



DO YOU HAVE

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LONDON FILM ACADEMY  
PROSPECTUS

A man in a dark suit, white shirt, and red tie is holding a large, vintage-style black film camera. The background is a solid yellow color. The text "SO YOU WANT TO BE A FILMMAKER?" is overlaid in a large, white, distressed font across the center of the image.

# SO YOU WANT TO BE A FILMMAKER?

What kind of students are we looking for? Dedicated, disciplined applicants with a sense of vocation, an ability to collaborate creatively and a determination to contribute to the complex and challenging art of cinema.

What will YOU get out of coming to LFA?

“It’s so full of original and imaginative work\*; it is like a production company of its own. Truly, I have never seen such a programme of terrific movies.”

**NICOLAS ROEG, DIRECTOR**  
**‘DON’T LOOK NOW’, ‘WALKABOUT’, ‘PERFORMANCE’**

\*LFA GRADUATION CEREMONY & AWARDS

# WOMEN'S EVENTS 2015



<b>8</b>	<b>ENDORSEMENTS</b>
<b>10</b>	<b>WELCOME TO LFA</b>
<b>12</b>	<b>WHY CHOOSE LFA?</b>
<b>18</b>	<b>OUR TUTORS</b>
<b>22</b>	<b>OUR COURSES</b>
<b>24</b>	DIPLOMA COURSES
<b>32</b>	CERTIFICATE COURSES
<b>36</b>	FOUNDATION COURSES
<b>42</b>	SHORT TAKES: SPECIALISED COURSES
<b>44</b>	<b>CLUB PANICO@LFA</b>
<b>48</b>	<b>OUR GRADUATES: MAKING HEADWAY</b>
<b>54</b>	<b>LOCATION AND ACCOMODATION</b>





### LORD PUTTNAM CBE

PRODUCER ('CHARIOTS OF FIRE', 'THE KILLING FIELDS', 'MIDNIGHT EXPRESS')  
BAFTA FELLOWSHIP

"A much-needed addition to training for an industry that needs all the talent and skills it can get."

### SANDY LIEBERSON

PRODUCER ('JABBERWOCKY', 'THE MIGHTY QUINN', 'PERFORMANCE')

"LFA has established its credibility with industry professionals. The films produced here are as good as, and in some respects better than, many of those made by the more high-profile film schools in the UK. This is the right place for motivated and enthusiastic filmmakers who want to develop their skills."

### ROBIN VIDGEON BSC FBKSTS

CINEMATOGRAPHER ('THE FLY II', 'HELLRAISER', 'OCTANE')

"I have watched London Film Academy grow from strength to strength. Thanks to the professionalism of the staff and the film-industry tutors, LFA stands on its own feet. The Arri 16mm cameras, sound recording and lighting equipment available to students to make their films is the same kit as used on countless movies shot all over the world. All editing is carried out on site, utilising LFA's Avid suites, so from start to finish LFA provides the complete filmmaking and learning experience."

### TERRY GILLIAM

WRITER/DIRECTOR ('TWELVE MONKEYS', 'THE FISHER KING', 'BRAZIL')  
BAFTA FELLOWSHIP

"To work in the movie business requires more than having a great creative idea. Perseverance, stamina, a working knowledge of how it all works and a considerable amount of luck are all necessary ingredients. Panico's [now LFA's] film courses help you with the first three."

### EXPOSURE

'HALLOWED HALL'

"It's a slick operation, filled with an infectious energy. This youthful establishment is still excited to be a home to movie-makers."

### FILMSTAR

'GUIDE TO THE BEST FILM SCHOOLS'

"For the best places to study all aspects of cinematography in the UK, start with... screen academies assessed by Skillset and the industry as offering some of the best courses in filmmaking."

### THE GUARDIAN

'SHOOTING STARS'

"Its brand of intense practical film training... makes the Filmmaking Diploma attractive to those taking their first steps in the film business and mark it out from more established film courses."

### HOTCOURSES

'FILMING FOR REEL: ONE YEAR IN FILM'

"The real pleasure of filming [on the Filmmaking Diploma]... is that you are largely self-sufficient as a crew. Everyone knows enough to be able to do every role, and each film is tackled with professionalism."





# WELCOME

FIND YOUR VOICE IN A COLLABORATIVE, NURTURING ENVIRONMENT

London Film Academy is a film school that operates like a production company, enabling filmmakers to find their voices in a collaborative, nurturing environment.

Our training is constructive, hands on and of the highest standard, emulating the hard-working reality of the film & TV industry. Our courses are delivered within a professional environment by practising filmmakers and supported by the dedicated LFA Team. We treat students with respect as we impart an up-to-date education, which boosts confidence and develops the relevant skills needed for your career progression. Our multi-disciplinary approach, in which you learn about all the different aspects of filmmaking, not only engenders an appreciation of your peers' roles but allows you to become an informed and responsible filmmaker.

Throughout our first decade we have listened to the feedback from industry insiders as well as our graduates and developed a slate of courses that meet the expectations of the ever-changing and fast-paced film & TV industry. We have been reviewed by QAA (Quality Assurance Agency for Higher Education). We have also been awarded the Creative Skillset Tick for our Writer-Director Diploma (a kitemark of quality indicating courses best suited to prepare for a career in the Creative Industries). London Film Academy holds a UK Border Agency Tier 4 Highly Trusted Sponsor license.

Your journey into filmmaking begins at LFA and continues with Club Panico@LFA, our networking group for emerging filmmakers. As part of our ongoing effort to increase employment opportunities we integrated Panico, a like-minded filmmaking organisation, into LFA. Panico's patrons are some of the most respected names in the industry, including: **TERRY GILLIAM**, **TERRY JONES** and **SIR BEN KINGSLEY** (between them they boast an impressive list of credits: **'TIME BANDITS'**, **'MONTY PYTHON'S LIFE OF BRIAN'**, **'GANDHI'**, **'TWELVE MONKEYS'**, **'FEAR AND LOATHING IN LAS VEGAS'** and **'SCHINDLER'S LIST'**). Club Panico@LFA is designed to support you by: developing your knowledge and experience via regular talks and workshops with current industry professionals; equipping you with the necessary resources, such as production advice, to create your own projects; and helping you find work.

Our students and their achievements, both while they are with us and as graduates, are what make us successful. We invite applicants from all over the world with any level of experience, but we are looking for proactive, creative and dedicated team players.

We look forward to welcoming you to the Academy.

Daisy Gili and Anna MacDonald  
JOINT PRINCIPALS



“SO WHY CHOOSE A RELATIVELY  
NEW FILM SCHOOL THAT IS  
TAKING ON THE GIANTS OF  
THE UK FILM SCHOOL WORLD?

**THE ANSWER IS SIMPLE.**

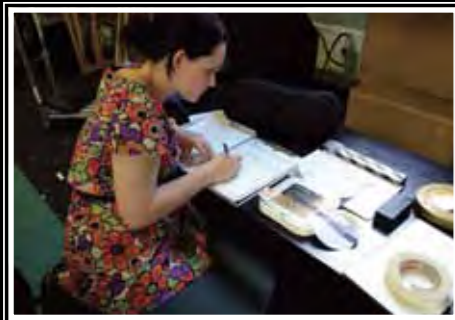
**LFA PUNCHES ABOVE ITS  
WEIGHT AND EXPECTS  
EVERYONE WHO COMES ON  
THE COURSE TO DO THE SAME.**

LFA IS SMALL AND  
PERSONABLE. IT IS ABOUT  
FILM. IT IS ABOUT PEOPLE.  
FILMMAKING IS ONE OF  
THE MOST TEAM-INTENSIVE  
INDUSTRIES AROUND.”

DAVE CRAY, GRADUATE

**WHY  
CHOOSE  
LFA  
?**





WRITING UP CAMERA REPORT SHEETS



LFA IN-HOUSE SCREENING THEATRE



NICK MORAN IN LFA FILM 'PISTACHIO NUT'



MEASURING LIGHT



PRODUCTION SOUND MIXER MERVYN GERRARD, LFA TUTOR, ON FILM SET



TALULAH RILEY & ROBERT PATTINSON IN LFA FILM 'THE SUMMER HOUSE'



SOUND MIXING



FILM TRANSFER TO HD AT 142 ASCENT



CAMERA OPERATING



CINEMATOGRAPHER BILLY WILLIAMS WITH HIS OSCAR FOR 'GANDHI'



DIRECTING ACTORS



FOCUS PULLING

"I'VE FOUND LFA UNIQUE AMONG COMPARABLE INSTITUTIONS IN ITS FLEXIBILITY, COMMITMENT TO COLLABORATION AND ENDLESS INNOVATION."  
KERRY LEE CRABBE, SCREENWRITER & LFA TUTOR

"LFA FILMS ARE OF A HIGH STANDARD; A FILM SCHOOL WE'RE PROUD TO BE ASSOCIATED WITH."  
LEN THORNTON, SOHO FILM LAB

## PROFESSIONAL TRAINING

# BECOME A FILMMAKER

**MULTI-DISCIPLINARY TRAINING**  
by FILM & TV INDUSTRY PRACTITIONERS

**PROFESSIONAL PRODUCTION EQUIPMENT,  
POST-PRODUCTION FACILITIES,  
IN-HOUSE STUDIOS & SCREENING THEATRE**

**SUPER 16MM FILM**  
& CURRENT DIGITAL FORMATS  
*with* LOCATION SOUND RECORDING

**FILMS FINISHED *-to-***  
**FULL HD-QUALITY IMAGE (1080P)**

**RELEVANT, PRACTICAL**  
& **VALUE-FOR-MONEY FILM EDUCATION**

**NO HIDDEN COSTS**  
**FILM BUDGETS INCLUDED IN THE COURSE FEES**

**SHOWCASES *at* FILM FESTIVALS & ON DIGITAL PLATFORMS**

**EXCLUSIVE JOB LISTS & PLACEMENTS:**  
**85% *of* FILMMAKING DIPLOMA GRADUATES FIND WORK *in the* FILM & TV INDUSTRY**

**CENTRE *of* EXCELLENCE**

"THE REASON I CAME TO LFA WAS THE FACT THAT THE SCHOOL STILL USES FILM - IT WAS A GREAT EXPERIENCE, ONE I TRULY WILL NEVER FORGET."  
AUSTIN LAPIERRE, GRADUATE





SONYA CASSIDY IN LFA FILM "UNDEAD UNION: THE MAKING OF..." DAVID TETT © 2008



DOLLY & TRACK



CINEMATOGRAPHER CHRIS SEAGER, LFA TUTOR, ON SET OF 'HAMLET' ELLIE KURTZ © ILLUMINATIONS/ROYAL SHAKESPEARE COMPANY 2009



STUDENTS AT PINEWOOD STUDIOS



STEDIACAM



LIGHTS, CAMERA, ACTION...



CINEMATOGRAPHER PHIL MEHEUX, LFA TUTOR ON LFA FILM SET



WRITER/DIRECTOR RICHARD KWIETNIOWSKI, LFA TUTOR, ON LFA FILM SET



RED CAMERA AT MOVIE TECH

"LFA WAS A "SCHOOL OF LIFE"... I LEARNT HOW TO WORK AS A TEAM: BE ON TIME, LISTEN TO EACH OTHER AND WORK HARD."  
CHRISTIAAN NEU, GRADUATE

## PASSION FOR FILM SKILLS FOR LIFE

COLLABORATIVE, FRIENDLY & INCLUSIVE  
LEARNING ENVIRONMENT

TEAMWORK & PEOPLE SKILLS  
for ADAPTABLE & CREATIVE FILMMAKERS

LIKE-MINDED FRIENDS for LIFE

FINANCIAL SUPPORT & FUNDING ADVICE

NOT for PROFIT ORGANISATION

COMMITMENT to SOCIAL & CULTURAL DIVERSITY

PERMANENT PROFESSIONAL NETWORK  
of CONTACTS IN THE FILM & TV INDUSTRY

CAREERS GUIDANCE & MENTORING THROUGH  
CLUB PANICO@LFA

VALUES THAT WE LIVE BY:  
QUALITY, INNOVATION, CONTINUED STUDENT  
& GRADUATE SUPPORT, COLLABORATIVE & PERSONABLE

INDIVIDUAL TALENT & CREATIVITY IS NURTURED

"THE SKILLS I LEARNT AT THE LFA HAVE ENABLED ME TO  
WORK WITH CONFIDENCE AND ENTER THE FILM INDUSTRY AT A LEVEL THAT  
WOULD HAVE OTHERWISE TAKEN ME YEARS TO ACHIEVE."  
JOHN PAUL LANCASTER, GRADUATE

"LFA GAVE ME SO MUCH,  
NOT ONLY IN EDUCATION BUT ALSO  
IN A SENSE OF SELF-DISCOVERY."  
AIDAR BALATOV, GRADUATE







# OUR TUTORS

## WHAT DO OUR TUTORS DO?

All LFA tutors are professional practitioners currently at work in the film & TV industry. Their expertise covers the scope of filmmaking: commercials, music videos, short films, television drama, news, documentaries and feature films, both arthouse and Hollywood blockbusters. Many of them have won major international awards. Most tutors' credits are listed on [www.imdb.com](http://www.imdb.com) and their biographies can be found on [www.londonfilmacademy.com](http://www.londonfilmacademy.com).



# REGULAR TUTORS

## CLIVE BRADLEY

**AWARD-WINNING WRITER**

'City of Vice', 'That Summer Day', 'WaZ'

## BRIAN BLAMEY

**AWARD-WINNING SOUND EDITOR/FOLEY EDITOR**

'A Clockwork Orange', 'Heat and Dust', 'The Remains of the Day'

## MARK CAREY

**AWARD-WINNING CINEMATOGRAPHER**

'Mezaiyna: Eye of the Beholder', 'Saying It for the Girls', 'True Stories: China Power – The Great Chinese Art'

## BOB DOYLE

**SOUND RECORDIST/BOOM OPERATOR**

'Brazil', 'Monty Python's The Meaning of Life', 'Time Bandits'

## JULIAN DOYLE

**AWARD-WINNING DIRECTOR/  
SPECIAL FX DIRECTOR/EDITOR**

'Brazil', 'Chemical Wedding', 'Monty Python's Life of Brian'

## MARCIA GAY

**1ST ASSISTANT DIRECTOR/  
PRODUCTION MANAGER**

'Hustle', 'Lark Rise to Candleford', 'Sky Captain and the World of Tomorrow'

## MERVYN GERRARD AMPS

**PRODUCTION SOUND MIXER**

'Children of the New Forest', 'Clay', 'Johnny and the Bomb'

## EDDIE HAMILTON

**AWARD-WINNING EDITOR**

'DOA: Dead or Alive', 'Kick-Ass', 'Resident Evil: Apocalypse'

## JEFF HAWKINS AMPS

**AWARD-WINNING PRODUCTION SOUND MIXER**

'Agatha Christie's Poirot', 'Horizon: Supermassive Black Holes', 'Time Team'

## TONY JACKSON

**PRODUCTION SOUND MIXER**

'Nuns on the Run', 'Sweeney Todd', 'White Mischief'

## RICHARD KWIETNIOWSKI

**AWARD-WINNING WRITER/DIRECTOR**

'Flames of Passion', 'Love and Death on Long Island', 'Owning Mahowny'

## SIMON KOSSOFF BSC

**AWARD-WINNING CINEMATOGRAPHER**

'Agatha Christie's Poirot', 'Fingersmith', 'Sinners'

## KERRY LEE CRABBE

**WRITER/PROFESSOR**

'The Dwarfs', 'Péchés Mortels', 'The Playboys'

## MANUELA MAIGUASHCA

**AWARD-WINNING DOCUMENTARY  
PRODUCER/DIRECTOR**

'Lifeboat- HIV: Daring to Share', 'Lullaby', 'The Dream'

## PHIL MEHEUX BSC GBCT AMPS

**AWARD-WINNING CINEMATOGRAPHER**

'Casino Royale', 'Edge of Darkness', 'The Legend of Zorro'

## LAURENCE MOODY

**DIRECTOR**

'Bad Girls', 'Footballers' Wives', 'Waterloo Road'

## NICK RYAN

**AWARD-WINNING COMPOSER**

'Louis Theroux: Law and Disorder', 'Mike Bassett: Football Manager', 'The Tale of the Dragon: The Life of Bruce Lee'

## CHRIS SEAGER BSC

**AWARD-WINNING CINEMATOGRAPHER**

'Hamlet', 'State of Play', 'Stormbreaker'

## SIMON SHORE

**AWARD-WINNING WRITER/DIRECTOR**

'After Thomas', 'Get Real', 'Things to Do Before You're 30'

## STUART URBAN

**AWARD-WINNING WRITER/DIRECTOR/PRODUCER**

'Our Friends in the North', 'Revelation', 'Tovarisch, I Am Not Dead'

## BARRIE VINCE

**AWARD-WINNING EDITOR**

'Hillsborough', 'Gabriel & Me', 'The Shout'

## ROBIN VIDGEON BSC FBKSTS

**CINEMATOGRAPHER**

'The Fly II', 'Hellraiser', 'Octane'

## SIMON WHITESIDE

**COMPOSER/ORCHESTRATOR/CONDUCTOR**

'Harry Brown', 'Harry Potter and the Order of the Phoenix', 'Lost in Austen'

## JOHN WARD GBCT

**CINEMATOGRAPHER/STEADICAM OPERATOR**

'The Fifth Element', 'The Firm', 'Full Metal Jacket'

## EDWARD WINDUS

**AWARD-WINNING STORY EDITOR**

'Kings', 'No Man's Land', '24 Hour Party People'

## DEREK YOUNG

**AWARD-WINNING PRODUCER/DIRECTOR/EDITOR**

'Casualty', 'The South Bank Show', 'Watchdog'

# GUEST SPEAKERS

## ANGELA ALLEN

**AWARD-WINNING SCRIPT SUPERVISOR**

'Labyrinth', 'The Misfits', 'The Third Man'

## ANDREA ARNOLD

**AWARD-WINNING WRITER/DIRECTOR**

'Fish Tank', 'Red Road', 'Wasp'

## RAY BECKETT

**AWARD-WINNING SOUND MIXER**

'The Hurt Locker', 'A Room with a View', 'Sweet Sixteen'

## DANNY BOYLE

**AWARD-WINNING DIRECTOR**

'Slumdog Millionaire', 'Sunshine', 'Trainspotting'

## PETER CAPALDI

**AWARD-WINNING ACTOR/DIRECTOR**

'The Crow Road', 'In the Loop', 'Strictly Sinatra'

## TERENCE DAVIES

**AWARD-WINNING WRITER/DIRECTOR**

'Distant Voices, Still Lives', 'The House of Mirth', 'Of Time and the City'

## JOHN DE BORMAN BSC

**AWARD-WINNING CINEMATOGRAPHER**

'An Education', 'The Full Monty', 'Serendipity'

## BRIAN DONOVAN

**PRODUCTION MANAGER/LINE PRODUCER**

'AVP: Alien vs Predator', 'The Last Station', 'Star Wars: Episode II - Attack of the Clones'

## CHRISTOPHER DOYLE

**AWARD-WINNING CINEMATOGRAPHER**

'In the Mood for Love', 'The Quiet American', 'Rabbit-Proof Fence'

## GAVIN FINNEY BSC

**AWARD-WINNING CINEMATOGRAPHER**

'Harry Potter and the Philosopher's Stone', 'St Trinian's', 'Alex & Emma'

## STEPHEN FREARS

**AWARD-WINNING DIRECTOR**

'Dirty Pretty Things', 'High Fidelity', 'My Beautiful Laundrette'

## MANDY GOLD

**MAKE-UP ARTIST**

'The Boat That Rocked', 'Nine', 'The Young Victoria'

## PAUL GREENGRASS

**AWARD-WINNING DIRECTOR**

'The Bourne Supremacy', 'Green Zone', 'United 93'

## MAMOUN HASSAN

**AWARD-WINNING WRITER/PRODUCER**

'La Buena Vida', 'Machuca', 'No Surrender'

## ASIF KAPADIA

**AWARD-WINNING DIRECTOR**

'Far North', 'The Return', 'The Warrior'

## PETER KOSMINSKY

**AWARD-WINNING WRITER/DIRECTOR**

'Britz', 'The Government Inspector', 'White Oleander'

## ROB LANE

**AWARD-WINNING COMPOSER**

'The Damned United', 'Merlin', 'The Street'

## DAVID LELAND

**AWARD-WINNING WRITER/DIRECTOR**

'The Land Girls', 'Mona Lisa', 'Wish You Were Here'

## SANDY LIEBERSON

**AWARD-WINNING PRODUCER**

'Jabberwocky', 'The Mighty Quinn', 'Performance'

## EWA LIND

**AWARD-NOMINATED EDITOR**

'Leon the Pig Farmer', 'River Queen', 'The Warrior'

## GILLIES MACKINNON

**AWARD-WINNING DIRECTOR**

'Hideous Kinky', 'Pure', 'Regeneration'

## REBECCA O'BRIEN

**AWARD-WINNING PRODUCER**

'Ae Fond Kiss', 'Looking for Eric', 'The Wind that Shakes the Barley'

## STEPHEN POLIAKOFF

**AWARD-WINNING WRITER/DIRECTOR**

'Close My Eyes', 'Glorious 39', 'The Lost Prince'

## NIK POWELL

**AWARD-WINNING PRODUCER**

'The Crying Game', 'Mona Lisa', 'Scandal'

## LYNNE RAMSAY

**AWARD-WINNING DIRECTOR**

'Ratcatcher', 'Morvern Callar', 'We Need to Talk About Kevin'

## MICHAEL SEYMOUR

**AWARD-WINNING PRODUCTION DESIGNER**

'Alien', 'Beverly Hill Cop III', 'The Thing Called Love'

## LESLEY SHARP

**AWARD-WINNING ACTOR**

'Bob & Rose', 'Clocking Off', 'Vera Drake'

## PETER SUSCHITZKY

**AWARD-WINNING CINEMATOGRAPHER**

'A History of Violence', 'Immortal Beloved', 'Star Wars: Episode V - The Empire Strikes Back'

## JEREMY THOMAS

**AWARD-WINNING PRODUCER**

'Creation', 'The Last Emperor', 'Sexy Beast'

## LESLEE UDWIN

**AWARD-WINNING PRODUCER**

'East is East', 'Mrs Ratcliffe's Revolution', 'The One and Only'

## CILLA WARE

**AWARD-WINNING DIRECTOR**

'Primeval', 'Spooks', 'The Illustrated Mum'

## PAUL ANDREW WILLIAMS

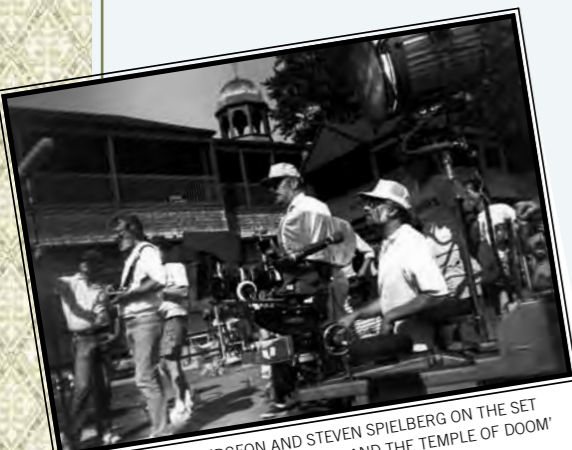
**AWARD-WINNING WRITER/DIRECTOR**

'The Children', 'The Cottage', 'London to Brighton'

## KRZYSZTOF ZANUSKI

**AWARD-WINNING DIRECTOR**

'Life as a Fatal Sexually Transmitted Disease', 'Persona Non Grata', 'The Structure of Crystals'



ROBIN VIDGEON AND STEVEN SPIELBERG ON THE SET OF 'INDIANA JONES AND THE TEMPLE OF DOOM'



'ST TRINIAN'S' SHOT BY GAVIN FINNEY  
PHOTOGRAPHER: NICK WALL  
© MAYHEM FILMS LTD, 2007

The awards of our Regular Tutors and Guest Speakers are numerous and include: BAFTAs, Oscars, Royal Television Society Awards, British Independent Film Awards, Emmys, Golden Scissors Awards and Golden Globes.

For more details of their achievements see our website [WWW.LONDONFILMACADEMY.COM](http://WWW.LONDONFILMACADEMY.COM)



CINEMATOGRAPHY



PRODUCTION



DIRECTION



EDITING



SCREENWRITING

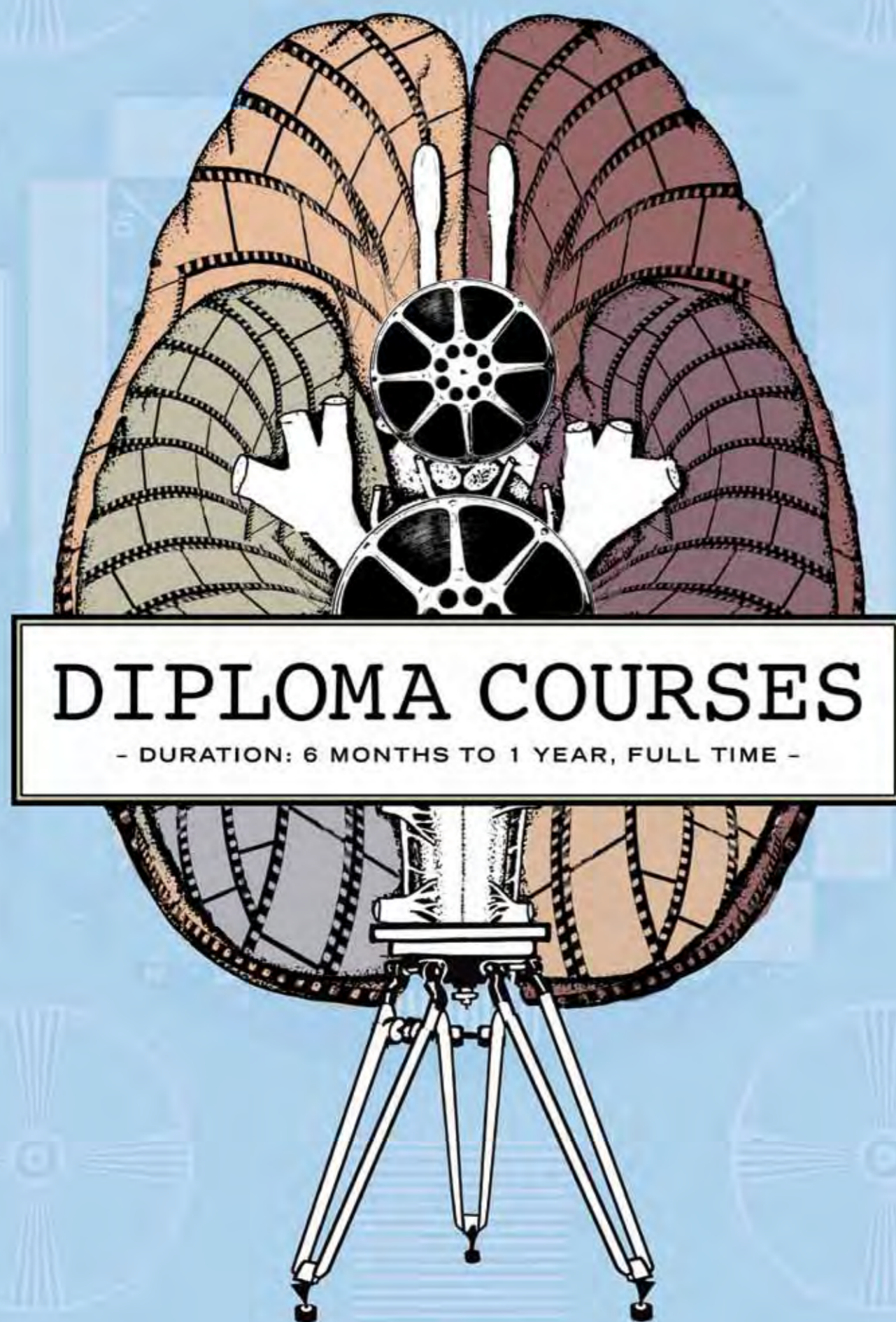


SOUND

# COURSES

The following pages of this prospectus give you an overview of our courses. For up-to-date details of training dates, costs, tutors and a complete list of our courses please visit our website [WWW.LONDONFILMACADEMY.COM](http://WWW.LONDONFILMACADEMY.COM)





# DIPLOMA COURSES

- DURATION: 6 MONTHS TO 1 YEAR, FULL TIME -

“ LFA GAVE ME THE OPPORTUNITY TO MEET IMPORTANT PLAYERS IN THE INDUSTRY. THE LFA TEAM HAS ALWAYS BEEN THERE TO DEVELOP MY KNOWLEDGE, EVEN AFTER THE COURSE ENDED.”  
JEAN PHILIPPE GOSSART, GRADUATE

“ I JOINED LFA BECAUSE IT OFFERED THE MOST COMPREHENSIVE AND HANDS-ON INTRODUCTION TO FILMMAKING. I SHARPENED MY FOCUS ON HOW THE INDUSTRY WORKS AND WHERE I WANT TO EXIST WITHIN IT.”  
BRADFORD YATES, GRADUATE

Our full-time vocational Diplomas are the most advanced and in-depth courses we have. There are several to choose from and all are created and delivered by experienced professionals with proven track records and expertise in the film & TV industry.

Throughout the course you work on many projects with a variety of tutors to expose you to different filmmaking methods and increase your contacts for when you leave.

- **FILMMAKING DIPLOMA** (1 year)
- **SCREENWRITING DIPLOMA** (1 year)
- **WRITER-DIRECTOR DIPLOMA: SHORTS 2 FEATURES** (6 months + distance learning)
- **DOCUMENTARY DIPLOMA** (6 months + distance learning)

The intensive nature of all these practical courses demands 100% of your time and commitment. The courses run from 6 months to 1 year and you are expected to work 30+ hours per week.

Together, you form lasting professional and personal relationships. LFA is a filmmaking community that operates like a production company. Students from all courses regularly support one another, thus enhancing their film-school experience: for example, the multi-disciplinary aspect of the Filmmaking Diploma enables graduates to crew for the Writer-Director Diploma projects; the Screenwriting Diploma students submit scripts for production and join the sets of the Filmmaking Diploma students' films.

As George Lucas once said: “In the end, I think I make movies because I have to. Movies are my life. If I wasn't making movies, I wouldn't be alive.”

“ I LEARNT TO DIRECT, TO ASSIST, TO EDIT BUT, ABOVE ALL, TO ACHIEVE TEAMWORK.”  
MADDALENA PATRESE, GRADUATE



# FILMMAKING DIPLOMA

## (1 YEAR, FULL TIME)

### KEY FEATURES

- Receive in-depth hands-on training across **several key disciplines of filmmaking** behind the camera:
  - screenwriting and directing
  - cinematography, sound and editing
  - production, including production management and 1st assistant directing
- Through the **intense nature** of this course (30+ hours per week for 12 months) you can **cover more ground in one year** than would normally be possible
- Upon graduation you have access to **industry jobs and work experience**. More than 85% of graduates find work in the film & TV industry within 6 months of graduating
- **Your tutors are practising film & TV industry professionals**, teaching up-to-date skills and becoming potential sources of work for you when you graduate
- **No hidden costs**. Your course materials and budgets for films are included in your course fees
- Use both **Super 16mm and digital formats** with location sound recording
- Take part in the production of many **filmmaking exercises, individual projects, commercials, graduation films** – these provide you with a significant body of work for inclusion in your showreel
- **Excellent tutor-to-student ratios**: typically, there are 8-10 students to a tutor
- **Work in a collaborative environment**, with your graduation films crewed by fellow students and supervised by LFA Tutors
- Past **masterclasses** include: script editing; 35mm moving-picture camera; HD cameras; make-up & hair; documentary; commercials; production design; and script supervision (continuity)
- While on the course you receive **complimentary membership of Club Panico@LFA**, our networking group that gives you access to other filmmakers, events with industry professionals on all aspects of independent filmmaking, job vacancies, film screenings and a forum to discuss cinema in general. For more information please see Club Panico@LFA, page 44.

### COURSE OVERVIEW

This course is for collaborative, articulate and creative people who can demonstrate a strong instinct for the grammar of visual storytelling and who are seeking a professional career in film or TV.

You gain a thorough grounding in all areas of the filmmaking process and become multi-skilled and adaptable. This broad knowledge helps you find where your strengths lie and enhances your ability to do the job in the film & TV industry that you may choose to do.

The quantity of films made and the collaborative nature of the course ensure that you establish lasting relationships with your peers, who often become key members of your filmmaking life.

#### SCREENWRITING

You explore in depth the narrative short film format, from concept and character to dialogue. A proportion of your scripts are selected to go through intensive workshops (script editing and written feedback) until they are ready to go into production. LFA students learn early on in the course that in the film business “writing is rewriting” and so modelling industry practice takes priority during the development period.

#### DIRECTING

You are taught the fundamentals of directing, from looking at the script to pre-production, production and editing. You are encouraged to take on the role of a storyteller and team leader. You are set a number of individual projects (visual narratives) that are analysed in the class. You work with actors to understand staging, text analysis and casting. During the pre-production of your graduation films you have one-to-one feedback and advice from an acclaimed industry director.

#### PRODUCING

You are trained in both line producing/production management and creative producing to maximise your opportunity to work in the film & TV industry. You acquire a working knowledge of EP Budgeting & Scheduling software, contracts, copyright, distribution and the basics of financing for independent filmmakers (for both short and feature films). You also receive pre-production and on-set support.

“LFA IS HANDS ON, WITH THE BEST TUTORS, IN A COUNTRY THAT EMBRACES PROGRESSIVE FILMMAKING.”  
SARAH WARREN, FILMMAKING DIPLOMA GRADUATE

“LFA, QUITE SIMPLY, GAVE ME THE CONFIDENCE  
THE TECHNICAL KNOWLEDGE NEEDED TO GO OUT  
AND PUT MY OWN PROJECTS TOGETHER.”  
OMAR ROBERT HAMILTON, GRADUATE



### CINEMATOGRAPHY

You cover a number of roles: director of photography, gaffer, camera operator, 1<sup>st</sup> and 2<sup>nd</sup> camera assistants, grip (track and dolly). Predominantly, you work with Super 16mm film cameras to understand thoroughly the nature of light, framing and the mechanics of film. Classes are taught by and shoots are supervised by many different members of the British Society of Cinematographers. You are exposed to the highest standards of practice by some of the world's leading directors of photography.

### PRODUCTION SOUND

You learn: the definition of sound and the physics behind it; the physical recording of production sound on digital recorders with a range of microphones, including radio mics; working to a frame; multiple tracks; and the craft of sound design/mixing. Some practical sessions are combined with cinematography and all graduation films are recorded with live sound.

### EDITING & POST-PRODUCTION SOUND

You work with existing drama material and rushes from your own individual projects to learn the Avid Media Composer and/or Final Cut Studio editing packages. These practical sessions are woven together with theory lectures that include: cutting techniques; filmic time and space; editing styles; rubberbanding and Foley; music in film – a brief history of music in cinema and the aesthetics of film music; and a practical guide to working with a composer.

### INDIVIDUAL FILM PROJECTS AND COMMERCIALS

Throughout the course you are given an opportunity to direct and work on a number of projects, including short films and commercials for MoFilm and Kodak.

Tutors guide and assess you through a formal shooting experience on Super 16mm film and/or digital formats with professional actors. This supportive environment is where you discover your strengths as you perform selected crew roles. Constructive feedback is an ongoing process throughout the course – written assessments cover technical, creative and collaborative capabilities.

### CAREERS GUIDANCE, PITCHING & PROFESSIONAL DEVELOPMENT

We support your professional development during and after the course. You have several one-to-one sessions

where, together, we analyse your progress on the course. You prepare your career strategy and gain exclusive access to the LFA list of industry jobs and work experience. You go through intensive pitching sessions, both written and verbal, to understand the level of professionalism that the industry requires.

You take part in tailored sessions with guest speakers, agents and production and facilities companies to increase your awareness of the industry as a whole. We continue to offer you careers and business advice long after graduation via Club Panico@LFA (see page 44).

### PRODUCTION OF GRADUATION FILMS

You pitch to secure a head of department role, such as director of photography, producer or director, and work as a team across a number of films, rotating through a variety of crew roles, which are informed by previous assessments and careers guidance.

You are given relative autonomy in your decision-making and manage a several-thousand-pound budget – you decide what proportion is spent on film stock, locations, actors, etc. Each crew role has its own clearly defined function and responsibilities, giving you an experience of the industry roles in conditions emulating those of a professional film set: a director works with a writer to develop the script and with an editor to edit the film.

We provide pre-production and on-set professional technical support. You have an opportunity to apply your knowledge in a supportive environment and to find your own creative voice.

### GRADUATION

All the excitement of seeing your work projected on the big screen is shared by your friends, family, cast and crew, at the LFA annual Graduation Ceremony & Awards. You are presented with your Filmmaking Diploma from the hands of industry personalities such as the director Nicolas Roeg and the producer Sandy Lieberson.

A selection of your productions is showcased to industry professionals, including producers, directors, development executives and potential film investors.

For more information please see Our Graduates: Making Headway, page 50.



# SCREENWRITING DIPLOMA

## (1 YEAR, FULL TIME)



### KEY FEATURES

- Receive in-depth hands-on training in **the art and craft of screenwriting** over a period of 12 months
- **Develop a substantial writing portfolio** to take with you into the film & TV industry – through the **intense nature** of this course you write a short film script, feature film scripts and a number of feature film outlines depending on your productivity
- All of your writing work is **supervised and edited by film & TV industry professionals**, including specialised masterclasses in specific genre technique
- Workshop your scripts with **professional directors and actors**
- Learn how to **outline, pitch and negotiate** the sale of feature film and TV ideas
- Practise pitching your screenwriting ideas to a **panel of film & TV industry professionals**
- **Go on set** to observe your own writing or that of others in a filmmaking environment
- Gain an **overview of the filmmaking industry**, including **copyright, legal & finance** as well as a strong understanding of cinema audience demographics and feature film marketing
- Learn to **write industry-standard reader reports** as well as receive script analysis from professional script editors
- **Excellent tutor-to-student ratios** (an average of 3-4 students to a tutor); average intake is 12 students per Diploma
- Attend **group feedback sessions and one-to-one mentoring** sessions to enhance your learning and tutorial needs
- Benefit from **studying and networking within a top professional film academy** to increase your contacts and knowledge of the filmmaking process
- All participating students receive a **free copy of Final Draft** or equivalent industry writing software
- While on the course you receive **complimentary membership of Club Panico@LFA** (see page 44)

### COURSE OVERVIEW

From our imagination and life experience we create stories to entertain and educate others. Our Screenwriting Diploma provides the means for you to produce original outlines and scripts with support and know-how that you, as a writer, will require to conduct yourself intelligently and dynamically within the film & TV industry.

Student creativity is nurtured by a substantial programme of strong learning techniques. You are taught by a variety of professional tutors from writing, directing and producing backgrounds. These sessions include group workshops, writing to a deadline, one-to-one mentoring, improvisation with actors and on-set experience.

You need to be continuously productive, developing a range of material that covers short film, TV and feature film, as well as working across a number of genres. You have the unique opportunity to collaborate with filmmakers on other courses, providing material for their productions and fully engaging with the many stages of taking a project from script to screen.

#### SHORT FILM WRITING

Through writing short films you have time to develop your technique, tone and creativity. You explore the short film format in depth, from concept, structure and character to dialogue and mood. This work can be put forward for production through Club Panico@LFA or the Filmmaking Diploma, where you might have the chance to see your work produced.

#### FEATURE FILM PREPARATION & WRITING

You learn to research and prepare for your feature projects by writing treatments, synopses and scene-by-scene breakdowns. This material forms the foundation of the writing process as well as a selling tool when pitching to film & TV industry companies after graduation.

You cover the 3-act structure, character arcs, genre technique, linear and non-linear narrative structure, dialogue, flashback and voiceover. Tuition continues strategically throughout the course, employing intense script editing with tutors, directors and actors. You receive frequent written notes on your work. You learn how to give constructive criticism and how to interpret script notes so that you are prepared for a career in screenwriting.

“[LFA] GIVES YOU ACCESS TO ACTORS, ON-SET EXPERIENCE AND THE CHANCE TO HAVE YOUR SCRIPT MADE.”

EAMON MCDONNELL, SCREENWRITING LECTURER (BIRKBECK, UNIVERSITY OF LONDON) & LFA TUTOR

### GROUP SESSIONS

Small-group sessions improve your ability to discuss your work in a public arena. You develop your analytical skills so that you can script-edit your own writing and the work of others. You learn to communicate your thoughts and ideas effectively and your stories are brought to life through class discussion and class readings.

### PITCHING

You learn how to pitch your ideas for screenplays in class with other students. These sessions are supervised and serve as a rehearsal for the actual industry pitching panel you encounter later on in the course. This pitching panel consists of film & TV industry professionals (development executives, agents and directors). The panel is followed by a one-to-one tutorial to discuss the merits and challenges of your ideas.

### SPECIALIST SCREENWRITING

Specialist screenwriting classes include: short films; adaptation; TV drama; rewriting; development notes; and how to get on in the film & TV industry. These classes introduce you to working producers, directors, development executives and literary agents, who discuss their perspectives on the film & TV industry and what they look for in a screenplay and a writer. Tuition is tailored towards individuals, helping you to develop a sound writing approach suited to your style, skill set and preferred working practice, as well as answering any questions you might have regarding specific techniques or structures, in order that you complete your chosen feature projects your way and to help you discover your screenwriting voice.

### ONE-TO-ONE MENTORING

Feedback and mentoring sessions give you the opportunity to discuss your ideas and writing progress on the course with a screenwriting tutor or mentor who shares your writing journey with you. We give you careers guidance sessions to build your confidence, to keep you focused and to offer advice on which story ideas to pursue. We give you script editing and feedback tailored to the needs of you and your project, together with the opportunity to seek advice on how to improve your personal experience on the course.

### READER REPORTS

Reader reports are standard in the film & TV industry. Most production companies rely on these reports in order to flag and track writing talent and to help assess whether to reject or greenlight a project. You receive industry reader reports in order to help you progress in your work and to familiarise yourself with industry-standard practice. You are taught the skills of writing script coverage and are expected to write reports on your peers' work. These are essential skills for aspiring screenwriters. As well as a means to supplement income and open industry doors, emerging screenwriters often use their script-editing skills to practise and improve their writing skills. These skills will help increase professional opportunities once you graduate.

### PERFORMANCE

A selection of work is chosen and performed in class by professional actors and directed by an acclaimed industry director. You witness first-hand how actors interpret a script to build their characters, how dialogue is brought to life “off the page” and how character and story can be told without dialogue. These sessions are designed to deal with script clarity and visual storytelling technique. They enhance the writer's authenticity of dialogue and help to draw out screen characters and mise-en-scène.

### ON-SET EXPERIENCE

This is an opportunity to be on set for one of the Filmmaking Diploma graduation films to see your own or others' writing in action. Observing directing, acting and the technical requirements of filmmaking informs your future writing.

### COPYRIGHT, LEGAL & FINANCE

The copyright, legal & finance sessions explain: how film and TV rights are sought and acquired; the basics of a writer's agreement; an overview of film-financing practice; and scheduling and budgeting. These classes help to bring home the relative costs of filmmaking to the writer, both for indie and low-budget screenwriting as well as Hollywood blockbusters. You learn to how to negotiate with agents and producers and what to look out for and what to expect as professional writers.



## WRITER-DIRECTOR DIPLOMA: SHORTS TO FEATURES (6 MONTHS, FULL TIME, FOLLOWED BY DISTANCE LEARNING)

### KEY FEATURES

- The **short but intense** (30+ hours per week) nature of this course suits participants with a certain level of previous experience – through either short filmmaking or comparable media (TV, theatre or commercials) – who are looking for **professional development** and can only afford a short period away from paid employment.
- Write a **feature film screenplay** under the supervision of a **professional script editor/screenwriter**. You pitch your project directly to film & TV industry professionals
- **Direct a pilot project** using material from your feature screenplay
- Develop fluency in the **grammar of visual storytelling**
- Working with **professional actors**, you put into practice the art of **directing performance**
- You are exposed to a **range of techniques** through seminars and workshops with **tutors who are practising film & TV industry professionals**
- **Direct** at least three **digital workshop projects** that involve directing professional actors under the supervision of a guest director
- Leave the course with both a **showreel** that showcases your work and access to film & TV professionals, including producers, agents and development executives
- This intensive programme of study is designed for filmmakers who can **manage more than one creative project at once**
- You raise an additional budget for the trailer/scene from your feature project so you can be as **ambitious as your ideas demand and the money you raise can justify**
- While on the course you receive **complimentary membership of Club Panico@LFA**, our networking group that gives you access to other filmmakers, events with industry professionals on all aspects of independent filmmaking, job vacancies, film screenings and a forum to discuss cinema in general. For more information please see Club Panico@LFA, page 44.
- We look favourably on applicants who have previously completed one of our other Diploma courses

THIS COURSE HAS BEEN APPROVED AND AWARDED



### COURSE OVERVIEW

The driving passion of many a short film writer/director is to become a successful feature film writer/director. There are many paths that will take you there, and the two main assets that are necessary for this progression are a showreel of previous work that showcases talent and a considered and packaged feature film project.

Over 6 months you have the rare opportunity to focus your passion and creative energy on writing and directing. Through this advanced programme, which aims to enable your journey and provide an environment in which you can develop your writing and directing skills, you can take those first steps to making that great film idea a reality.

You consolidate your talents, knowledge and experience through seminars, workshops and extensive interaction with current film & TV industry professionals. The course increases your contacts within the industry, providing links with professionals that continue beyond the end of the course. You work with a variety of writers and directors to expose you to different filmmaking approaches and methods while nurturing your own creative style.

This complete focus on writing and directing helps to maximise your potential as a creative individual. You develop the skills that will help to place you at the heart of the next generation of filmmakers.

This course is open to individual writer/directors as well as established writer and director teams. You are expected to have previously written and/or directed short films or other areas of media, and to bring to the course ideas for a feature film project you wish to develop.

The writing components of the course require you to write extensively outside of contact time. The directing components of these courses are approximately 60% contact time and 40% self-study (production). The screenwriting components of the course are approximately 30% contact time and 70% self-study (writing time).

“LFA PROVIDED A UNIQUE ENVIRONMENT IN WHICH TO DEVELOP AN INVALUABLE BASIS FOR WORKING IN THE INDUSTRY.”

RAFAEL HALE, GRADUATE

### PHASE 1: VISUAL STORYTELLING

#### FEATURE FILM PROJECT

You put your passion for an idea into practice and develop your feature film project through writing seminars. By the end of Phase 1 you complete a synopsis and treatment and begin writing your screenplay. Supervised by an experienced screenwriter, the supportive discussion of one another's work illustrates how projects are developed in the industry. You develop pitching techniques before projects are initially pitched to industry guests. Feedback is received before writing commences.

#### VISUAL GRAMMAR

Seminars look at developing your understanding of the use of the camera as a storytelling tool and how this integrates with the vision and style of individual feature film projects. They also look at choices made in your previous work – including the use of selective focus, blocking, moving camera and composition – as well as explore the work of other directors.

#### DIRECTING ACTORS

Within practical workshop sessions you work with actors to develop your directing technique in a supportive environment. Topics include: improvisation; emotional memory; immediate experience; blocking; Method or other schools of acting; and the art of structuring rehearsals for maximum benefit.

#### THE COLLABORATORS

Seminars with professionals with whom directors collaborate to realise their visions include: directors of photography, production designers, producer, 1st assistant directors and editors.

### PHASE 2: DEVELOPMENT & PRE-PRODUCTION

#### FEATURE FILM PROJECT

Throughout this phase you continue writing your feature film screenplays. Comments from peers and industry professionals continue to feed back into the writing process, encouraging the development of strong, smart and intelligently written screenplays. Suitable material for the pilot project is selected.

#### PILOT PROJECT

Once material has been selected you spend a significant part of this phase in pre-production for these projects. Advised by film & TV industry professionals, you develop a pilot that supports the future pitching of your feature film project.

#### DIGITAL WORKSHOPS

These sessions give you an opportunity to workshop aspects of your feature film projects and integrate the skills developed from seminars in Phase 1. You work on several week-long practical directing workshops, shooting on digital cameras and working with professional actors under the supervision of guest directors. Acting as crew when not directing, you gain the benefit of other directors' workshops and the input of the guest director.

### PHASE 3: ENTERING THE INDUSTRY

#### FEATURE FILM PROJECT

During this phase your feature film screenplays are completed. You have one-to-one meetings with a screenwriting tutor. You build on the pitching techniques and skills learnt in Phase 1 and have the opportunity to pitch your project to industry guests.

#### PILOT PROJECT

You work with outside professional crew and aim to produce a pilot project with high production values that represents and sells your feature film screenplay. These projects give you the chance to showcase your creative voice and the skills honed during the previous phases.

#### SHOWREEL

You cut a showreel, including your work from the course, to showcase your talents. You receive advice on the selection of material.

#### PITCHING TO THE INDUSTRY & PROFESSIONAL DEVELOPMENT

You attend seminars and pitching sessions with guests from the film industry, including producers, agents and development executives. We support your professional development during and after the course. You go through intensive pitching sessions, both written and verbal, to understand the level of professionalism the industry requires. We continue to offer you career and business advice long after graduation via Club Panico@LFA (see page 44).





# CERTIFICATE COURSES

DURATION: 4 TO 6 WEEKS, FULL TIME



“ I HAVE LEARNED MORE THEN I LEARNED IN A WHOLE YEAR STUDYING ELSEWHERE.”  
 JANET VAN DEN BRAND, GRADUATE

“WHAT WE OFFER IS THE CHANCE TO TOUCH EVERY PART OF THE FILM FOOD CHAIN AND TO BUILD A COMPREHENSIVE UNDERSTANDING OF EACH PHASE OF THE FILM'S CREATION. THIS IS PARTICULARLY IMPORTANT FOR THOSE WISHING TO WORK AS DIRECTORS OR PRODUCERS.”  
 MANUELA MAIGUASHCA, LEAD TUTOR

Our Certificate courses provide an intensive practical introduction to the process of making films. Each course develops your understanding of the grammar of visual storytelling and encourages you to appreciate the collaborative nature of filmmaking through pre-production, shooting and post-production of short films or documentaries.

- FILMMAKING CERTIFICATE (4 weeks)
- DOCUMENTARY CERTIFICATE (6 weeks)

“ [LFA] MADE ME REALISE THE VALUE OF PREPARATION, WITH WORKSHOPS FROM PROFESSIONALS IN STORY DEVELOPMENT AND DIRECTING ACTORS. I WAS GRATEFUL TO CUT ON A STEENBECK, UNDER THE SUPERVISION OF ONE OF STANLEY KUBRICK'S EDITORS.”  
 ANNA EDWARDS, GRADUATE

“ ... I LEARNT HOW TO DEAL WITH REAL FOOTAGE, HOW TO LOAD THE CAMERA, HOW TO MEASURE THE LIGHT, HOW TO SET THE SCENES WITH MARKS – BASICALLY IT WAS A JUMP FOR ME FROM VIDEO TO FILM.”  
 SAM VILA, GRADUATE

“ I AM IMPRESSED BY THE PROFESSIONALISM AND DEDICATION OF THE STUDENTS INVOLVED ON THE FILMMAKING CERTIFICATE. TO PRODUCE WORK OF SUCH HIGH QUALITY IN SUCH A SHORT SPACE OF TIME IS ASTOUNDING.”  
 MICHAEL AYERS, ACTOR





## FILMMAKING CERTIFICATE (4 WEEKS, FULL TIME)

### KEY FEATURES

- **Practical training** by film & TV industry professionals
- Work in **small groups** with excellent tutor-to-student ratios
- Short films are shot on professional **Super 16mm camera equipment** (Arriflex) to achieve a full HD-quality image
- **All materials included** in the course fees
- Collaborate with **professional actors**, both in class and on your short films
- A basic understanding of **film grammar** and **story construction**
- Gain editing experience in **linear** (Steenbeck) and **non-linear** (Avid Media Composer or Final Cut Studio) methods
- **Hands-on training in camera:** camera operating, focus pulling, clapper loading and lighting
- **Your films are showcased on the big screen** and you leave with a **showreel** DVD of all the films
- Form **creative collaborations** for the future with fellow students
- **Work experience opportunities** on Diploma graduation films
- A **fast track** on to the **Filmmaking Diploma selection process**
- You are taught **relevant skills** that contribute to gaining successful entry-level jobs in **the film & TV industry** and **help establish a career**
- **An intensive course**, possible to take during work or education holidays
- Ideal for those **new to filmmaking**, the course gives a **broad and invaluable grounding** in the basic principles
- While on the course you receive **complimentary membership of Club Panico@LFA** (see page 44).

### COURSE OVERVIEW

This course is an inspirational, practical and enjoyable introduction to the world of filmmaking. On completion you should be able to make a considered choice about pursuing a highly rewarding career in the film & TV industry.

Guided by film & TV industry professionals you work together to produce a number of non-sync short films. You develop an understanding of the grammar of visual storytelling and the collaborative nature of filmmaking through the process of pre-production, shooting and post-production.

### DIRECTING

You learn about the role of director as visual storyteller and team leader. Through directing professional actors you explore staging and characterisation. You explore the ways in which a film camera can be used to express story whilst you plan your shoot through the consideration of shot lists, shot size and the basics of mise-en-scène.

### PRODUCING

Interactive classroom-based discussions and case studies illustrate the distinct phases of production: pre production, shoot and post-production. You are given a tour through team roles and responsibilities, scheduling, Health & Safety, location management, continuity, budgets and production paperwork, including call sheets, contracts and the details of organising a production.

### CINEMATOGRAPHY

You are given an overview of the role of cinematographer (camera and lighting). You are taught the basic handling of Super 16mm film equipment. Practical exercises demonstrate key lighting techniques, enabling you to explore types of light, contrast ratios and colour temperature. Your short film shoots benefit from on-set tutor support and guidance in lighting techniques.

### SHORT FILM PROJECT

You explore narrative structures and the centrality of characterisation in generating the drama that is the engine of any story. You are introduced to exposition, dramatic irony, suspense, disclosure, action/reaction and resolution. These insights are then brought to bear on your own plans for shooting your short film projects.

### EDITING

You are given an introduction to the discipline and techniques of editing and post-production sound on Steenbeck (linear) and Avid Media Composer or Final Cut Studio (non-linear) from editing professionals. You learn about the director/editor relationship. You apply editing theory when you edit your short film.

## DOCUMENTARY CERTIFICATE (4 WEEKS, FULL TIME)

### KEY FEATURES

- Learn to build and **shoot dynamic and creative research footage in a supportive environment**
- Promote your documentary projects through **pitching and writing treatments**
- Gain **practical and paper-based skills** and experience to apply to your **own future documentaries**
- Targeted exercises develop new and existing **camera and sound** abilities
- Learn **documentary research methodologies** and how to apply them
- Gain an **understanding of the different sectors** of the documentary industry
- Receive **hands-on training** by practising **documentary industry professionals**
- **Work in small groups** with excellent tutor-to-student ratios
- Group **feedback sessions, mentoring and technical support** enhance your learning and your individual project needs
- Work with **broadcast-quality digital cameras** and edit using **Final Cut Studio**
- **Pitch final projects** to a panel of documentary industry professionals
- All final documentary **film projects are screened**, and you leave the course with a **DVD showreel** of your work
- Benefit from studying and networking within a top professional film academy to **increase your contacts** and knowledge of the filmmaking process
- While on the course you receive **complimentary membership of Club Panico@LFA** (see page 44)

### COURSE OVERVIEW

Our dynamic documentary course develops your understanding of packaging and selling a documentary, as well as the creative practice of making documentaries. This involves you gathering research footage, pitching and writing treatments. Working in small groups to collectively make a short documentary serves to put the theory into practice. You are taught and mentored by documentary professionals throughout the whole process, with the intention of becoming a responsible filmmaker.

“IT WAS INSPIRATIONAL.  
I’LL BE SURE TO MENTION LONDON FILM ACADEMY BY NAME  
WHEN I WIN MY FIRST OSCAR!”

FRED SANDILANDS, GRADUATE

### RESEARCH

You build research through filming on location, finding characters and learning the process of documentary storytelling. In preparing your own projects you develop the key skill of writing treatments and how to support them with research skills and footage.

### CAMERA & LIGHTING

You receive a hands-on training in digital-camera, lighting and sound equipment, and the key principles of cinematography as they relate to documentary filmmaking. You develop new or existing technical skills and build a body of knowledge to apply to your documentary film.

### PRODUCTION

You explore the nature and requirements of the production process. You keep a production notebook as a step-by-step written record of your film project so that information can be shared and applied to future documentary projects.

### FILM PROJECT

Working collaboratively, each small group is coached through the filmmaking process by a mentor and the tutors. You strategise your projects by thinking about how to use your stories, footage and first films to leverage yourself into the next phase of your work.

### EDITING

You work with Final Cut Studio for picture and sound editing. You learn about the post-production process and basic editing principles. As the editing of the projects progresses there are opportunities for teams to rethink, re-film and re-edit.

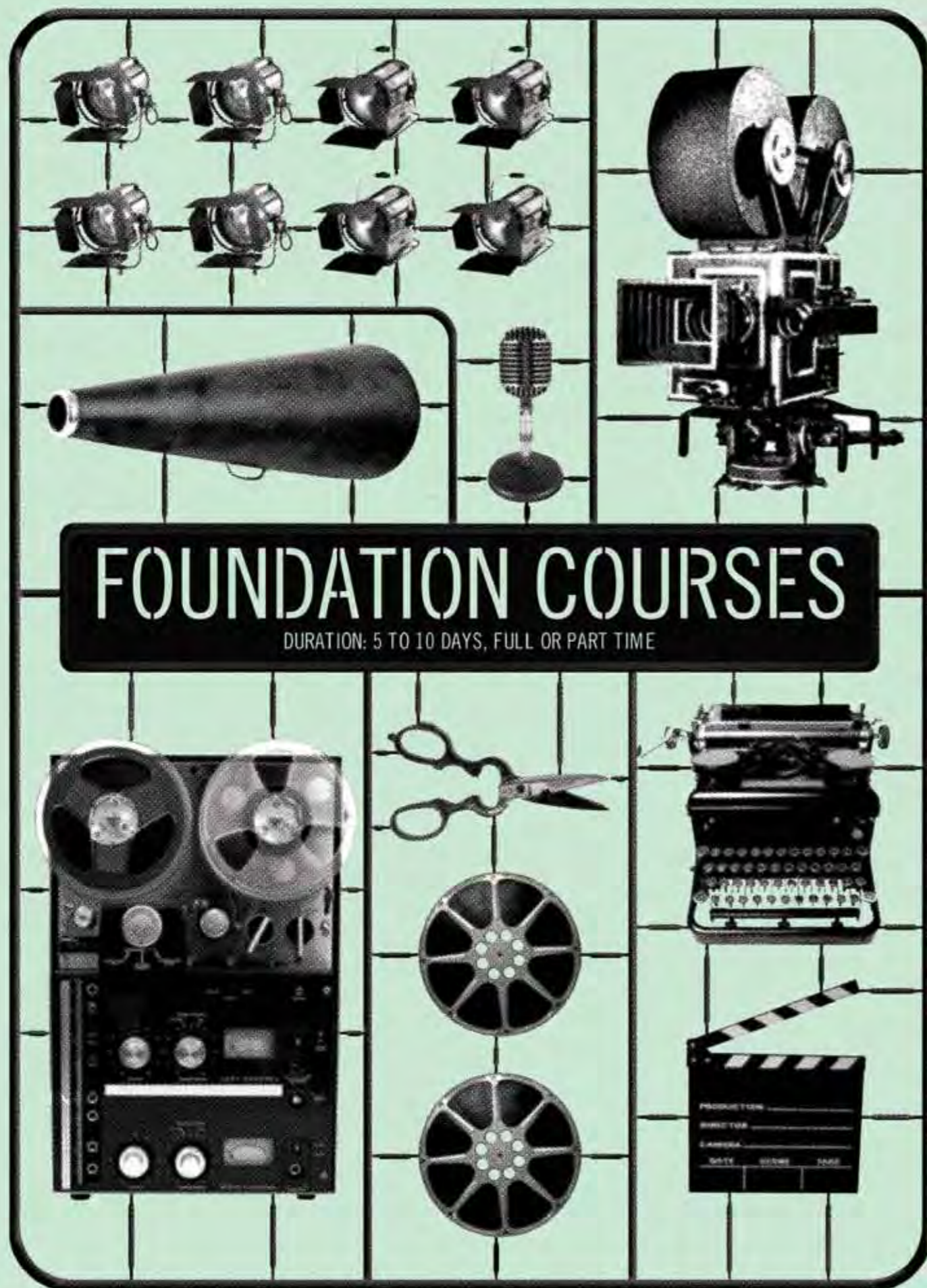
### PITCHING

You learn how to deliver a solid pitch with research footage and how to manage different pitch situations effectively in order to advance both your group and individual documentary projects.

### GUEST SPEAKERS & SCREENINGS

A number of guest speakers who are active in the documentary sector hold Q&A sessions during the course. You also watch a number of short films and clips from longer documentaries to get a feel for what is out there.





# FOUNDATION COURSES

DURATION: 5 TO 10 DAYS, FULL OR PART TIME

“ BUILDING ON WHAT I LEARNED,  
I’VE HAD A FEATURE SCRIPT OPTIONED IN LA  
AND A TV SERIES GREENLIT IN THE UK.”  
JOHN LUBAS, GRADUATE

“ IT WAS THE BEGINNING OF A BEAUTIFUL JOURNEY -  
LFA INTRODUCED ME TO FILMMAKING.”  
CHRISTINE CHEUNG, GRADUATE

Our Foundation courses offer a brief yet intensive practical grounding in either single-discipline or multi-discipline filmmaking subjects and they are held on both weekdays and weekends. These courses are suitable for new entrants as well as experienced film & TV industry practitioners looking to train in a professional, hands-on and interactive environment.

- AIRBRUSH MAKE-UP FOUNDATION (5 days)
- COMMERCIALS FOUNDATION (10 days)
- DOCUMENTARY FOUNDATION (5 days)
- ENGLISH FOR FILMMAKERS FOUNDATION (10 days)
- FILMMAKING FOUNDATION (10 days)
- PRODUCING FOUNDATION (6 days)
- SCREENWRITING FOUNDATION (10 days)

For a complete list of courses please visit our website [WWW.LONDONFILMACADEMY.COM](http://WWW.LONDONFILMACADEMY.COM)

“ IT TAUGHT ME THE BASICS FROM WHICH TO GET STARTED  
AND ALLOWED ME TO MEET LOTS OF USEFUL PEOPLE,  
MANY OF WHOM ARE NOW SUCCESSFUL FILMMAKERS WHO I STILL WORK WITH TODAY.”  
BRENDAN MCGINTY, DOP, GRADUATE



“ THE TUTORS WERE FANTASTIC.  
IT WAS EVERYTHING I WAS EXPECTING...  
IT DEFINITELY WAS GOOD TO GIVE ME THAT LITTLE PUSH.”  
MARIANA PAIVA, GRADUATE

## FILMMAKING FOUNDATION

(10 DAYS, WEEKDAYS AND WEEKENDS)

This multi-disciplinary course is for: professionals with a single field of expertise, new entrants, film enthusiasts and for those of you wanting to make your own films. For example, the course attracts actors who want to know more about working behind the camera, writer/directors who want an overview of the filmmaking process and anyone who is passionately interested in learning about film.

Throughout a number of practical sessions you cover all key filmmaking disciplines: screenwriting, directing, camera and lighting, production sound, production management, finance and distribution, and editing. The highlight of the course is a film shoot on which you rotate through a number of different on-set roles.

The Filmmaking Foundation has a proud history of association with the Monty Python filmmakers - they first ran it from their studios in Camden, London, more than 15 years ago. We have been providing practical film training ever since and our patrons include: Terry Gilliam, Sir Ben Kingsley and Terry Jones. From the outset we have believed in the virtues of shooting on film rather than digital, both for the look and as a teaching discipline. This makes the Filmmaking Foundation unique among short courses on offer today.

### KEY FEATURES

- **Hands-on training** by practising film & TV industry professionals with a good tutor-to-student ratio
- An introduction to **all key filmmaking disciplines** behind the camera
- Work on several films, rotating through different crew roles to gain an amazing **on-set experience**
- The course focuses on **visual communication and narrative storytelling**
- An excellent chance to **direct your own script**, as you **direct or camera-operate your film** in pairs
- Shoot your film on **Super 16mm** with **sync sound** as dialogue is recorded on set
- Work with **professional actors** on the shoot day
- An **experienced editor** guides you in **editing your film** to a full HD-quality image in pairs
- Leave equipped with **practical and theoretical skills** and experience in preparation for further training or entry-level **work in the film & TV industry**
- Gain enough experience to **make your own films** through our networking group, Club Panico@LFA (see page 44)



FILMMAKING FOUNDATION STUDENTS ON A SHOOT



## SCREENWRITING FOUNDATION

(10 DAYS, WEEKDAYS)

Ever dreamt of becoming a writer, but you don't know where to start? This course is for aspiring writers or directors who have lots of ideas and are looking to make a film. You have the chance to see how writing for the screen is different from writing a novel or play, and to learn the knack for getting past writer's block.

You are taught about film narrative, character-driven storytelling, action and dialogue. Attention is given to screenplay formatting and presentation skills (pitching).

You write and rewrite a short film script with script-editing input and guidance from professional film & TV screenwriters, script editors and producers. The course culminates in performed readings of the short film scripts by professional actors.

There is an opportunity to present your script to Club Panico@LFA (see page 44), our networking group that gives you access to other filmmakers, events with industry professionals on all aspects of independent filmmaking, job vacancies, film screenings and a forum to discuss cinema in general.

### KEY FEATURES

- Gain an **intensive overview of the art of writing** for the screen
- Learn how to **stimulate your creativity** and **develop technique** through a series of practical writing exercises
- Learn to write **story outlines** and **scene-by-scene breakdowns**
- **Write, edit and rewrite** a short film screenplay
- Sessions include: an introduction to **film narrative; character-driven storytelling**; how to **write action**; how to **write dialogue**; how to **format your screenplay**
- Receive expert **script editing**, guidance and supervision by **professionals from the film & TV industry**
- Learn how to **present and pitch** your idea
- Hear your **screenplay performed by professional actors and receive their feedback**
- **Present your short film script** to an active and **dynamic filmmaking community** via Club Panico@LFA, which has the means to bring it to the screen (see page 44)
- This course is suitable for **writers and writer/directors**, both beginners and intermediates

## ENGLISH FOR FILMMAKERS FOUNDATION

(10 DAYS, WEEKDAYS)

This course is essential preparation if your first language is not English and you wish to study or work in an English-speaking country or crew. It is also an appealing way to improve your grasp of English through an engagement with the motion-picture medium. You acquire English-language film vocabulary and grammar that will give you the confidence to walk on to a film set or into a film-training environment and communicate effectively with a crew, tutors and fellow students.

You practise the terminology of storyboarding, scripting, directing, lighting, sound recording, documentary and feature film production and post-production through exercises and practical projects.

Under the guidance of an experienced film & TV industry professional, you are given language acquisition exercises, which are applied to the following subjects: Hollywood and European cinema; film scripts and documentary treatments; film stock, formats, cameras and lenses; lighting for drama and documentaries; sound, editing and post-production; working on a feature film set; and working in the film & TV industry.

### KEY FEATURES

- Practical training in **small groups** by a **professional from the film & TV industry**
- **50% practical** exercises, **50% English language** grammar and vocabulary
- An **overview of filmmaking disciplines**, from film scripts and lighting to working on set
- **Make a short film** on the course so you can put theory into practice
- Acquire a **film vocabulary** to enable you to **communicate effectively** with an English crew
- Gain **knowledge and language skills** that can be applied in **novice filmmaking** and **job or training applications**
- Learn in a **film school environment** where you can **expand your contacts** and **collaborate with students from all courses** as well as via **Club Panico@LFA** which provides the opportunity to **expand your contacts** and go on to **make your own films** (see page 44)
- Daily teaching sessions are followed by individual project work with no tutor



“ [LFA] IMPROVED MY KNOWLEDGE WHILE GIVING ME A FAIR UNDERSTANDING OF THE PRACTICAL DIFFICULTIES INVOLVED IN DOCUMENTARY-MAKING. ”  
EVA KOUTOUMANOU, GRADUATE

## DOCUMENTARY FOUNDATION

(5 DAYS, WEEKDAYS)

This documentary filmmaking course provides you with all the information you need to get your first documentary made. It focuses on the difficulties that first-time documentary filmmakers are up against and provides strategies that enable you to get to the finish line.

You can apply for the course with a project already in development, but this is not a prerequisite. The week is used for project consultations and group work designed to move your project forward. You cover documentary development, pitching, paperwork, budgets, production, directing and post-production. Case studies are used to explain different production strategies and the course culminates in pitching techniques for project presentations.

We offer practical advice on thinking through a documentary film career, with an emphasis on a multi-disciplinary approach and new strategies for making, presenting and distributing in new formats.

### KEY FEATURES

- Gain an **intensive overview of the documentary industry**, including festivals, broadcasters and funding bodies
- **Development discussions** involve: researching “the story”, producing and conceptualising, scriptwriting, defining your audience and finding your key team
- You are given **example documents**, including treatments, release forms, schedules and permissions
- We help you **think through the budget** – crew size, camera format, sound set-up, length of shoot and post-production – and how to **balance practical and artistic considerations**
- Look at how to film an **interview discreetly, ethically and safely**
- Consider the **post-production** needs of your documentary, from viewing and logging footage to producing a finished film ready for distribution
- The opportunity to **pitch your project** and **receive feedback**
- **Exhibition, distribution and broadcast strategies** are discussed with a range of case studies from traditional TV documentaries to new media platforms
- **Expand your contacts** and **collaborate with students from all courses** as well as via Club Panico@LFA (see page 44)

## PRODUCING FOUNDATION

(6 DAYS, WEEKDAYS AND WEEKENDS)

Are you a short filmmaker looking to produce and possibly direct or write your first feature or a more ambitious short film? If so, this is the course for you.

You learn how to take a film project from start to finish. This includes: how to source a good script and work with a script editor; hiring key crew and talent; getting to grips with all contracts and production forms; and the processes involved in setting up a limited liability production company.

You learn what is important to include when packaging your film for finance and development and how to plan the shoot in the most cost-effective way. Successful film producing is also about managing relations, expectations and the money.

This course aims to build on these skills so that you can get through the shoot and beyond – without pulling your hair out. There are lectures by guest speakers who are experts in their own fields. This course is very useful for production teams who are about to work more closely on a bigger-budget project.

### KEY FEATURES

- Gain an intensive **overview of producing** and the film & TV industry, including **paperwork, talent and budgets**
- Learn about **pitching projects** to financiers, commissioning editors and talent
- Analyse how to **plan a shoot, schedule** and **budget a feature film** and develop strategies for **recoupment and raising finance**
- Learn how to **find, recruit and manage** key crew members
- Explore the **methods of delivery**, how to **find sales agents and distributors, and negotiate the deal**
- Learn in an **interactive environment** where the tutor uses examples and case studies
- Your **own projects** can be used as examples in class for **comparison and direct feedback**
- Receive **electronic copies of production templates, case studies and a booklist**
- Learn in a **film school environment** where you can expand your contacts and collaborate with students from all courses as well as via Club Panico@LFA (see page 44)

## AIRBRUSH MAKE-UP FOUNDATION

(5 DAYS, WEEKDAYS)

Airbrush make-up is an efficient alternative to traditional make-up and the make-up technique of choice in high-definition TV. This course is for experienced make-up artists looking to learn new skills or graduates intending to start work in make-up for film, TV, theatre or fashion.

Our hands-on training covers both the artist's interpretation and the professional techniques of airbrush make-up, hair, nail art and body art. You cover everything from how to clean the kit and Health & Safety to stencilling and body art. You leave with a photographic record of your work on the course. All tutors are highly experienced professional make-up artists.

### KEY FEATURES

- Gain a **comprehensive and practical overview** of airbrush make-up techniques
- Detailed **demonstration and practice** of the use of **airbrushing equipment**, as well as cleaning, maintenance and safety procedures
- Airbrushing uses no sponges or powder puffs and it is **hygienic, long-lasting, rub- and water-resistant**, yet is simple to remove

- Achieve a **lightweight, natural look** and the make-up application covers: **foundations, transparent versus opaque look, shading and highlighting**
- Practise **the use of airbrushing equipment, cleaning, maintenance and Health & Safety**
- Airbrushing techniques include: **freehand and stencil, body art** (washable tattoos and tanning), **nail & hair art** (hair adornments and colouration), **glamour cosmetics** and **special effects**
- **Individually, you work with live models** under the guidance of an **experienced tutor** and **perfect all airbrushing techniques**
- Your week culminates in an **individual project** on a model and **photographic session** for your portfolio
- Work in small groups with **excellent tutor-to-student ratios**: typically, there are 4 students to a tutor
- Airbrush **equipment and materials are provided**; however, you need to arrange for a live model on certain days of the course
- Learn in a **film school environment** where you can expand your contacts and collaborate with students from all courses as well as via Club Panico@LFA (see page 44)



“ AN ESSENTIAL IMPROVEMENT IN MY CAREER AS A MAKE-UP ARTIST, A MUST FOR THOSE WHO WANT TO UPDATE THEIR SKILLS ”

SUSANA MOTA, GRADUATE







# CLUB PANICO@LFA



## OUR NETWORKING GROUP

Your journey into filmmaking begins at LFA and continues with Club Panico@LFA, our networking group for emerging filmmakers. Panico's patrons are some of the most respected names in the industry, including Terry Gilliam, Terry Jones and Sir Ben Kingsley (between them they boast an impressive list of credits, including 'TIME BANDITS', 'MONTY PYTHON'S LIFE OF BRIAN', 'GANDHI', 'TWELVE MONKEYS', 'FEAR AND LOATHING IN LAS VEGAS' and 'SCHINDLER'S LIST').

Finding work in the film & TV industry is notoriously difficult. When it comes to working in such a competitive business you need hands-on practice and professional contacts. Film work is rarely advertised — jobs are filled by word of mouth — so it pays to build up a network of contacts. Our courses give you a solid foundation of practical skills, knowledge and experience alongside our dedicated graduate networking group, Club Panico@LFA.

Club Panico@LFA supports you in finding work via: targeted job vacancies; meeting fellow filmmakers to crew your own films; and attending workshops and filmmaker talks through which you expand your industry contacts. You can also get assistance at each stage of your own independent productions, including paperwork, discounts with suppliers and reductions on our Short Takes: Specialised Courses.

Club Panico@LFA is currently exclusive to London Film Academy, as well as Goldsmiths, University of London Media & Communications MA students and graduates; however, we also consider applications from filmmakers who can demonstrate relevant practical industry experience. Please visit our website [WWW.LONDONFILMACADEMY.COM](http://WWW.LONDONFILMACADEMY.COM) for further details.

**“THE CLUB ENABLED ME TO SET UP MY OWN PRODUCTION COMPANY AND TO ATTEMPT TO PRODUCE MY FIRST FEATURE FILM.”**

LINZY ATTENBOROUGH, DIRECTOR, THOUGHT JUICE FILMS; GRADUATE



## CLUB PANICO@LFA MEMBERSHIP BENEFITS

- Weekly meetings where you can find like-minded filmmakers and discuss your projects
- Access to reliable crew members for your films
- Free weekly talks, workshops and screenings with professionals from the film & TV industry and emerging talent
- Access to film & TV job vacancies via the exclusive Club Panico@LFA's members' website
- Discounted rates on your production needs, including equipment hire, insurance and post-production
- Assistance with contracts and agreements for your productions made through the Club
- Regular email updates with relevant news about the film industry, funding opportunities, forthcoming events, competitions, festivals — and freebies!
- Discounts on Short Takes: Specialised Courses, helping you to develop your skills in key areas of filmmaking
- Support and professional advice on all aspects of your productions made through Club Panico@LFA

## CLUB EVENTS

Weekly club meetings are held every Thursday evening and are open to all members. Networking can be daunting so we encourage a relaxed atmosphere, where our Club Co-ordinator can introduce you to fellow members. It is a great opportunity to meet filmmakers, find crew for your projects or just have a drink and socialise.

### FREE SCREENINGS, FILMMAKER TALKS & WORKSHOPS

We hold regular film screenings, providing a forum to discuss cinema in general, as well as showcases of our members' latest productions, offering an invaluable opportunity to receive audience feedback.

Regular free talks and workshops with professional filmmakers help our members develop their skills and knowledge.

Recent Club Panico@LFA events and activities include:

- Industry Networking
- Acting for Directors Workshop
- "Work-in-Progress" Feedback
- Documentary Masterclasses
- Making a Short on a Micro-budget
- Club Members' Production Showcase
- Secret Film Screenings

Details of our forthcoming events and speakers can be found on our website [WWW.LONDONFILMACADEMY.COM](http://WWW.LONDONFILMACADEMY.COM).

“AFTER FINISHING THE *FILMMAKING FOUNDATION*  
I JOINED CLUB PANICO AND MADE A SHORT FILM, 'JETPACK WILLY',  
WHICH WENT ON TO RECEIVE COMPLETION FUNDING FROM FILM4 AND HELPED LAUNCH MY CAREER.  
I RECENTLY SHOT A TEST COMMERCIAL THAT CONSOLIDATED MY SHOWREEL  
AND GOT ME SIGNED AS A DIRECTOR TO A COMMERCIALS PRODUCTION COMPANY.  
CLUB PANICO GAVE ME ACCESS TO GREAT ADVICE, PRODUCTION SUPPORT,  
EQUIPMENT AND INSURANCE – INVALUABLE. >>

DAVID PALMER, GRADUATE

“THE LFA CROWD WERE JUST FANTASTIC.  
I CAN'T SING THEIR PRAISES ENOUGH.”

STUART URBAN, BAFTA-WINNING WRITER/DIRECTOR

## WORK IN THE INDUSTRY

We support our members by helping them find work in the film & TV industry.

### JOB VACANCIES

Work in film and TV is rarely advertised to the public. We have an exclusive job website with details of paid and unpaid work. Levels range from running and work experience to full-time work with production companies, facilities companies and TV channels as a producer, camera operator or editor.

Members can also advertise for crew for their own productions, knowing that they will find experienced, enthusiastic people they can rely upon.

### WORK PLACEMENTS

Over the years we have earned a good reputation within film & TV industry organisations and the working professionals who teach on our courses, many of whom contact us directly knowing we can recommend professional crew and trainees.

Examples of placements we have facilitated include:

- Development Assistant, Icon Entertainment, [www.iconmovies.com](http://www.iconmovies.com)
- Materials & Contracts Assistant, Shorts International, [www.shortsinternational.com](http://www.shortsinternational.com)
- Distribution Assistant, Yume Pictures, [www.yumepictures.co.uk](http://www.yumepictures.co.uk)
- 1st Assistant Editor on 'RESIDENT EVIL: APOCALYPSE'
- 1st Assistant Director on 'THE SUMMER HOUSE'
- Director of 'ONE CHOICE'
- Clapper Loader on 'KING LEAR'
- Set Runner on 'FOYLE'S WAR'

## CLUB PRODUCTIONS

Many of our graduates go on to make their own short films, low-budget features, music videos and documentaries, often with people they have met on their course or through the Club. Club Panico@LFA members make approximately 50 films per year. Recent productions range from £50 Film Challenge shorts to £80,000 short films.

The Club has excellent relationships with facilities companies, film labs and post-production facilities and members can get discounts on their equipment hire and insurance when they make productions through the Club.

We give you production advice, access to our contracts and agreements, as well as help in finding crew.

Club Panico@LFA productions include:

- 'BAD DREAMS' (short film); co-directors Simon Gill and William Tennant, camera operator Gary Clayton, Filmmaking Diploma graduates; selected for London Short Film Festival
- 'BURIED ALIVE' (feature film, starring Olivia Colman, Hugh Dennis and Sally Hawkins); writer/director Adam Bromley, Filmmaking Foundation graduate
- 'CHICKEN SOUP' (short film); producer Steven Butler, Filmmaking Diploma graduate & composer Nick Ryan; selected for LA International Film Festival, London Film Festival, Dublin International Film Festival and Galway Film Festival; supported by Rocliffe and the UK Film Council's Digital Shorts scheme
- 'DRIVER' (short film); production manager Rodolfo Coloma, Filmmaking Diploma graduate; selected for London Film Festival, Glasgow Film Festival, and East End Film Festival; supported by Southern Exposure and Film London
- 'GONE TO THE DOGS' (short film, starring Tony Booth and Dora Bryan); producer Mark Riley, Filmmaking Foundation graduate; nominee – BAFTA Interactive Awards
- 'LOVE HOUND' (short film); producer John Jencks, Club Panico@LFA member; selected for Rushes Soho Shorts Festival and London Short Film Festival
- 'THE TOYBOX' (feature film); writer/director Paolo Sedazzari, Filmmaking Foundation graduate; Winner – Best Foreign Film, San Fernando Valley International Film Festival





# OUR GRADUATES: MAKING HEADWAY

Since our inception in January 2002, the success of our graduates has been LFA's proudest achievement. We exist to see our graduates work in the film & TV industry, apply their skills and put their experience gained while with us into practice.

Many companies and industry professionals welcome the opportunity of working with our graduates by offering them job placements, ranging from assistant editor, production assistant and runner to camera assistant, researcher, boom operator and assistant script editor.

The following pages give you an example of our graduates' progression routes. More detailed case studies are listed on our website

[WWW.LONDONFILMACADEMY.COM](http://WWW.LONDONFILMACADEMY.COM)

**"HAVING EXPERIENCED THE WORK OF THE LONDON FILM ACADEMY AT FIRST HAND, I WAS KEEN TO TAKE ON GRADUATES FOR WORK PLACEMENTS. WITHOUT EXCEPTION THEY HAVE PROVED THEMSELVES TO BE DILIGENT, COMMITTED AND ENTHUSIASTIC AND I WOULD NOT HESITATE TO RECOMMEND THEM - INDEED, SOME HAVE ALREADY GONE ON TO WORK ON OUR PRODUCTIONS IN VARIOUS CAPACITIES. >>**

SERENA BOWMAN PRODUCER ('WILD AT HEART'),  
SCRIPT EDITOR ('EINSTEIN AND EDDINGTON',  
'MANSFIELD PARK'), COMPANY PICTURES; GRADUATE







ROB HALL

**ROB HALL**

FILMMAKING DIPLOMA GRADUATE

My attempts to break into the industry proved futile, with little experience to back up any applications. Taking the Filmmaking Diploma at LFA resolved this. The intensity of the course, combined with hard work, gave me a great grounding in all aspects of the film industry, short films on my showreel and friends from all over the world.

Since graduating, I have worked on several features as 1st Assistant Editor, four of which were with the editor Eddie Hamilton, an LFA Tutor. My credits include: **'SPIVS'**, **'RESIDENT EVIL: APOCALYPSE'** and **'MINOTAUR'**. I was also 1st Assistant Editor on **'LIFE BEGINS'**, **'LEWIS'** and **'CRACKER'** for TV.

Having now made the step up to editor, I am editing my fourth feature, **'DEVIL'S PLAYGROUND'**, a horror starring Danny Dyer. I previously edited: **'SHIRGO'**, a 35mm Mexican drama directed by my LFA classmate Rodrigo Lebrija; **'THE TOURNAMENT'**, an action film shot on 35mm; and **'RED WHITE & BLUE'**, a thriller shot on Red One.

**RODRIGO LEBRIJA**

FILMMAKING DIPLOMA GRADUATE

I have been busy applying everything that LFA taught me: hard work, hard work and then hard work. The Filmmaking Diploma was of great help towards making my debut feature film **'SHIRGO'**, which I shot in 2005. The film was financed by a private Mexican investor and it was edited by Rob Hall, another LFA graduate, and produced by Avatar Films.

I also co-produced **'BATTLE IN HEAVEN'**, directed by a well-known Mexican director, Carlos Reygadas. This film was one of the 10 films shortlisted for the Palme d'Or in Cannes in 2005.

Currently, I'm co-producing another documentary **'CAMINO A LA GLORIA'** (**'PATH TO GLORY'**) about one of the last pure indigenous tribes in north Mexico.



PAOLO CHIANTA

**PAOLO CHIANTA**

FILMMAKING DIPLOMA GRADUATE

I began the Filmmaking Diploma the same year I left high school. Despite being the youngest student and having very little previous experience, I found the course immensely accessible and encouraging.

After a year of unpaid or low-paid production work I moved on to **'JAMIE'S SCHOOL DINNERS'** for Fresh One Productions, where I began to help on shoots as assistant to the director and the producer, boom operator and then camera operator/director due to the vast scope of the project. As well as working on **'JAMIE'S GREAT ESCAPE'**, I also did some development work – this was the closest I could get to writing work whilst working there.

Writing is all I really want to do. My short film script attracted the attention of the director Rajan Khosa (**'DANCE OF THE WIND'**), with whom I developed a feature film.

I have written a low-budget feature, which is currently in pre-production.

**FERNANDO RUIZ**

FILMMAKING DIPLOMA GRADUATE

I won my first award as a filmmaker at the age of 14, and I have been awarded more than 15 prizes for my various films and music videos, including the Cordoba 24-hour film challenge 2009, VIII Festival de Cortometrajes de Jerez and Cortomanía 2007.

I have recently worked for Universal Music and have taken part in the post-production of all of my projects. As well as being an editor, I have developed the visual effects for the music videos, films and TV idents I have directed so far. I am in production on my latest short film and in pre-production of my feature debut, **'THE SKY IN BLOOM'**, a film on which I am director of photography, editor and co-producer.



**O'NEIL SHARMA**

FILMMAKING DIPLOMA GRADUATE

LFA provides a friendly and supportive environment in which learning is fun. I was able to develop my skills to the extent that I am now working on big-budget Hollywood films.

I began my career as an investment banker, but I found my interest was in storytelling. This led me to train as an actor and I have appeared on screen and stage internationally.

At LFA, I made my directorial debut, **'ONE SMALL STEP'**, making use of a blue screen and CGI (a first for LFA at the time). While at LFA, I also produced the short comedy **'AFFAIRS OF THE HOUSE'** and a competition-winning commercial, commissioned by Ogilvy & Mather. I have written several short films and three feature-length screenplays. Since graduating, I have worked as a trainee assistant director on **'VALKYRIE'**, directed by Bryan Singer, as well as a 3rd assistant director on **'INGLOURIOUS BASTERDS'**, directed by Quentin Tarantino, and **'THE LAST STATION'**, directed by Michael Hoffman. **'LIGHTNING THIEF'**. I am currently working on Clint Eastwood's new film **'HEREAFTER'**, starring Matt Damon.



JAMIE STANTON

**JAMIE STANTON**

FILMMAKING DIPLOMA GRADUATE

My year at the LFA gave me all the skills and contacts I needed to kick-start my career combined with a comprehensive overview of professional filmmaking. My graduation film **'UNDEAD UNION: THE MAKING OF...'** screened at festivals worldwide. Since leaving, I have directed my second short film with the Cayman Islands Film Commission and created promotional ads for novels by authors like David Nichols, Jodie Picault and John Grisham for the Internet and TV. I also set up the production company, tea&cheese with fellow director Liam Tate. Together, we won the £10,000 YouTube Barclaycard competition and have recently had an animated TV show optioned in by Ten Worlds Productions in LA.



CHRITINE CHEUNG & BECKY PRESTON

**CHRISTINE CHEUNG & BECKY PRESTON**

FILMMAKING FOUNDATION GRADUATES

Becky and I did the "crash course", an overview of basic filmmaking that gave us the confidence to go out there and make our first short. Becky wanted to direct and I wanted to produce, but at the beginning we had a go at everything – camera, lighting, sound – and we specialised only when the projects grew and we had the luxury of crew.

Becky and I formed Tread Softly Productions in 2006. Becky directed **'AVOWAL'**, a BAFTA 60 Seconds of Fame finalist (and regional winner), so we were invited to attend the 2007 BAFTAs – certainly a career highlight! We've worked together on several projects and other people's films to broaden our experience and learn new skills. Becky worked on **'THE BUTTERFLY TATTOO'**, an adaptation of Philip Pullman's novel, and I line-produced a BBC film, **'SMALL DARK PLACES'**, which won several accolades.

We have just completed our first feature film, **'LOVELORN'**, which we have entered into a couple of festivals. To date, we've won 15 awards.





EMMA LIGHTFOOT



## EMMA LIGHTFOOT

### FILMMAKING DIPLOMA GRADUATE

My brother sent an email – ‘Look at this cool school: they shoot on Super 16mm and edit on Steenbecks’ – and one LFA summer course introduced me to making movies. My life is now dedicated to film.

The Filmmaking Certificate gave me everything I needed to get out there and shoot. My short won the Cambridge University Film Festival and I jumped into a year of work, assisting the director Mike Leigh and helping to organise the Directors Guild Awards.

I went back to LFA for the Filmmaking Diploma because I was hungry to be learning more about the thing I love.

As soon as I graduated I started work as a script editor on the ITV drama **‘KINGDOM’**, starring Stephen Fry. I did three series, and am now Head of Development at Hero Film and TV. I also freelance as a scriptwriter, director and copywriter. I’ve made a few short films and I’m writing my first feature.

## ANNA EDWARDS

### FILMMAKING CERTIFICATE GRADUATE

I started my career as a documentary researcher for various independent production companies and have since worked as a freelance assistant to directors Joe Wright (**‘PRIDE & PREJUDICE’**) and Richard Loncraine (**‘MY ONE AND ONLY’**). I also directed a behind-the-scenes documentary for **‘MY ONE AND ONLY’**, starring Renée Zellweger and Kevin Bacon. I have made several short films, including **‘SPIN DRY’** for ITV3, **‘A FAIRLIE FILM’** for Channel 4, and **‘HECTOR PROTECTOR’**, which is featured on the 4 Docs website ([www.4docs.org.uk](http://www.4docs.org.uk)). I have recently completed the short comedy **‘FUND THIS’**, which was shot on location at LFA.

## AKBAR ALLANA

### FILMMAKING DIPLOMA GRADUATE

After graduating from LFA I returned home to Pakistan and worked for several production companies. During this period I honed the skills I had acquired at LFA and used them to my advantage. Since then, I have played an integral part in launching several of Pakistan’s premier television channels, having worked in a senior management capacity at two of the country’s most successful broadcasters. I have created dozens of commercials and numerous corporate and social documentaries, and I have been behind some of Pakistan’s most popular television programmes. With more than 200 hours of programming to my credit, I count myself as a key player in Pakistan’s booming media industry. Currently, I am chief executive of GrayScale ([www.grayscale.biz](http://www.grayscale.biz)), a production company that aims to bridge the divide between quality entertainment and factual information. Thanks to the knowledge imparted to me by LFA, today I have a secure and successful career in film and TV.

## TEJAL PATNI

### FILMMAKING DIPLOMA GRADUATE

I have been a professional fashion photographer for 12 years. Camera Tutor John Ward was my main reason for going to LFA. His practical training and stories have inspired me immensely as a student of film — and life. LFA gave me insight into writing skills, editing and narrative, and is perhaps the only school where tutors go that extra mile to enhance a student’s skill in a particular area.

After graduating I did several adverts based on my showreel. My commercial for Wonderbra won silver at the Lynx Awards in the Middle East, and I have now had the honour of directing Bollywood star John Abraham in a Wrangler ad. I am currently involved in making short films and commercials with colleagues from the advertising sphere.



TOM ROWSON



## TOM ROWSON

### FILMMAKING DIPLOMA GRADUATE

The LFA Graduation Showcase kick-started everything for me. It helped me to get an agent, meetings with production companies and invitations to several film festivals.

With my film **‘ARROWMAN SAM’** I was a Young Writer of the Year finalist in the DM Davies Award at the Cardiff Film Festival 2004. I was a finalist in the Broadcast Young Talent Writer of the Year 2005 and won the Cinemagic UK Young Filmmaker 2005 award. I developed **‘ARROWMAN SAM’** (directed by myself and Fraser Duncan) into a sitcom with Baby Cow Productions, Steve Coogan’s production company. I am currently developing another sitcom.

## AUSTIN LAPIERRE

### FILMMAKING CERTIFICATE GRADUATE

I had never really got behind the camera before and that was exactly what I was looking for when I arrived at LFA. LFA offered me the tools to further my film education.

I have made a few short films since I graduated, and I am also working on a feature-length film with another LFA graduate. I have entered and been accepted into a couple of different festivals for two of my shorts.

I finally got a break on an indie project and from there, honestly, I have not had to look for work; it comes to me. This proves if you work as hard as you can and make yourself an asset, people take notice. I reside in Los Angeles and have had the privilege of working on films including **‘HANCOCK’**, **‘TRANSFORMERS: REVENGE OF THE FALLEN’** and **‘PERCY JACKSON & THE OLYMPIANS: THE LIGHTNING THIEF’**. I am currently working on Clint Eastwood’s new film **‘HEREAFTER’**, starring Matt Damon.

## ALICE CARONNA

### FILMMAKING DIPLOMA GRADUATE

I chose LFA because I wanted a better understanding of the whole filmmaking process. What really attracted me was being able to shoot on film as well as digitally and that all the tutors are professionals.

I learnt how to write a script, direct actors, operate a Super 16mm camera, record sound and edit using Avid. I worked on more than 10 shorts in different crew roles, allowing me to gain experience in pre-production, on set and in post-production, as well as to direct my first film, **‘INTO THE LIGHT’**, which has been screened at film festivals across the world and has won a few awards.

After leaving LFA I have been working as a freelancer, in production and in the camera department. I shot a documentary in Palestine with fellow LFA student Omar Robert Hamilton and also produced a short, based on an original screenplay by the novelist Ahdaf Soueif.

## WILLIAM TENNANT

### FILMMAKING CERTIFICATE & DIPLOMA GRADUATE

At LFA I learnt all aspects of filmmaking, from screenwriting to editing. A highlight was learning from industry professionals such as the cinematographer John Ward – you learn more in an hour with him than you would reading all the books there are on filmmaking.

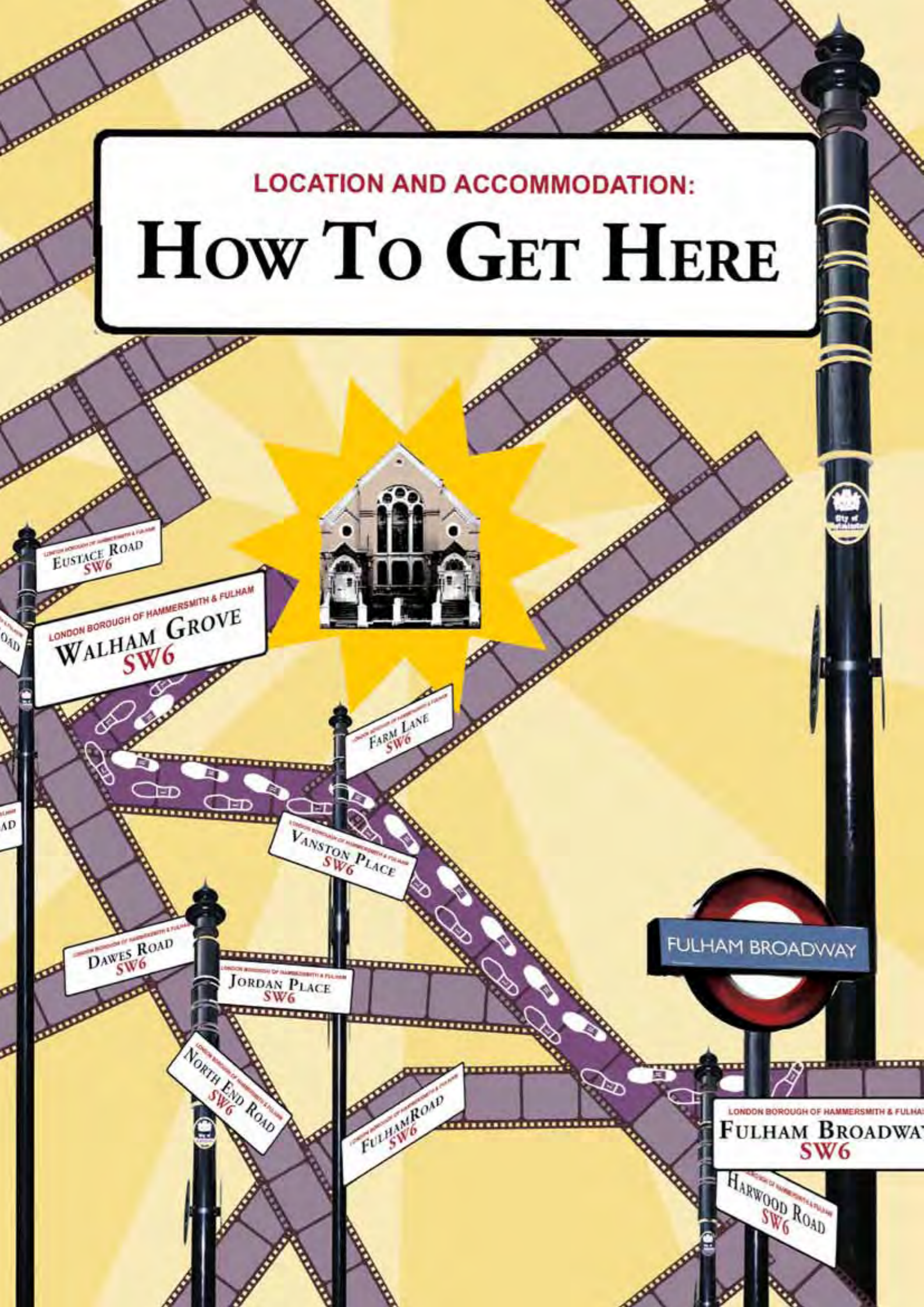
I now work in script development for Icon Entertainment International. I also continue to make 2 to 3 short films a year, with other Filmmaking Diploma graduates from LFA. Our most recent short, **‘BAD DREAMS’**, screened at the London Short Film Festival, the most-voted-for film on the Filmaka monthly short film competition. We also won the 2009 Imagine Cup student competition in Egypt.

I intend to continue pursuing a career in script development. It’s an area of the industry I really enjoy, and one that complements my own short filmmaking.



## LOCATION AND ACCOMMODATION:

# How To Get Here



## FULHAM BROADWAY AREA

The London Borough of Hammersmith & Fulham lies to the west corner of central London and is a quick Tube ride from both Heathrow Airport and the West End. Fulham is a cosmopolitan area with more than 200,000 residents reflecting many nationalities. Attractions include the historic Fulham Palace, and there are also cinemas, on both Fulham Road and King's Road, shopping centres and street markets, pubs, restaurants, theatres and sports venues, including Fulham and Chelsea Football Clubs. The River Thames, with its beautiful riverside parks, is close by and it is the setting for the world-famous Oxford & Cambridge Boat Race.

The Riverside Studios, west London's leading centre for contemporary and international performance, film, exhibitions and television production, plays host to many of our masterclasses and the annual LFA Graduation Ceremony & Awards. Britain's leading studio complexes are less than an hour away, including Pinewood Studios and its 007 stage.

London has an iconic history of cinema and offers many opportunities for filmmakers. Its location between the US and Europe means it is an established base for interacting with the film & TV industry from all over the world, while its wealth of media agencies provides assistance with individual projects, from funding to location securing. The vibrant capital plays host to many cultural activities, including a diverse range of film festivals, such as the high-profile London Film Festival.

## LOCATION

London Film Academy  
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Email: [info@londonfilmacademy.com](mailto:info@londonfilmacademy.com)

## DIRECTIONS

### BY TUBE

The nearest Tube station is Fulham Broadway, which lies on the district line between Earl's Court and Wimbledon. On leaving the station turn right and walk along Fulham Broadway, at the crossroad lights turn right into Vanston Place, and turn right again into Walham Grove.

### BY BUS

Get the 11, 14, 28, 211, 295, 391 or 414 bus to Fulham Broadway and then follow the map.

## STUDENT ACCOMMODATION

We offer you access to David Game College Group student accommodation, affordable student residences in central and west London. Most of them are some 15 minutes' journey from LFA, either by foot or public transport. David Game College can also arrange a homestay for you (staying in a home of a British family). For more information please visit [www.davidgame-group.com](http://www.davidgame-group.com).

You can find a list of recommended student accommodation, hostels, B&B and hotels near the Academy on our website [WWW.LONDONFILMACADEMY.COM](http://WWW.LONDONFILMACADEMY.COM)



THIS PROSPECTUS GIVES YOU JUST A FLAVOUR OF  
WHO WE ARE AND WHAT WE DO AT  
*London Film Academy.*

WE WARMLY ENCOURAGE YOU TO VISIT US/MEET US  
& WATCH OUR STUDENTS' FILMS  
- SEE IT TO BELIEVE IT -  
(WE HAVE A GREAT YOUTUBE CHANNEL)

FURTHER INFORMATION IS  
AVAILABLE ON OUR WEBSITE  
[www.londonfilmacademy.com](http://www.londonfilmacademy.com)

THE LFA TEAM IS ALWAYS PLEASED TO  
ANSWER QUERIES BY PHONE  
OR TO ARRANGE A  
TOUR OF THE SCHOOL.



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