

**THREE-YEAR PROFESSIONAL TRAINING PROGRAM  
IN DOCUMENTARY FILMMAKING**  
**Training Cycle 2022 – 2025**

**TRAINING CONTRACT**

Updated: 08/03/2022 (28)

This contract regards the relationship – one based on criteria of transparency, participation, efficiency and efficacy – between ZeLIG – School for Documentary and students attending the three-year professional training program in documentary filmmaking.

Besides describing the aims and the content of the program, this contract contains a set of principles, rules and behavior to be adopted for the successful outcome of the program for everyone involved.

Agreeing to the stipulations and conditions contained herein constitutes a contract based on co-responsibility in the training process between the school and our students, and defines mutual commitments and responsibilities. It is valid for the entire period each student attends ZeLIG's three-year professional training program. This contract must be signed by all ZeLIG students, and is a requirement for admission to the program.

**Scuola di documentario, televisione e nuovi media ZeLIG**  
via Brennero 20/d, 39100 Bolzano  
Tel ++39/0471/977930 Fax ++39/0471/977931  
[www.zeligfilm.it](http://www.zeligfilm.it) - info@zeligfilm.it

## Contents

1. Introduction.....	3
2. Didactic Principles.....	3
3. Languages Used.....	4
4. To Whom the Education Is Addressed.....	4
5. Training Objectives.....	5
6. Majors and Professional Qualification.....	5
7. Training Program Layout.....	5
7.1. Didactics.....	5
7.2. Thesis Film.....	6
7.3. In-Company Internships.....	6
7.4. Extra-Curricular Activities.....	7
8. Testing and Exams.....	7
8.1. Year 1 Final Exam / Admission to Year 2 Exam.....	7
8.1.1. Technical Skills.....	8
8.1.2. Language Skills.....	8
8.2. Year 3 Final Exam for Diploma.....	8
9. Rights and Ownership of Products Created.....	8
9.1. Third-Party Rights.....	9
10. Attendance.....	9
11. Registration and Annual Tuition Fee.....	9
12. Leaving the Program.....	9
13. School Structures and Equipment.....	10
14. Insurance.....	10
14.1. Accidents.....	10
14.2. Civil Liability.....	10
15. ZeLIG's Commitment.....	11
16. The Student's Commitment.....	11
17. Disagreements and Disputes.....	12
Attachments.....	
Attachment (A) Outline of Qualifications and Skills.....	
Attachment (B) Seminar Modules Plan.....	

## 1. Introduction

The ZeLIG Cooperative is the private educational center which runs the three-year professional training program in documentary filmmaking, and is funded by the Autonomous Province of Bolzano.

The program is aimed at preparing young people for careers in filmmaking and the audiovisual sector. Specific attention is focused on documentary cinema in all its forms.

The school is located in Bolzano, Italy – a multilingual city and a crossroads of different cultures. This has allowed ZeLIG to flourish as a meeting point for students, teachers and professional filmmakers from around the world, joined together by their shared interest in this form of storytelling through film.

Training takes place in three languages – Italian, German and English – and provides the basic skills required by the various professional roles in audiovisual production, along with the opportunity to major in one of three key specialized areas in documentary filmmaking:

- Direction/Project Development
- Photography/Lighting
- Editing/Post-Production

The training program runs three years; for each three-year cycle, 30 applicants are admitted to the program.

## 2. Didactic Principles

ZeLIG's three-year program does not adhere to any one single school or approach to documentary making. It offers students a chance to compare different filmmaking styles, esthetics and traditions.

**Our teachers** are all highly qualified professionals who actively pursue careers in a broad array of documentary filmmaking areas, and come from a long list of countries. They guarantee students an up-to-date source of information, skills and knowledge of the most recent developments in media, while at the same time provide direct contact with different cultures, styles and formal and content-based approaches. Thus, students gain hands-on access to the various job markets in documentary filmmaking, and that provides graduates with a special edge when it comes to finding **work** and building a career.

**The use of different languages and a creative immersion in a multicultural experience:** this is what ZeLIG's three-year program strives for, and has been a hallmark of the program since its inception. This approach encourages the creation of networks and the transmission of knowledge from the many to the many.

ZeLIG courses are taught in Italian, German and English. In all ZeLIG activities, students, teachers and non-teaching staff are encouraged to speak in any of the three core languages they feel most comfortable with, the one best suited to expressing their ideas and communicating with others. It's a great opportunity for students to hone their language skills and explore multiple forms of communication, and a gateway to international job markets and the future.

### **3. Languages Used**

With the aim of creating job opportunities both locally and on an international level, the program makes a balanced use of three different languages – Italian, German and English. Overall course study is based on at least a 25% use of each language. That means that classes may be held in any of the three languages, which are considered the ZeLIG's official languages.

One of the requirements for admission to ZeLIG's three-year program in documentary filmmaking is linguistic proficiency: ZeLIG students must be able to understand and communicate in all three of school's official languages.

The admissions exam requires B2-level knowledge (comprehension and communication) of two of the school's official languages, and A1-level knowledge of the third language. At which point, students must strive to improve their skills in their weakest language area, before and during the first year of studies. As part of the first year's final exam, and in order to be admitted to the second year of the program, students must show their ability as regards comprehension and communications skills at B1 level in the third language.

### **4. To Whom the Education Is Addressed**

ZeLIG's three-year program is designed for people interested in all forms of documentary cinema – the entire spectrum of the visual and sound experience. ZeLIG seeks people with passion and talent, who are strongly motivated to make a career out of these gifts.

The program is geared toward people who have the skills for both active and passive listening; people who are able to pick up on not merely verbal aspects, but the emotional aspects of communication, which are not expressed directly; people who take into account that communication is an active process involving a getting-to-know approach to others.

The program is geared toward people who want to learn and develop their own creativity and recognize the creativity in others; people who want to acquire new skills and knowhow, improve their social skills and enhance their potential for teamwork.

The program is geared toward people who are committed to hard work and responsibility, and dedication to learning and growing together – both as professionals and on a personal level.

## **5. Training Objectives**

The goal of the training program is to provide students with the basic skills required to work in the audiovisual industry, with special focus on the skills required for involvement in international co-productions. The program focuses on developing specialized skills required for documentary filmmaking, offering three different majors, designed to offer job opportunities in the audiovisual industry.

## **6. Majors and Professional Qualification**

The program trains students in three areas of specialization, and the following majors are offered:

- **Documentary Filmmaker in the audiovisual industry with specialized skills in Directing/Project Development;**
- **Documentary Filmmaker in the audiovisual industry with specialized skills in Photography/Lighting;**
- **Documentary Filmmaker in the audiovisual industry with specialized skills in Editing/Postproduction.**

See Attachment (A) – Outline of Qualifications and Skills – descriptions of the three areas of specialization.

## **7. Training Program Layout**

The program starts on October 24, 2022 and ends in June 2025.

During this period, there will be full time activities, based on theory and practice, exercises, individually and in groups, and a two month internship period.

### **7.1. Didactics**

Instruction is based on Training Modules (i.e., Educational Units). Goal: To provide students with the required skills through access to knowhow and training provided by ZeLIG teaching staff and qualified outsourced professionals.

Year 1: All students, no matter what their major, attend basic training courses.

Year 1 concludes with a final exam, the aim of which is to determine each student's skill level in each of the three areas of specialization.

Year 1 final exams – results as determined and evaluated by the ZeLIG exam commission shall be considered final and indisputable – figure into each student's choice of major.

Years 2 and 3: Students attend specific training modules based on their respective majors; they also attend training modules that focus on more general subjects, along with students from outside their majors.

Attachment (B) – Seminar Modules Plan – describes the basic structure of training contents. The planning of modules and seminars may be updated based on assessments of actual skills acquired over the course of the program and the need to further develop those skills.

## **7.2. Thesis Film**

In the second year, and before the deadline issued by the school, all students must propose ideas for their thesis films; ideas will be selected by the school, all decisions are final. Projects for thesis films will be developed during the second year and realized in the third year. If an insufficient number of proposals is received or accepted, due to unsuitability, to guarantee all students participation in their specialized roles in at least one thesis film, the school will provide alternative proposals.

While the school leaves students ample freedom in their choices for subjects to develop, it encourages works based on local themes in order to guarantee maximum support in production. In all cases, productions must be considered feasible by the school. All ZeLIG decisions are final.

Mandatory conditions for the approval of thesis film projects are as follows:

- Total production time compatible with due date; productions must be completed before the start of final exams, so that thesis films may be presented as a part of those exams;
- Production budget compatible with economic resources available to the school.

All students participate in the realization of a thesis film, from development to production, based on their own areas of specialization (i.e., their respective majors) and roles assigned by the school in the creation of work teams.

## **7.3. In-Company Internships**

Internships are a key part of the training program and are mandatory for all students.

The timeframe during which the internship must be completed is indicated in the curriculum; that period usually runs from the end of Year 1 to the start of Year 3, so as not to overlap with other training activities.

Internships are regulated by agreements stipulated between ZeLIG and host structures, and follow an especially designed training program. Internships may be done in Italy or abroad, at host companies that guarantee respect for conditions set forth in agreements stipulated.

ZeLIG encourages students to find internship hosts themselves; those companies must meet the needs of students' aptitudes and organizational requirements. ZeLIG does offer support and orientation for students in search of host companies, and reserves the right to verify and approve of the companies chosen.

Should any student not be able to find a host company on his or her own, within the set timeframe, he or she must accept an internship in a host company indicated by ZeLIG.

#### **7.4. Extra-Curricular Activities**

Besides activities included in the curriculum, ZeLIG organizes optional activities and encourages students to make autonomous use of the school's equipment outside scheduled lesson periods. ZeLIG also offers students the opportunity to conduct self-managed activities of a formative and / or cultural nature, using the school's structures; such activities must be compatible with the contents of the training program. Such activities are in no way to be considered a replacement for institutional training activities and in any case must be authorized by the school.

### **8. Testing and Exams**

Over the course of the three-year training program, students are periodically tested to assess students' progress and skills acquired. Testing formats and goals are explained in the curriculum.

The following final exams are administered at the end of Year 1 and upon conclusion of the training cycle at the end of Year 3:

#### **8.1. Year 1 Final Exam / Admission to Year 2 Exam**

All students must pass the final exam for Year 1 in order to be admitted to Year 2 and their respective majors.

All students will be tested on skills needed to complete work in the three major areas of study, also known as specializations. Those students that were admitted to Year 1 with a level of A1 in their third language will be tested to assess their linguistic preparedness for the remainder of the training program.

### **8.1.1. Technical Skills**

The exam is designed to help us evaluate each student's overall progress, and to identify the specialization to be pursued by each student in the second and third years of the training program.

Two testing sessions will be available. Any student that does not demonstrate the required skill level during the first testing session will be given another chance to do so in a second testing session.

Students that do not pass the exam on their second trial will not be admitted to Year 2 of the training program.

### **8.1.2. Language Skills**

Students will also be tested on their language skills and must attain a level of B1 or higher, as stipulated in the admissions requirements. This portion of the exam, however, is only for those students who were admitted to the program with a level of A1 in one of ZeLIG's three official languages. Only one language skills testing session will be provided. Students that do not attain a level of B1 or higher will not be admitted to Year 2 of the training program.

## **8.2. Year 3 Final Exam for Diploma**

Upon conclusion of the three-year training program, a Final Exam is given to evaluate students' progress and preparedness.

The skills obtained correspond to the LEVEL V of the European Qualifications Framework – EQF, adopted by the European Union.

A final evaluation will be made based on the following elements:

- Thesis film;
- Final exam performance;
- Interview before the Exam Commission;
- Test results and evaluations made of students' work over the course of the three-year training period.

The sum total of this evaluation shall be expressed in the final certification of skills achieved, issued to students who successfully pass the final exam and meet all other requirements for graduation.

## **9. Rights and Ownership of Products Created**

All works and filmmaking activities realized by students, including those destined for productions that the school may be commissioned to realize, are an integral part of training, requiring the students' commitment to participate for educational purposes;

students waive all rights to the use and commercialization of such works, notwithstanding the inalienable rights of authorship which the school is committed to recognizing and exploiting.

### **9.1. Third-Party Rights**

Third-party use of works under copyright during educational activities or realized by students must be agreed upon and authorized by the school beforehand.

## **10. Attendance**

Attendance of at least 80% of each year's training activities is mandatory. Should a student fail to meet this obligation, he or she will not be admitted to the following year of the program or to the final exam.

Students must document their attendance of training activities by signing a register, based on formats indicated.

No admittance will be allowed once training activities have gotten under way.

Cases of justified absences are allowed, and will not be figured into the calculation of the percentage of absences. Justified absences from training activities must be for valid reasons and approved beforehand by the school, and individuals must provide a plan for making up the training work they miss out on at a later date.

## **11. Registration and Annual Tuition Fee**

Each year students must formalize their registration by presenting, by deadlines set by the school, a completed registration form and proof of payment of the annual tuition fee.

The annual fee for the 2022-2025 three-year training cycle is € 1.300.

## **12. Leaving the Program**

ZeLIG is in no way obliged to refund registration fee or tuition if, at any time and for any reason, including any possible disciplinary measures, a student leaves the program; nor is the school obliged to issue any type of certification.

## **13. School Structures and Equipment**

The school puts its structures and equipment at the disposal of students so that they may carry out required training activities in the best and safest ways possible.

In order to make best possible use of training opportunities, the school also puts its equipment at the disposal of students outside regular classroom hours; to use school equipment outside regular classroom hours, students must have a satisfactory attendance record and fill out the required request form. The school will evaluate requests on a case-by-case basis.

The use of school structures and equipment is governed by specific regulations that establish modalities and limits for such use. Knowledge of and agreement to these regulations is mandatory for access to school structures and use of school equipment; individuals who use school structures and equipment are directly responsible for their safekeeping, and must contribute to guaranteeing their order, cleanliness and maximum efficiency so that others as well may enjoy the privilege of using those structures and equipment.

## **14. Insurance**

For the entire duration of the training program and limited to training and educational activities, all ZeLIG students with a satisfactory attendance record are covered by specific insurance policies.

However, all students are responsible for their own behavior and actions, and ZeLIG reserves the right to take disciplinary measures should there arise cases of improper behavior or serious offences on the part of individual.

### **14.1. Accidents**

A policy stipulated with INAIL (Italy's national insurance program for on-the-job accidents) covers students for physical and financial damage occurred during the training program.

### **14.2. Civil Liability**

A policy stipulated with UNIPOL SAI offers a guarantee aimed at covering students for accidents caused by third parties, and includes damages to both persons and property.

## 15. ZeLIG's Commitment

ZeLIG – School for documentary, in order to guarantee the quality and transparency of its training services, is committed to:

- providing a service of training geared toward excellence, to prepare young people for rapid access to the world of work, and furnish them with skills that satisfy professional requirements, so that they are supported by knowledge and abilities that meet the sector's most recent demands;
- developing a training program that creatively combines strong connections between theory and practical experience, with the aim of developing skills for problem-solving, in autonomy and with responsibility, and flexibility in adapting to a range of different work situations and realities;
- promoting and encouraging group work activities that stimulate students' communications skills and their willingness to put themselves to the test in idea-exchanging situations, while respecting the identities of others in an atmosphere of collaboration that favors the development of creativity and multicultural expression;
- favoring the multidisciplinary aspect in the development of individual qualifications and specialization areas, by stimulating the taking into account of different styles and approaches, and the ability to autonomously cover different roles in audiovisual production;
- providing a training program led by teachers whose professional skills are recognized, and who are currently active in their respective professional sectors, who guarantee up-to-date training in the most recent developments in the international market;
- guaranteeing maximum attention to the training process of each student and transparency in evaluating the progress of individual students and the class as a whole, while maintaining an on-going relationship with all students;
- respecting all stipulations contained herein, save for exceptional cases due to unforeseen external factors and / or events beyond the control of ZeLIG.

## 16. The Student's Commitment

Students registered for ZeLIG's three-year professional training program in documentary filmmaking are committed to:

- participating in a highly demanding training program;
- respecting the program's timeframes and working to responsibly meet all deadlines;
- accepting, respecting and helping others, in an effort to understand the reasoning of others and act in such a way as to promote diversity and multiculturalism;

- acknowledging what is expected of them in terms of rights and obligations, with respect for the school, i.e., a sum total of persons, premises and equipment;
- making the most of the entire educational organization, contributing to a positive atmosphere for dialogue, and respecting the choices and training methods, and maintaining a predisposition for collaboration with fellow students, teachers and the entire ZeLIG staff;
- acting in a manner that is appropriate, so as to guarantee respect for norms, policies and procedures laid out in this contract, for the entire duration of the training program, save for exceptional reasons that may arise and that are beyond one's control.

## 17. Disagreements and Disputes

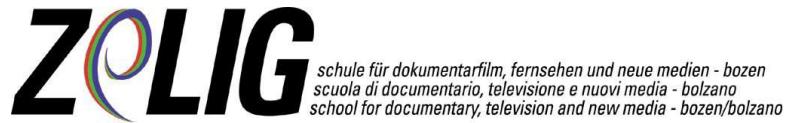
This training contract has been created to define mutual commitments and responsibilities, as well as to establish the tools and modalities by which such commitments may be monitored and enforced. The aim is to guarantee to everyone involved the freedom and the opportunity to freely express, in a manner that is reasonable, constructive and motivated, any possible disagreement over the course of the program, which may not always be easy and without complications.

Should disagreement arise regarding measures taken by ZeLIG, students may voice their grievances in writing and address them to ZeLIG Management. ZeLIG Management will then investigate the matter, report back to the individual(s) that brought the matter to ZeLIG Management's attention, and formally settle the matter. All decisions made by ZeLIG Management shall be considered final and binding. For its part, ZeLIG may dispute behavior on the part of students that may not be considered in line with the rules, regulations and standards adopted by the school, through a formal reprimand. Should a formal reprimand fail to resolve the situation, ZeLIG Management reserves the right to take any action it deems fit, including the expulsion of the student or students involved. Here as well, all decisions made by ZeLIG Management shall be considered final and binding.

## Attachments

**Attachment (A) Outline of Qualifications and Skills**

**Attachment (B) Seminar Modules Plan**



**THREE-YEAR PROFESSIONAL TRAINING PROGRAM  
IN DOCUMENTARY FILMMAKING  
Training Cycle 2022 – 2025**

Updated: 14/02/2022 - (6)

**Attachment (A) Skills – Overview**

**Directing/Project Development  
Photography/Lighting  
Editing/Postproduction**

**ZeLIG School for Documentary, Television and New Media**  
Via Brennero 20/D - 39100 Bolzano, Italy  
Tel ++39/0471/977930 Fax ++39/0471/977931  
[www.zeligfilm.it](http://www.zeligfilm.it) - [info@zeligfilm.it](mailto:info@zeligfilm.it)

## Directing/Project Development

Skills Area	<b>Documentary filmmaker in the audiovisual industry with skills in: Directing/Project Development</b>
Description	The documentary filmmaker in the audiovisual industry with skills in directing and project development takes part in the production process of a documentary film with autonomy and responsibility as described for European Qualifications Framework (EQF) Level V. Qualification in the application/use of methodologies, equipment and information allow him/her to intervene in the production process of a documentary film and perform activities regarding conception, writing, research, dramaturgical and content description, and direction of the film. He/she develops the project and oversees people involved in the film's production. He/she also takes part, along with other professional figures working on the film, in the definition of a work schedule, the translation of the idea/subject into images, and harmonizing the artistic dimension of the product to be made in accordance with technical, budget and time constraints.
Basic Skills	<ul style="list-style-type: none"><li>• Manage directly, in autonomy and with responsibility, or coordinate, all phases of research, realization and preparation of materials for the development and presentation of a film project.</li><li>• Collaborate on the development of a production plan, correctly interpreting constraints regarding production, budget and context, with proposals for solutions that balance out such constraints with artistic demands.</li><li>• Provide direct technical support, with responsibility and autonomy, in simple audio/video recording and editing situations.</li><li>• Provide assistance and collaboration, with responsibility, to specialized technical personnel throughout all phases of development and realization of a film product.</li><li>• Outline a plan for distribution and promotion, define goals and assess results.</li><li>• Knowledge and application of basic principles of business and management.</li><li>• Respect all applicable laws regarding work safety, privacy and copyright.</li></ul>
Specialized Skills	<ul style="list-style-type: none"><li>• Knowledge and application of pitching techniques for a film project, with the aim of achieving the most realistic goals in line with the situations and opportunities that may arise.</li><li>• Direct, in autonomy and with responsibility, the narrative development and the artistic realization of a film based on an original style or through the application of predefined formal means recognized as the most consonant to the harmony and balance between the product's artistic dimension and constraints regarding production and budget.</li><li>• Assess and realize, in autonomy and with responsibility, or in conjunction with other professional figures, the planning and organization of all processes necessary to the artistic development of the production.</li><li>• Direct, in autonomy and with responsibility, professional figures involved in the artistic and creative development of the production, based on pre-established style and dramaturgy, with a commitment to optimizing the production schedule and respecting the terms of production.</li><li>• Manage and maintain relationships with protagonists, with empathy and responsibility; select modalities and define times of interviews, with respect for protagonists'</li></ul>

	<p>availability and whatever needs they may have, in line with dramaturgical demands and production constraints.</p> <ul style="list-style-type: none"><li>• Spot problems and deal with unexpected situations within the range of this skill area's responsibilities, and devise and propose solutions autonomously or in conjunction with other professional figures.</li></ul>
--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## Photography/Lighting

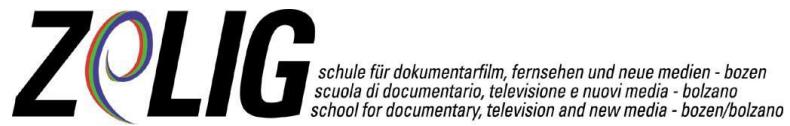
Skills Area	<b>Documentary filmmaker in the audiovisual industry with skills in: Photography/Lighting</b>
Description sintetica	<p>The documentary filmmaker in the audiovisual industry with skills in photography and lighting takes part in the production process of a documentary film with autonomy and responsibility as described for European Qualifications Framework (EQF) Level V. Qualification in the application/use of methodologies, equipment and information allow him/her to intervene in the production process of a documentary film and perform activities regarding the shooting of the film. He/she scouts out locations, checks the availability of equipment, prepares the equipment and makes sure it works properly, takes part in shooting the film, assesses the work schedule based on a given context and verifies the quality of the footage shot. He/she also takes part, along with other professional figures working on the film, in the definition of a work schedule, the translation of the idea/subject into images, and harmonizing the artistic dimension of the product to be made in accordance with technical, budget and time constraints.</p>
Basic Skills	<ul style="list-style-type: none"> <li>• Correctly interpret an idea or a subject and to translate it into a low-complexity documentary film project based on the most widely used standard criteria in international documentary film markets today.</li> <li>• Manage directly all phases of research, realization and preparation of materials for the development and presentation of a film project.</li> <li>• Collaborate on the development of a production plan, correctly interpreting constraints regarding production, budget and context, with proposals for solutions that balance out such constraints with artistic demands.</li> <li>• Provide direct technical support, in autonomy and with responsibility, in simple editing situations.</li> <li>• Provide assistance and collaboration, with responsibility, to specialized technical personnel throughout all phases of development and realization of a film product.</li> <li>• Outline a plan for distribution and promotion, define goals and assess results.</li> <li>• Knowledge and application of basic principles of business and management.</li> <li>• Respect all applicable laws regarding work safety, privacy and copyright.</li> </ul>
Specialized Skills	<ul style="list-style-type: none"> <li>• Correctly interpret an idea or a subject, collaborating actively, and with responsibility, with the artistic direction in defining visual approach and treatment for a documentary film project, including medium and high complexity projects, based on the most up-to-date and widely used standard procedures in international documentary markets.</li> <li>• Analyze and assess recording locations, conduct on-location research and inspection, evaluate demands and propose visual solutions in line with artistic demands and production constraints.</li> <li>• Assess and realize, in autonomy and with responsibility, or in conjunction with other professional figures, planning and organization of all audio and video recording processes.</li> <li>• Supervise and guarantee, with responsibility, the full availability of all resources and technical means necessary for audio and video recording, including lighting, with a</li> </ul>

	<p>commitment to optimizing the production schedule and respecting the terms of production.</p> <ul style="list-style-type: none"><li>• Realize directly, with responsibility, in complete autonomy or coordinating the activity of others, all phases of audio and video recording and lighting, providing efficacious imagery based on style and dramaturgy agreed upon with the artistic direction, within scheduled times, in accordance with the production plan.</li><li>• Verify quality, conformity, storage and organization of recorded material, based on industry standards.</li><li>• Communicate efficaciously with the editing and postproduction department, collaborating to give the film the desired visual aspect.</li><li>• Spot problems and deal with unexpected situations within the range of this skill area's responsibilities, and devise and propose solutions autonomously or in conjunction with other professional figures.</li></ul>
--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## Editing/Postproduction

Skills Area	<b>Documentary filmmaker in the audiovisual industry with skills in: Editing/Postproduction</b>
Description sintetica	The documentary filmmaker in the audiovisual industry with skills in editing and postproduction takes part in the production process of a documentary film with autonomy and responsibility as described for European Qualifications Framework (EQF) Level V. Qualification in the application/use of methodologies, equipment and information allow him/her to intervene in the production process of a documentary film and perform activities regarding editing and postproduction of the film. He/she verifies of the footage shot, selects it and uploads it complete with soundtrack, synchronizes audio and images, creates a pre-edit to be verified by the director, proceeds to finishing and optimization. He/she also takes part, along with other professional figures working on the film, in the definition of a work schedule, the translation of the idea/subject into images, and harmonizing the artistic dimension of the product to be made in accordance with technical, budget and time constraints.
Basic Skills	<ul style="list-style-type: none"><li>• Correctly interpret an idea or a subject and to translate it into a low-complexity documentary film project based on the most widely used standard criteria in international documentary film markets today.</li><li>• Manage directly all phases of research, realization and preparation of materials for the development and presentation of a film project.</li><li>• Collaborate on the development of a production plan, correctly interpreting constraints regarding production, budget and context, with proposals for solutions that balance out such constraints with artistic demands.</li><li>• Provide direct technical support, with responsibility and autonomy, in simple audio/video recording situations.</li><li>• Provide assistance and collaboration, with responsibility, to specialized technical personnel throughout all phases of development and realization of a film product.</li><li>• Outline a plan for distribution and promotion, define goals and assess results.</li><li>• Knowledge and application of basic principles of business and management.</li><li>• Respect all applicable laws regarding work safety, privacy and copyright.</li></ul>
Specialized Skills	<ul style="list-style-type: none"><li>• Correctly interpret an idea or a subject, collaborating actively, and with responsibility, with the artistic direction in defining the narrative development for a documentary film project, including medium and high complexity projects, based on the most up-to-date and widely used standard procedures in international documentary markets.</li><li>• Recognize and manage, in autonomy and with responsibility, all audiovisual material derived from and/or useful to production, adopting all processes necessary to the organization and preparation of said material for editing.</li><li>• Correctly interpret essential input from the artistic direction, recognizing the expressive potential of available material and proposing the narrative structure best suited to the product desired.</li><li>• Assess and realize, in autonomy and with responsibility, or in conjunction with other professional figures, planning and organization of all editing, postproduction and finalization processes.</li><li>• Supervise and guarantee, with responsibility, the full availability of all resources and technical means necessary for editing, postproduction and finalization, with a commitment to optimizing the production schedule and respecting the terms of</li></ul>

	<p>production.</p> <ul style="list-style-type: none"><li>• Realize directly, with responsibility, in complete autonomy or coordinating the activity of others, all phases of audio and video editing, based on style and dramaturgy agreed upon with the artistic direction, within scheduled times, in accordance with the production plan.</li><li>• Manage and organize recorded material, its storage and safety; verify and guarantee technical quality and finalization of master versions based on industry standards.</li><li>• Participate actively in video and audio postproduction, in collaboration with sector specialists.</li><li>• Spot problems and deal with unexpected situations within the range of this skill area's responsibilities, and devise and propose solutions autonomously or in conjunction with other professional figures.</li></ul>
--	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



**THREE-YEAR PROFESSIONAL TRAINING PROGRAM  
IN DOCUMENTARY FILMMAKING  
Training Cycle 2022 – 2025**

**Attachment B – Three-Year Seminar Module Plan**

Updated 24/02/2022 (6)

**1st year  
2nd year  
3rd year**

**Scuola di documentario, televisione e nuovi media ZeLIG**  
via Brennero 20/d, 39100 Bolzano  
Tel ++39/0471/977930 Fax ++39/0471/977931  
[www.zeligfilm.it](http://www.zeligfilm.it) - [info@zeligfilm.it](mailto:info@zeligfilm.it)

**Year 1 (General training for all students)**

Year 1 covers basic training in all subjects that deal with the planning and making of documentary films. There are two phases: Phase 1 provides an introduction, Phase 2 delves deeper into themes explored in Phase 1. At the end of each Phase, students produce/realize their own documentary short whose formal characteristics meet standards for television broadcast and film festival screenings. In educational terms, the production/realization of the documentary short provides students with an opportunity to explore and apply the knowledge and skills they have acquired in each Phase's modules and training activities.

<b>Year 1</b>		
Module	Title	unique class
<i>Phase 1 - Introduction</i>		
1	History of Documentary Film	x
2	Directing I	x
3	Filming Technique and Theory I	x
4	Sound Technique I	x
5	Editing Technique and Theory I	x
6	Audio-Video Technique I	x
7	Activity – First-Year Film I	x
<i>Phase 2 – Further Exploration</i>		
8	Directing II	x
9	Filming Technique and Theory II	x
10	Editing Technique and Theory II	x
11	Sound Technique II	x
12	Audio-Video Technique II	x
13	Activity – First-Year Film II	x
14	Production Organization	x
15	Exams + Evaluations	x

## PHASE 1 - INTRODUCTION

### **Module 1 – History of Documentary Film**

#### SKILLS:

- Ability to analyze and recognize different styles
- Sense of planning and vision
- Ability to transform data and ideas into an artistic project of one's own authorship, and to provide a concise and comprehensible description of its contents, style and form
- Ability to develop an autonomous style, to apply formal classical and/or contemporary narrative elements and to develop a project based on a dramaturgical genre

#### CONTENTS:

- The most important films and the leading currents in the history of documentary film
- Contemporary documentary film in Europe and the world
- Narrative forms, visual languages and forms of editing
- Techniques and methods of work
- Sound design and music in documentary film

#### TEACHING METHODS:

- Frontal lessons
- Viewing, discussion and analysis of documentary films

### **Module 2 – Directing I**

#### SKILLS:

- Ability to creatively apply and use the elements of cinematographic language
- Ability to analyze one's own proposals for a documentary film project, which meets the demands of the market; ability to recognize the limits of one's own work
- Ability to create empathetic and efficient relationship with the protagonists of the film and to direct filming ("exposing yourself")
- Ability to develop and apply various interview techniques
- Ability to analyze and listen

#### CONTENTS:

- Research and development of a theme, and transformation of that theme into documentary film project. Analysis of the theme and development of a formal narrative concept
- Research: definition of starting point, elements to be researched and objectives

- Research: archive materials
- Writing: exposé and treatment
- Interview and dialogue techniques (“From interview to dialogue”)
- Direction, management and supervision of film crew; viewing rushes

**TEACHING METHODS:**

- Frontal Lessons
- Case Studies
- Filmmaking Activities

**Module 3 – Filming Technique and Theory I****SKILLS:**

- Correct assembly and use of filming equipment
- Scene lighting
- Ability to interact with staff and firms using correct terminology

**CONTENTS:**

- Use of digital video cameras and accessories
- Theory and standards of photography and visual dramaturgy
- The physics of light
- Recording formats
- Portraying “reality” through images and sound
- Film crew hierarchy and areas of responsibility

**TEACHING METHODS:**

- Frontal lessons
- Workshops
- Filmmaking Activities
- Case studies

**Module 4 – Sound Technique****SKILLS:**

- Correct use of audio recording equipment
- Ability to record original sound according to today's technical standards

**CONTENTS:**

- Basic notions of sound technique
- Audio recording equipment and its use
- Structure and functions of recording devices and microphones
- Recording original sound

**TEACHING METHODS:**

- Frontal Lessons
- Workshops
- Case Studies

**Module 5 – Editing Technique and Theory I****SKILLS:**

- Use of professional software for digital editing; ability to edit a simple documentary short using various basic software menus, tools and structures
- Ability to apply simple dramaturgical elements to a documentary short and to edit it

**CONTENTS:**

- Introduction to non-linear editing and professional video editing software
- Methods for organizing filmed material, synchronization, trimming and audio levels
- Introduction to classic film editing
- Introduction to documentary film editing

**TEACHING METHODS**

- Frontal Lessons
- Workshops
- Case Studies

**Module 6 – Audio-Video Technique I****SKILLS:**

- 

**CONTENTS:**

- Analogue vs. Digital
- Audio and Video Signals
- Formats and Compressions
- Storage

**TEACHING METHODS:**

- Frontal Lessons

**Module 7 – Activity – First-Year Film I**

Each student makes a documentary short, filling all three roles covered by ZeLIG's three areas of specialization (disciplines): Directing/Project Development,

Filming/Lighting, Editing/Post-Production. Besides applying technical skills acquired, students are encouraged to apply their own abilities and to “expose themselves”.

**SKILLS:**

- Technical, manual and artistic competency in the realization of a documentary film
- Autonomous use of technical equipment and narrative elements for the creation of a documentary film
- Ability to transform an idea or a theme into the film version of a concrete story suitable for television or film festivals
- Ability to “expose yourself”

**CONTENTS:**

- Project Development– from idea to film project
- Autonomous activities in directing, filming and editing
- Introduction to audio and video post-production

**TEACHING METHODS:**

- Filmmaking Activities

**PHASE 2 - Further Exploration****Module 8 – Directing II****SKILLS:**

- Ability to create a project for a documentary short
- Ability to create a team and to work efficiently; ability to develop a visual idea in collaboration with the camera operator and a dramaturgical idea with the film editor; ability to recognize, understand and apply contributions by other team members and supervisors
- Direction, supervision, control and analysis of the entire work process in making a film

**CONTENTS:**

- Writing the exposé: a written draft of the film’s theme, cinematographic narrative format, content and target
- Definition of cinematographic language to apply, as well as visual format, technical parameters, and sound elements
- Writing two pager and treatment: chronological and visual description of the film
- Shooting schedule: detailed work schedule, team building, organization and coordination of shooting days, definition of locations, appointments and necessary equipment
- Definition of dramaturgical flow in editing, the opening, ending and pace of the film

- Introduction to Post-production

**TEACHING METHODS:**

- Frontal Lessons
- Case Studies
- Filmmaking Activities

**Module 9 – Filming Technique and Theory II****SKILLS:**

- Ability to correctly set up and use filming equipment, based on production requirements
- Ability to correctly light film sets
- Ability to analyze and understand continuous changes in standard formats and filming equipment
- Ability to understand and carry out tasks
- Ability to interact with staff and firms using correct terminology

**CONTENTS:**

- Theory and standards of photography and visual dramaturgy
- The photographic idea
- Hand-held cameras and camera movement
- Portraying “reality” through images and sound
- Filming ethics and approach
- Filming processes: 16 mm
- Filming formats and compression (16 mm and digital)
- Movie cameras, video cameras and accessories

**TEACHING METHODS:**

- Frontal Lessons
- Workshops
- Filmmaking Activities
- Case Studies

**Module 10 – Editing Technique and Theory II****SKILLS:**

- Autonomous and consolidated use of professional software for digital editing; ability to edit a simple documentary short using various basic software menus, tools and structures
- Ability to correctly apply dramaturgical elements to a documentary short and to

edit it

- Ability to deal with foreseeable and unforeseeable problems during the editing process
- Ability to develop an idea for editing and sound design, and to apply it to the documentary project that is being created

#### CONTENTS:

- Documentary film editing
- Editing styles
- Basic concepts in film editing: continuity in action and in the time-space relationship
- Micro and macro editing structures
- Sound design
- Exploring software for digital editing
- Introduction based on editing software
- Work processes
- Creating titles and subtitles
- Basic color grading concepts
- Organizing post-production processes
- Import and export of images, filming and timelines

#### TEACHING METHODS

- Frontal Lessons
- Workshops
- Case Studies

### **Module 11 – Sound Technique II**

#### SKILLS:

- Correct choice and use of audio recording equipment
- Ability to record original sound according to today's technical standards
- Ability to foresee sound design and to provide the necessary elements

#### CONTENTS:

- Sound recording based on plans for sound editing and sound design
- Sound recording with different types of microphones
- Difficult recording situations: background noise, silence, echo
- The creative use of sound
- Post-production audio

#### TEACHING METHODS:

- Frontal Lessons

- Workshops
- Case Studies

## **Module 12 – Audio-Video Technique II**

### **SKILLS:**

- Creative and consolidated use of filming equipment and the creation of audio-video material

### **CONTENTS:**

- IT equipment in cinematography
- How digital editing systems work
- Compression and codecs
- High-definition video

### **TEACHING METHODS:**

- Frontal Lessons

## **Module 13 – Activity – First-Year Film II**

Creation of documentary shorts based on a theme provided. Students engage in teamwork, each student covers at least one role from among the specialized disciplines (directing, camera, editing) and may also work on other films in other roles.

### **SKILLS:**

- Ability to understand an idea or a subject and transform it into a film
- Ability to use filmmaking skills for artistic ends in the making of a documentary film
- Autonomous use of equipment and narrative elements for the creation of a documentary film
- Ability to develop strategies to solve foreseeable and unforeseeable problems
- Ability to work on a team and to lead it

### **CONTENTS:**

- Forms of film narration
- Development of a theme, development of a project
- Writing the concept for a documentary film
- Realization of a documentary film in all its different phases: directing, filming, editing
- Audio and video post-production

**TEACHING METHODS:**

- Filmmaking Activities

**Module 14 — Production Organization****SKILLS**

- Efficacious communication in native language and in the program's three languages
- Ability to organize and manage individual and group work processes
- Ability to recognize, analyze and solve organizational problems and conflicts

**CONTENTS:**

- Distribution and International Market
- Local Audiovisual Industry: presentation
- Financing a documentary film project
- Class meetings
- Planning and organization of work processes: analysis of costs, schedules, equipment loans, due dates
- Formation of teams

**METHOD TEACHING:**

- Individual or group meetings with tutor
- Class meetings with ZeLIG Administrators

**Module 15 – Final Exam****CONTENTS:**

All students must pass the final exam for Year 1 in order to be admitted to Year 2 and their respective majors.

All students will be tested on skills needed to complete work in the three major areas of study, also known as specializations. Those students that were admitted to Year 1 with a level of A1 in their third language will be tested to assess their linguistic preparedness for the remainder of the training program.

**OBJECTIVES:****Technical Skills**

The exam is designed to help us evaluate each student's overall progress, and to identify the specialization to be pursued by each student in the second and third years of the training program.

Two testing sessions will be available. Any student that does not demonstrate the required skill level during the first testing session will be given another chance to do so in a second testing session.

Students that do not pass the exam on their second trial will not be admitted to Year

2 of the training program.

#### Language Skills

Students will also be tested on their language skills and must attain a level of B1 or higher, as stipulated in the admissions requirements. This portion of the exam, however, is only for those students who were admitted to the program with a level of A1 in one of ZeLIG's three official languages. Only one language skills testing session will be provided. Students that do not attain a level of B1 or higher will not be admitted to Year 2 of the training program.

## Year 2

Year 2 is broken down into “vertical modules” in which skills are developed in the individual specialization areas, and “horizontal modules” which provide skills required by all students in the program. Activity modules provide practice and experience in using the skills acquired in previous modules.

Students are also required to take part in internships that focus on their specializations. Internships may be done at production companies, broadcasters, distributors, film festivals and with professionals, etc., internationally.

YEAR 2				
Module	Title	Directing/ Project Development	Photo- graphy/ Lights	Editing/ Post- Production
1	Filming Technique		x	
2	Dramaturgy of Filming		x	
3	Editing Technique			x
4	Dramaturgy of Editing			x
5	Directing Technique	x		
6	Dramaturgy of Directing	x		
7	Inspiration days	x	x	x
8	Production Theory and Technique	x	x	x
9	Filmmaking Activities	x	x	x
10	Production Organization	x	x	x
11	Internship	individual activity		

## Module 1 – Filming Technique

### SKILLS:

- Consolidated ability to use movie cameras, video cameras and accessories
- Manage filmed recordings on digital and film supports
- Esthetic/artistic development of the photographic aspect of a documentary film or another audiovisual product
- Problem-solving
- The ability to lead the process of filming for a documentary film, autonomously and with responsibility

### CONTENTS:

- Digital in Cinema
- Camera tests and preparation for filming
- Photography: technique and creativity
- Documentary filming
- Filmmaking activities
- Filming formats
- The camera in motion

### TEACHING METHODS:

- Frontal Lessons
- Workshops

## Module 2 – Dramaturgy of Filming

### SKILLS:

- Esthetic/artistic development of the photographic aspect of a documentary film or another audiovisual product
- Ability to correctly interpret an idea or a subject and translate its contents into visual solutions with an advanced narrative structure, that are realistic and based on preconceived requirements
- Ability to relate to persons being filmed with empathy and focus
- Ability to work on a team: direct and supervise collaborators; understand and perform tasks
- Ability to provide creative solutions to foreseeable and/or unforeseeable problems
- Ability to create logical photographic dramaturgy

### CONTENTS:

- Ethics and interpersonal approach in working with the camera

- Photography: technique and creativity
- Documentary filming
- Directing/Camera: autonomy and creative responsibility

**TEACHING METHODS:**

- Frontal Lessons
- Workshops
- Case Studies

**Module 3 – Editing Technique****SKILLS:**

- Consolidated ability to technically manage all filmed material, using editing software
- Ability to technically conclude the realization of a documentary film or an audiovisual product; knowledge of processes for color correction, sound mixing, mastering, and creation of the finished product on various supports (tape, files, DVD, etc.)
- Ability to work on a team
- Knowledge of two professional editing systems
- Problem-solving
- Ability to lead the process of filming for a documentary film, autonomously and with responsibility

**CONTENTS:**

- Using a second digital editing system
- Workflow of digital editing with various starting formats
- Sound: from recording to sound design
- Post-production: from film to file

**TEACHING METHODS:**

- Frontal Lessons
- Workshops

**Module 4 – Dramaturgy of Editing****SKILLS:**

- Ability to dramaturgically construct a story, starting with filmed material and in collaboration with the director
- Ability to apply formal elements and a precise style to a project
- Ability to lead the creative process of editing a documentary film
- Ability to work on a team

- Problem-solving

**CONTENTS:**

- The dramaturgical thought/story with moving images
- Dramaturgy in editing docu-fiction films
- Storytelling and development of characters in a documentary film
- "Montage": autonomy and creative responsibility

**TEACHING METHODS:**

- Frontal lessons
- Workshops
- Case Studies

**Module 5 – Directing Technique****SKILLS:**

- Consolidated ability to apply the processes of writing and presentation of projects for the international market in production and distribution of documentary films
- Ability to organize and lead the entire production process of a documentary film documentary, in all its various phases of work (pre-production, filming, editing, finalization)
- Ability to present and distribute a documentary film through different channels
- Ability to lead a team, demonstrate communications skills the ability to supervise work processes
- Problem-solving

**CONTENTS:**

- Find and develop a theme for a film
- From research to production
- Writing and developing the Second-Year Film
- Research for the Second-Year Film
- Development of a project for the Second-Year Film

**TEACHING METHODS:**

- Frontal Lessons
- Workshops

**Module 6 – Dramaturgy of Directing****SKILLS:**

- Consolidated ability to apply processes of creative writing
- Ability to understand an idea or a subject and transform it into a film project

- Ability to lead the entire creative process for a documentary film, throughout the various phases of work (pre-production, filming, editing, finalization)
- Ability to create empathetic relationships with a documentary film's main characters
- Problem-solving
- Ability to work on a team: direct and supervise the work of collaborators

**CONTENTS:**

- Find and develop a theme for a documentary film
- Storytelling and development of characters in a documentary film
- Dramaturgical thought
- Plot – developing a practice film
- Directing a practice film
- Research for the Second-Year Film
- Develop project for the Second-Year Film
- Storytelling and development of characters for the Second-Year Film

**TEACHING METHODS:**

- Frontal Lessons
- Case Studies
- Workshops

**Module 7 – Inspiration days****SKILLS:**

- Analyze formal aspects and content of a documentary film
- Recognize and apply a style
- In-depth knowledge of work processes for the production of a documentary film

**CONTENTS:**

- Meetings with outstanding documentary makers (opportunity to meet filmmakers, see their films and study their career paths)

**TEACHING METHODS:**

- Case Studies

**Module 8 – Production Theory and Technique****SKILLS:**

- Production and distribution processes for documentary films
- Knowledge of local situation regarding film production

- Knowledge local (national) and international markets for documentary films
- Knowledge of standards used in production processes for ZeLIG thesis films

**CONTENTS:**

- Presentation and case studies of production firms and the jobs market in the region of Alto Adige and film sector (e.g., BLS, FAS)
- Production processes and calculating budgets
- Documentary film genres and production processes for television, cinema and the Internet
- Presentation of Italian and international production companies
- How documentary markets work
- Pitching (presentation of projects)
- Preparation for internships and the world of work
- Budget and production processes at ZeLIG

**TEACHING METHODS:**

- Case Studies
- Frontal Lessons
- Workshops

**Module 9 – Filmmaking Activity – Second-Year Film**

Realization of second-year film, in which students put skills acquired during seminars (technical and artistic skills) into practice.

Teamwork: Each student/team member covers a role that matches his/her own specialization.

**GENERAL SKILLS:**

- Awareness of one's own role, limits and responsibilities

**SPECIFIC SKILLS:****Directing/ Project Development:**

- Ability to direct the narrative development of a documentary film production based on an autonomous original style
- Ability to conduct interviews, command of communication techniques
- Ability to directly plan and organize, autonomously and with responsibility, times and resources required by production
- Develop leadership
- Problem-solving

**Photography/Lights:**

- Ability to manage in complete autonomy, or to coordinate the activities of others in the planning and organization of the entire filming phase, including research, study of locations, set design, etc.
- Supervise and guarantee complete availability of all resources required for

filming, including lighting

- Problem-solving
- Realize directly, with responsibility and in complete autonomy, all phases of filming and lighting in line with indications from production and artistic direction
- Group work

#### Editing/Postproduction:

- Ability to recognize and manage audiovisual material from and/or useful to production, applying all processes necessary for organization and preparation of the editing phase
- Collaborate actively and with responsibility in the narrative development of a documentary film production based on an original autonomous style in line with indications from production and artistic direction
- Realize directly, with responsibility and in complete autonomy, all phases of editing and post-production in line with indications from production and artistic direction
- Group work
- Problem-solving

#### CONTENTS:

- Realization of a documentary film

#### TEACHING METHODS:

- Filmmaking activity

#### Module 10 – Organization – Production

#### SKILLS:

- Efficacious communication in native language and in the program's three languages
- Ability to organize and manage individual and group work processes
- Ability to recognize, analyze and solve organizational problems and conflicts

#### CONTENTS:

- Class meetings
- Planning and organization of work processes: analysis of costs, schedules, equipment loans, due dates
- Formation of teams

#### TEACHING METHODS:

- Individual or group meetings with tutor
- Class meetings with ZeLIG Administrators

## **Module 11 – Internship**

#### SKILLS:

- Ability to practically apply professional knowledge to the real world of work
- Ability to evaluate and develop skills
- Ability to solve concrete and theoretical problems
- Ability to adapt to concrete working situations

**CONTENTS:**

- Internships that focus on students' specializations at production companies, broadcasters, distributors, film festivals and with professionals, etc., internationally.

**TEACHING METHODS:**

- Internship

## Year 3

Year 3 is dedicated to the realization of the Graduation film.

Each student must participate in the realization of at least one documentary film, in the role of his/her specialization.

Each Graduation film has a core team composed of students with specializations in directing, photography and editing.

The training process provides general and specialized modules for all phases of the realization of a documentary film that meets the standards of international markets.

YEAR 3				
Modulo	Titolo	Classe Regia/ Svil.Progetto	Classe Fotografia/ Luci	Classe Montaggio/ Postprod.
1	Production of Graduation Film I	x		
2	Graduation Film – Development, Writing and Preparation of Teaser	x		
3	Pitching the Graduation Film	x		
4	Seminar: Photography	x		
5	Seminar: Editing		x	
6	Production of Graduation Film II (Directing)			x
7	Seminar: Sound Recording	x		
8	Realization of Graduation Film with specific supervision (teaching staff) for each film on phases of Project Development, Filming, Directing, Editing, Color Grading and Sound Design	x		
9	Inspiration days	x		
10	Analysis of Documentary Films	x		
11	Final Exam	x		

**Module 1: Production of Graduation Film I****SKILLS:**

- Ability to organize and define times, locations, equipment and human resources needed for the realization of the project
- Ability to define and employ available budget with strict economic criteria

**CONTENTS:**

- Analysis of Needs
- Planning and Management
- Budgeting

**TEACHING METHODS:**

- Filmmaking activities
- Group work

**Module 2: Graduation Film – Development, Writing and Preparation of Teaser****SKILLS:**

- Ability to prepare a complete dossier of the thesis film according to international market standards
- Ability to prepare a teaser for the thesis film
- Ability to correctly interpret an idea or a subject in line with planned stylistic and dramaturgical elements
- Ability to correctly interpret an idea or a subject and translate the contents into visual solutions
- Ability to correctly interpret an idea or a subject and translate the contents into a narrative structure

**CONTENTS:**

- Writing and development of a project
- Dramaturgy and storytelling
- Dramaturgy of images
- Filming, directing and editing of teaser

**TEACHING METHODS**

- Frontal Lessons
- Individual case studies with work groups
- Filmmaking Activity

**Module 3: Pitching the Graduation Film**

This module focuses on the preparation, rewriting and oral presentation (pitching) of

projects to a panel of expert decision makers (representatives of TV channels, editorial staffs, production or distribution companies, film funds, etc.). Pitching is conducted by the creative team (core team: directing, photography, editing).

**SKILLS:**

- Ability to propose, in a suitable manner that meets professional standards, the project to decision makers
- Ability to analyze and propose essential elements of the project
- Ability to briefly promote and communicate ideas and relative production requirements (in a 7-minute pitch)
- Knowledge of format, television slots, genres requested by various players on the documentary market
- Ability to identify and transmit the project's unique selling points (USP)
- Ability to create a teaser and to use it as part of the pitch

**CONTENTS:**

- Verbal communication
- Non-verbal communication
- Standards required by markets
- Storytelling
- Pitching techniques

**TEACHING METHODS**

- Frontal Lessons
- Filmmaking Activity

**Module 4: Seminar: Photography – (Further Study)****SKILLS:**

- Detailed knowledge of available equipment (movie cameras, video cameras, lenses, lighting, recorders, accessories, etc.) and the ability to use it autonomously and efficaciously
- Knowledge of and ability to apply stylistic elements using available technology
- Ability to develop and realize a visual concept for a complex medium-length project, and to apply it during filming

**CONTENTS:**

- Further study: lighting techniques with natural and artificial light
- Further study: filming techniques in complex situations
- Find solutions for concrete problems regarding style, equipment, and visual idea for the thesis film

**TEACHING METHODS**

- Frontal Lessons

- Filmmaking Activities

**Module 5: Seminar: Editing – (Further Study)**

## SKILLS:

- In-depth knowledge of available equipment (editing station, file transfer station, server, etc.) and the ability to use it autonomously and efficaciously
- Knowledge of and ability to apply stylistic elements using available technology
- Ability to conceive and realize dramaturgy and plots of a medium-length documentary film
- Ability to recognize and select video, audio or other materials useful for storytelling in the form that has been established for your film

## CONTENTS:

- Editing narrative dramaturgy
- Editing techniques
- Further study: use of editing software
- Developing solutions regarding style, equipment, the concept of “montage” for the thesis film

## TEACHING METHODS

- Frontal Lessons
- Filmmaking Activities

**Module 6: Production of Graduation Film II (Directing)**

## SKILLS:

- Ability to analyze the project's economic demands
- Ability to collaborate with a producer
- Ability to match content and creative approach to resources available
- Ability to forecast and organize demands

## CONTENTS:

- Production Aspects
- Budgeting
- Planning

## TEACHING METHODS

- Filmmaking Activities

**Module 7: Seminar: Sound Recording****SKILLS:**

- Detailed knowledge of available equipment and ability to use it autonomously and efficaciously
- Ability to relate to persons being filmed with empathy and focus
- Ability to creatively perform tasks assigned by the director; autonomous problem-solving
- Ability to develop a sound design in collaboration with the director, and to autonomously realize required recordings

**CONTENTS:**

- Live audio
- Audio recording techniques
- Find solutions for concrete problems regarding style, equipment, and sound design

**TEACHING METHODS**

- Filmmaking activities

**Module 8: Realization of Graduation Film****SKILLS:****Directing/ Project Development**

- Direct, with autonomy and responsibility, the narrative development and the artistic realization of a film production based on an original style, or by applying formal predefined and recognized means, as the most consonant to a good balance between the artistic dimension of the product and production and budget constraints.
- Evaluate and realize, with responsibility and autonomy, or collaborate with other professional figures on the planning and organization of all processes required for the artistic development of the production
- Direct, with autonomy and responsibility, the professional figures involved in the artistic and creative development of the production based on planned style and dramaturgy, and with an aim to make best use of time allotted and respecting the mandate received from production
- Manage and maintain relationships with characters, with empathy and responsibility, and identify modalities and lengths of interviews, respecting personal, dramaturgical and production requirements

**Photography/Lights**

- Analyze and assess filming locations, inspect filming locations, assess needs and propose visual solutions in line with artistic requirements and production constraints

- Evaluate and collaborate with other professional figures on planning and organization of all filming processes
- Supervise and guarantee, with responsibility, the complete availability of all resources and equipment required for filming, including lighting, and with an aim to make best use of time allotted and respecting the mandate received from production
- Realize directly, with responsibility, all phases of filming and lighting, and provide efficacious images based on style and dramaturgy agreed upon with the artistic direction, and respecting times specified in the production schedule
- Verify quality and conformity of filmed material; store and organize filmed material according to pre-established standards
- Communicate efficaciously with the editing and post-production department; collaborate to give the film the visual aspect desired

#### Editing /Post-Production

- Recognize and manage audiovisual material from and/or useful to production, applying all processes necessary for organization and preparation of the editing phase
- Correctly interpret essential input from the artistic direction, recognize expressive potential of available material and propose the narrative structure best suited to the product desired
- Evaluate and collaborate with other professional figures on planning and organization of all editing, post-production and finalization processes
- Supervise and guarantee, with responsibility, the complete availability of all resources and equipment required for editing, post-production and finalization, and with an aim to make best use of time allotted and respecting the mandate received from production
- Realize directly, with responsibility, all phases of audio and video editing based on style and dramaturgy agreed upon with the artistic direction, and respecting times and standards specified in the production schedule
- Manage and organize filmed material; store and keep filmed material secure; verify and guarantee the technical quality and finalization of masters, according to pre-established standards
- Participate actively in video and audio post-production in collaboration with sector specialists

#### CONTENTS:

- All knowledge and skills required for the realization of the film

#### TEACHING METHODS

- Filmmaking activities and practical experience

**Module 9 : Inspiration Days****SKILLS:**

- Command of narrative, artistic, esthetic and stylistic choices (content, images, sound, editing) for a documentary film
- Knowledge of a range of different documentary film styles and genres, and the ability to apply a chosen style to your project

**CONTENTS:**

- Presentation and analysis of a work by a documentary filmmaker

**TEACHING METHODS**

- Case Studies

**Module 10: Analysis of Documentary Films****SKILLS**

- Ability to realize, autonomously and efficaciously in your role, a documentary film that meets professional standards
- In-depth command of all processes required for the realization of a documentary film
- Command of dramaturgical elements of the story in moving images
- Consolidated command of equipment for filming, editing and post-production

**CONTENTS:**

- Thesis Film

**TEACHING METHODS**

- Screening and analysis of thesis films, discussion

**Module 11: Final Exam****CONTENTS:**

Upon conclusion of the three-year training program, a Final Exam is given to evaluate students' progress and preparedness.

**OBJECTIVES:**

A final evaluation will be made based on the following elements:

- Thesis film;
- Final exam performance;
- Interview before the Exam Commission;
- Test results and evaluations made of students' work over the course of the three-year training period.

The sum total of this evaluation shall be expressed in the final certification of skills achieved, with diploma attesting to professional qualification issued to students who successfully pass the final exam and meet all other requirements for graduation.