

# The Advanced Diploma in Film Production 2007



The School of  
**Film &  
Media  
Studies**

Ngee Ann Polytechnic  
[www.np.edu.sg/fms](http://www.np.edu.sg/fms)



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POLYTECHNIC

The landscape of the Singapore film industry is changing.

From being primarily consumers of television programmes and films, Singapore is becoming a producer, and even exporter, of programmes. The number of local feature films made each year is steadily increasing and, with local broadcasters becoming increasingly dependent on the industry for content, film production companies are beginning to diversify beyond their traditional bread-and-butter businesses of commercial production and corporate videos.

This change has created a need for a different kind of broadcast and film professional – one who is able to conceptualise content ideas and execute them successfully.

The School of Film & Media Studies, which has already established a reputation in the industry for training quality media professionals, is uniquely positioned to offer the Advanced Diploma in Film Production (ADFP) course which accepts a select group of creative, mature and motivated individuals in the specialisations of Producing, Directing, Cinematography and Editing.



## The Advanced Diploma in Film Production (ADFP)

The ADFP is a two-year programme that provides advanced training in both the art and craft areas of narrative filmmaking.

The objectives of the course are to train filmmakers:

- To discover – through practice, study and analysis – a unique voice with which to communicate their stories on screen
- To effectively articulate their creative vision to their fellow collaborators and audiences
- To be able to comfortably balance the dual nature of film which is, at once, an art as well as a business
- To operate responsibly both during the process of creation and in dealing with the content of their films

At the core of the programme is the recognition that it is the students themselves who are the most important factors in a film school and in the films they make. Course participants will hone their filmmaking skills in an intense and collaborative learning environment in

which they can seek inspiration and be enriched by their peers.

In addition, the programme provides the best possible environment for filmmakers to learn and flourish, including an experienced and international faculty, a structured curriculum, and one of the finest film facilities in the world.

Each year, the course will accept up to six students in each of the following specialist tracks: Producing, Directing, Cinematography and Editing,

During the first year, which is full-time, each student will make two short narrative films – the first in digital video and the second in 16mm film – and participate in the production of four or more films.

In the second year, which is part-time, the course will approve partial funding for up to four Thesis Films, which are selected on a competitive basis. These films will be shot and finished in 35mm film. In addition to working on the Thesis Films, students may explore professional development opportunities by working part-time in the film industry while attending classes two evenings a week.

## Curriculum

### First Year

In the first year, students will take subjects, that are common to all specialist tracks, as well as subjects which are exclusive to students within each specialisation.

A vital component of the ADFP experience are the Narrative Projects, which are aimed at ensuring that students learn as much from actual production experiences as from classroom instruction.

Each student will make two films as a major collaborator with students from the other tracks, and be expected to crew on at least two other projects, thereby increasing their exposure to a range of production experiences.

### Second Year

At the beginning of the second year, Producing and Directing students may present proposals for Thesis Films. Projects that are selected will receive partial funding of up to S\$10,000 as well as facilities and equipment support to complete these films.

During this year, students will meet, plan, shoot and finish their Thesis Films





in consultation with faculty mentors while attending classes two evenings a week.

In addition, students may choose to continue their professional development by working in the film industry.

### Facilities and Equipment

The School of Film & Media Studies is one of the best-equipped film schools in the world and provides filmmakers with the full range of professional tools that they require to bring their unique visions to fruition.

Students will have access to industry-grade facilities and production tools including 16mm and 35mm motion picture cameras, digital video cameras, production studios and a sound stage, non-linear audio and video editing workstations and an SGI animation and digital effects laboratory.

### Admission Requirements

The following are minimum criteria that all applicants must meet to be considered for acceptance into the Advanced Diploma in Film Production course:

1. Applicants must possess either a degree or a recognised 3-year diploma.
2. Applicants must be at least 21 years of age in the year of application to the course.
3. Singaporean male applicants must have completed national service or be exempt from it.

In addition, foreign students must demonstrate proficiency in English.

### Fees

Fees for the first year of the ADFP course are S\$10,500. Fees for the second year are S\$5,250. (All fees are inclusive of GST).

Please note that although most material costs for the subjects in the ADFP are covered by the course, students are expected to fund their own narrative film projects.

Following acceptance into the ADFP course, Singaporeans and permanent residents may apply to the Media Development Authority for financial assistance through the MDA's Media Education Scheme. More information can be found at [www.mda.gov.sg](http://www.mda.gov.sg).



## Application

The following application materials must be submitted by hand or post by **12 January 2007**:

1. The completed application form and application fees.
2. Transcripts of completed tertiary work.
3. A 2-3 page Statement of Objectives detailing the applicant's goals, background, and philosophy towards filmmaking.
4. Portfolio materials.
5. Letters of recommendation (optional)

Short-listed applicants may be invited to an interview following which final admission decisions will be made.

The decision of the Admissions Committee will be announced by letter on, or before, 10 February 2007. The Committee does not make critiques of applicant's portfolios and its decisions are final.

Application forms for the ADFP course may be obtained by contacting:

Centre for Professional Development  
NgeeAnn Polytechnic  
Block 56 #01-04  
535 Clementi Road  
Singapore 599489  
Tel: 6460-6353 / 6460-8319  
Fax: 6462-0075  
Email: dept-cpd@np.edu.sg

## The School of Film & Media Studies

The School of Film & Media Studies has played a pioneering role in the training of media professionals in Singapore since it established the first local Mass Communication diploma course in 1989. In 1993, the School was again the first to offer the Diploma in Film, Sound and Video.

Currently, the School provides professional training for more than 900 students in its two full-time diploma programmes as well as the ADFP course, and also conducts short and part-time courses in various media-related areas.

## ADFP Alumni



### Han Yew Kwang (Directing, 2001)

Yew Kwang's thesis film, *The Call Home*, was awarded Best Short Film at the Singapore International Film Festival (SIFF) in 2002. Yew Kwang's debut feature film, *Unarmed Combat*, which was shot in DV, was nominated for Best Asian Feature at the 2005 Berlin Asia-Pacific Film Festival, Best Female Actor at the 2005 Asian Festival of First Films, and Best ASEAN feature at the 2006 Bangkok International Film Festival. He was awarded the Rotterdam International Film Festival's Hubert Bals Fund of €10,000 for his next feature film, which is based on a project he developed during his studies in the ADFP.



### Dany Leong (Directing, 2005)

Dany, a lawyer by training, directed, *Red Fur Dog*, a commercial which won the Special Prize for Originality and Innovation at the 2003 Porsche International Student Advertising Film Festival in Germany. In 2004, Dany was invited to join John Woo (pictured above) at a special filmmaking workshop in Hong Kong Baptist University. Dany is currently freelancing as a writer/director. His most recent work includes the Channel 5 drama, *LifeStory*, based on the true story of the founder of \$1.99 chain of stores.



### Sharon Phuah (Producing, 2002)

Sharon, formerly a school teacher, wrote and produced her ADFP thesis film, *The Postal Rule*. The film was presented in competition at the 2004 Clermont-Ferrand International Short Film Festival in France, the Cannes for short films. The *Postal Rule* went on to win the jury's Organization Prize at the 2004 Algarve International Film Festival in Portugal. Sharon is currently a fulltime writer at Oak3 Films, where she was the script editor for *House of Harmony*, Singapore's first tele-movie co-production with Germany.



### Sachin Y. Bokil (Cinematography, 2002)

Sachin, from India, won the 2002 Kodak Film School Competition (Singapore) for his ADFP thesis film, *Bidadari*. After graduating, Sachin returned to India where he was first assistant director in two Bollywood feature films – *Paheli*, which was India's official entry for Best Foreign Language Film at the 2005 Academy Awards, and *Quest*.



### Ho Choon Hiong (Editing, 2001)

While still a student in the ADFP, Choon Hiong participated in a documentary workshop and completed the short, *Goddess of the Neon City*, a short film finalist at SIFF 2001. His documentary, *Innocent*, won the Special Jury Prize and Special Achievement Award at the SIFF 2004. Choon Hiong recently directed the tele-movie, *Moving Gods*, for Arts Central TV12. He is currently a partner of the production house, Xtreme Production.

## ADFP Films



**Duration:** 12'00"  
**Language:** English  
**Shooting format:** 16mm

### *10 Minutes Later (2005)*

**Synopsis:** Determinism is the philosophical doctrine which claims that every physical event, including human cognition and action, is causally determined by an unbroken chain of prior occurrences. This film is about how one event is caused by one such chain of prior occurrences.

**Awards and achievements:**

- Special Jury Prize, 19th Singapore International Film Festival
- Outstanding Experimental Film Award, 4th Annual University Student Film and TV Festival, Hong Kong
- 3rd place (International Short Film category), Ohnekoehle Video & Film Festival 2006, Austria



**Duration:** 0'45"  
**Language:** English  
**Shooting format:** 16mm

### *Red Fur Dog, Swiss Beer (2004)*

**Synopsis:** A spec-commercial about a man who clashes with a stubborn parking attendant in a showdown outside a sidewalk bar that culminates in a surprising twist.

**Awards and achievements:**

- Special Prize, Porsche International Student Advertising Film Award 2004, Germany



**Duration:** 17'00"  
**Language:** English  
**Shooting format:** 35mm

### *Dear Mom (2003)*

**Synopsis:** A middle-aged man and his son living on an island find a reason to look ahead in life despite losing their loved one.

**Awards and achievements:**

- In competition, 6th Taipei Film Festival, Taiwan
- In competition, 28th Golden Chest International TV Festival, Bulgaria



**Duration:** 15'00"  
**Language:** Mandarin (with English subtitles)  
**Shooting format:** 16mm

### *Toy (2002)*

**Synopsis:** Set in mid-70's Singapore, this is the story of a boy who learns about love, friendship and human nature. The nine year-old boy's values are challenged by events that occur following the acquisition and loss of a favourite toy.

**Awards and achievements:**

- First Prize, Sentiero Corta International Student Film Festival 2001, Milan, Italy
- Official selection, 19th Isfahan International Festival of Film & Video, Iran



**Duration:** 30'00"  
**Language:** English/Tamil (with English subtitles)  
**Shooting format:** 35mm

### *The Call Home (2001)*

**Synopsis:** A story depicting the untold hardship of an Indian migrant worker in Singapore.

**Awards and achievements:**

- Best Short Film, 15th Singapore International Film Festival

# Curriculum

## 1<sup>st</sup> Year, 1<sup>st</sup> Semester

### Directing

Narrative Analysis  
Film Directing  
Narrative Project A  
Seminars  
Film as Art  
Technology of Film  
Screenwriting

### Producing

Narrative Analysis  
Production Management  
Narrative Project A  
Seminars  
Film as Art  
Technology of Film  
Screenwriting

### Editing

Narrative Analysis  
Editing  
Narrative Project A  
Seminars  
Film as Art  
Technology of Film

### Cinematography

Narrative Analysis  
Cinematography  
Narrative Project A  
Seminars  
Film as Art  
Technology of Film

## 1<sup>st</sup> Year, 2<sup>nd</sup> Semester

### Directing

Communicating the Vision  
Narrative Project B  
Seminars  
Asian Cinema  
Filmmaking, the Law & Society

### Producing

Business & Art of Filmmaking  
Narrative Project B  
Seminars  
Asian Cinema  
Filmmaking, the Law & Society

### Editing

Advanced Editing  
Narrative Project B  
Seminars  
Asian Cinema  
Filmmaking, the Law & Society  
Sound Editing

### Cinematography

Advanced Cinematography  
Narrative Project B  
Seminars  
Asian Cinema  
Filmmaking, the Law & Society

## 2<sup>nd</sup> Year, 1<sup>st</sup> Semester

### Directing

Thesis Project  
Seminars  
Film Financing

### Producing

Thesis Project  
Seminars  
Film Financing

### Editing

Thesis Project  
Seminars  
Filmmaking in the Digital Age

### Cinematography

Thesis Project  
Seminars  
Filmmaking in the Digital Age

## 2<sup>nd</sup> Year, 2<sup>nd</sup> Semester

### Directing

Thesis Project  
Seminars

### Producing

Thesis Project  
Seminars

### Editing

Thesis Project  
Seminars

### Cinematography

Thesis Project  
Seminars



## Subject Descriptions



### Screenwriting

An exploration of traditional forms of cinematic story-telling and the tools required to effectively communicate a story on screen. Each student will complete a short screenplay that may be the basis for Narrative Project B.

### Narrative Analysis

An analytical examination of the nature of drama and the role of technique in enhancing the narrative. Contemporary and classic films are screened and discussed.

### Film Directing

An introduction to the technique of translating the written word to the screen. Students are taught the rudiments of staging and blocking as well as covering the action of a scene with the camera.

### Production Management

A primer on the production manager's role in pre-production and the on-set management of production resources during the film shoot.

### Editing

An introduction to the elements of film language and tools of the film editor – the synthesis of which forms a critical basis for communicating the screen story.

### Cinematography

An introduction to the use of the camera and lighting as tools that enhance the narrative process. Students will shoot projects with still cameras as well as digital video and 16mm film cameras.

### Film As Art

Traces film's development as a 20<sup>th</sup> century art form through the study of film theories and analysis of film classics.

### Technology of Film

An introduction to the technologies of audio, video and film, as well as their impact on the creative process of filmmaking.

### Narrative Projects A & B

Students from the four specialisations work in a collaborative environment to produce a short narrative film. These films will receive in-depth analyses and discussion following their completion.

### Seminars

An integral part of the course, Seminars allow students to gain insight into the production process through discussions with filmmakers and industry players in a variety of topics relating to film production.

## Subject Descriptions

### Communicating the Vision

Students will achieve an understanding of the delicate relationship between the film director and actor. Also explores the complex relationships between the director and her/his creative team and the techniques of effectively articulating her/his vision to the team.

### Business & Art of Filmmaking

The financial management of a film production as well as distribution, exhibition and promotion are dealt with hand-in-hand with the sourcing, acquisition and development of screen material.

### Advanced Editing

Editors will become familiar with the various specialised areas of the post-production process such as online, telecine and film laboratory services.

### Sound Editing

Editing students are introduced to the various elements of a film's soundtrack: dialogue, sound effects, ADR, foley and film scoring.

### Advanced Cinematography

Cinematographers will embark on more challenging lighting setups and test shoots with 16mm and 35mm cameras. Students will also be introduced to the film laboratory and sensitometry.

### Asian Cinema

Students will receive exposure to Asian narrative traditions and the national cinema of the region.

### Filmmaking, the Law & Society

Students are introduced to issues relating to copyright law, defamation, contracts and censorship. Emphasis is placed on developing filmmakers who operate responsibly both during the creation process and in dealing with content.

### Film Financing

Producers and directors are introduced to the various funding structures that can be used to finance film projects. The management of finances, profit calculations and accountability to investors are also discussed.

### Filmmaking in the Digital Age

New technologies and their impact on the present and future of cinematic story-telling are explored. Cinematographers and Editors will be introduced to the creative possibilities of visual effects tools in filmmaking.

### Thesis Project

Up to three 20-minute thesis films will be approved on a competitive basis. These films, which will be shot in 35mm film, will be developed, planned, shot and finished under the supervision of a faculty mentor.



# Advanced Diploma in Film Production 2007

## Application Form

I wish to be considered for admission to the following specialist track as my **FIRST** choice (tick one box only):

Producing  Directing  Cinematography  Editing

I wish to be considered for admission to the following specialist track as my **SECOND** choice (tick one box only):

Producing  Directing  Cinematography  Editing

## Personal Particulars

Full Name \_\_\_\_\_ Nationality \_\_\_\_\_ Date of Birth \_\_\_\_\_

Address \_\_\_\_\_

Contact Numbers \_\_\_\_\_ Email \_\_\_\_\_

## Application information

This application form must be completed **in addition to** the online application which must be made at **[www.np.edu.sg/cpd](http://www.np.edu.sg/cpd)**.

Please print and submit this application form together with the following:

- Statement of Objectives** detailing your goals, background, and philosophy towards filmmaking.
- Portfolio** materials. (This may consist of any creative work such as photographs, short stories, scripts, illustrations, animations, films, etc. Films must be submitted on VHS or DV (PAL) tapes only. Please attach a separate sheet listing all items in your submission as well as your role in the creative works.)

- Letters of Recommendation** (optional).
- Transcripts** of completed tertiary work.
- \$S7 Application Fee** made out to "Ngee Ann Polytechnic". (Students applying from outside Singapore will pay this fee upon acceptance to the course).

Send your ADFP application package to:

**ADFP**  
**Centre for Professional Development**  
**Ngee Ann Polytechnic**  
**Block 56, #01-04**  
**535 Clementi Road**  
**Singapore 599489**

