

All locations must be approved by us no later than 48 hours before the start of the shoot.

On top of this we will also grant you free access to the following special locations:



A. VILLA REIMANN



B. LATOMIE DEI CAPPUCCINI



C. FONTE ARETUSA





EXTRA 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 Syracuse.

You can also request our assistance 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.



HOW TO APPLY

CAMERA DEPARTMENT

The Camera Department of the TDC24 CineCampus is open to 24 max participants. 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.

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.



TDC24 CINECAMPUS / PARTICIPATION FEE

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

OVERSEAS APPLICANTS (NON EU COUNTRIES)

The Participation fee for the Directing Department is 1,700 €.

The Participation fee for the Camera Department is 1,700 €.

EU COUNTRIES APPLICANTS

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

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 1,500 €.

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

+ 22%VAT (IVA).

//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 entry.

The successful candidate will receive an official communication and the official Application Form that has to be filled in all the fields and undersigned by the candidate.

Within 7 days he/she will have to pay 40% of the Participation fee in order to secure his/her place within the 2024 CineCampus.

The remaining 60% must be paid by final deadline of May 15th 2024.

All the required material for selection and the official communication must be only 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 SUCCESS STORY FROM TDCI8



Olga Torrico, wrote, directed (and acted in) GAS STATION, a short film shot at TDCI8, 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 got awarded with the Best Technical Achievement Award.

GAS STATION was also nominated as Best Short Film at 2021 David di Donatello Awards - Italy's main national film 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 directly to me and immediately struck my attention because of 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 fear of ending the stock available to us before we could complete the shoot. We had round 20 minutes of footage, in this scenario getting 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 student from the Directing Department at TDCI8, made 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 is rolling, you can feel in the air so much respect and emotion for that support through which the hard work of many people is being captured.

“



“ Since I also was 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 such feeling by trusting my guts feeling and focusing completely on my tasks, by doing so I managed to fully enjoy the whole experience, including the most difficult side of it. ”





leonardokurtz • Follow

leonardokurtz A few days ago I was shooting my first project in 35mm. It's hard to describe the feeling of the rolling film in front of your eye, the energy that every member of the crew spread, the sincere respect for the medium. Thank you fondly for the opportunity, bye bye Sicily.

#tdc17 #kodak #cinematography #textcinecampus #leonardokurtz

120w

leonardokurtz It's been quite of a ride together, well done to each of you @terredicinema

197 likes · 1 like · 6 views

Liked by cri_71 and 62 others

JUNE 6, 2017

Add a comment...

POST



jojelamdop • Following Paris, France

jojelamdop 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 @condor & Cecilia also for organising this w/o which none of this would've been possible.

120w

jojelamdop#dop #femalecinematographer #gersparcinema #arricamt

19 likes · 1 like · 6 views

Liked by felinsky and 204 others

JUNE 7, 2017

cookeoptics • Following

Liked by elisadaniel18, terredicinema and 1,012 others

cookeoptics @terredicinema CineCampus is an intensive 15-day workshop in Sicily 10-24 September where participants are given the opportunity to shoot their own short films on 35mm film stock. We at Cooke Optics are proud to participate as a main technical partner for the optics used on all the projects supporting with Cooke S7/i and Varotal/i Zooms. Alongside @kodak shootfilm, @Arri, @desistlighting, @dopchoice, @panalight and #AugustusColorLab

Shupriya Maitra ha aggiunto 86 nuove foto — presso Etna. 26 giugno 2017

oh what a day , what a lovely day thank you terre di cinema for this opportunity to shoot on 35mm film. special shout out to A6 for writing and directing this wonderful piece of cinema , Antonino the best dop an camera op can ask for , Nout for always being in focus and just being awesome , Luca for being the best leader that any one can ask for and one of the funniest person on set , Vincenzo and Cecilia for organizing this madness and letting us do whatever we wanted to , Anna for being an awesome producer/actress , Amit for being an amazing ad , @sara for doing the sound and Juan Pablo for just being awesome and helping out with the camera and spreading wisdom whenever we needed him Francesco for being an amazing gaffer and last but not the least Alice for taking these beautiful pictures .

#tdc2017 #kodak #arri #cookeoptics #35mm

arri and arnitalla Catania, Sicilia, Italy

Liked by papa2, anitaanof, and 2,275 others

arri Terre di Cinema (@terredicinema) - International Cinematographers Days CineCampus 2022 is an intensive 15-day summer workshop where participants are given the opportunity to shoot their own short films on 35mm film stock and

Marcin Szottysiek è con Alessio Angelone e altre 23 persone. 19 giugno

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

Liked by papa2, anitaanof, and 2,275 others

arri Terre di Cinema (@terredicinema) - International Cinematographers Days CineCampus 2022 is an intensive 15-day summer workshop where participants are given the opportunity to shoot their own short films on 35mm film stock and

👍👍👍 Tu e altri 67

Commenti: 1 Condizioni: 2



SEE YOU @ TDC24

TDC

**international
cinematographers
days —**



www.terredicinema.com

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

International Partners are BVK - Berufsverband Kinematografie and IMAGO - European Federation of Cinematographers.

Main Technical Partner is Kodak Motion Picture Film.

Technical Partners are ARRI, Panalight, Cartocci, Cooke Optics, Augustus Colorlab, De Sisti Lighting, Nanlux - Nanlite, Gruppo TFS.