

BUDAPEST  
**film academy**  
The Business of Filmmaking

EÖTVÖS  
LORÁND  
UNIVERSITY



PRODUCTION \_\_\_\_\_

DIRECTOR \_\_\_\_\_

CAMERA \_\_\_\_\_

DATE SCENE TAKE

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# BUDAPEST FILM ACADEMY AND EÖTVÖS LORÁND UNIVERSITY

## FILMMAKING AS BOTH ART AND BUSINESS

With more than 380 years of experience, Eötvös Loránd University is the oldest continuously operating university in Hungary, and it is one of Europe largest and most significant educational institutions.

[Budapest Film Academy \(BFA\)](#) and [Eötvös Loránd University \(ELTE\)](#) have joined forces offering practical film studies to students who aspire to become industry professionals. This partnership provides students with high quality, comprehensive filmmaking training. The courses can be claimed as practical courses of the ELTE BA or ELTE filmmaking MA degrees.

BFA's practical courses perfectly complement ELTE's internationally respected film curriculum. Alongside BFA's hands-on, business-oriented film program, our students can choose from a wide variety of theoretical courses from ELTE's film division, such as film history, aesthetics, and critical studies.

The courses of the Academy are held on the ELTE-BTK campus, and the practical portion is taught in a professional environment, at the Hungarian film industry's most modern production and post-production houses.



### “THOSE WHO CAN DO, TEACH!”

The soul of every educational institution is the faculty; the proficiency of the staff determines the level of the education. That is why we BFA's [faculty](#) is composed of both highly qualified academic scholars and leading figures and award winner artists from the Hungarian and foreign film industry. These professionals lend not only their knowledge and mentorship to students, but also their extensive personal networks.

In addition to the joint program of BFA and ELTE, every year our students can participate in “masters of cinema” workshops organized by the Hungarian National Film Fund. Past masters who have taught workshops include [Oliver Stone](#), [Joe Eszterhas](#), [Alan Parker](#), [Ridley Scott](#), [Ron Howard](#), [Laurie Hutzler](#), [István Szabó](#) and [Nimród Antal](#).



### OUR ACADEMIC AFFILIATIONS

In accordance with our agreements with our partner universities, we accept each other's courses, promote student exchanges, and allow our students to participate in our partners' courses and programs. BFA also facilitates semester-long exchange programs with our partner institutions in Hungary and abroad.



## STUDY ABROAD WITH THE BUDAPEST FILM ACADEMY

Budapest Film Academy and Eötvös Loránd University invites students to Budapest for a spring, or fall semester that will count towards their undergraduate or graduate degrees.

We offer, in English, a wide range of film courses with extensive practical training, as well as many film aesthetic, analysis, and history courses. We actively help students to improve their communication skills, understand different viewpoints, manage conflicts, and master leadership. These practical courses are taught by internationally successful professionals, and include exposure to the most modern production and post-production houses in Hungary.



Students may apply for non-credit courses, which are essentially the same as those that award credits. The only difference is that after completion of these courses, no ELTE ECTS credits are issued. Instead, students leave with a Budapest Film Academy Certificate. This form of education is cheaper, due to reduced administration costs.

As the filmmaking world gets more and more global, the best film schools are adapting. Many offer their students the possibility to study abroad for a semester, enriching their students' college and life experience. Budapest Film Academy along with Eötvös Loránd University represents this next step in the globalization.

## ECTS CREDIT SYSTEM

The transfer of credits from completed BFA courses is possible with the European Credit Transfer System (ECTS). The ECTS was designed to create an open and unified European educational system. It improves the acknowledgement of international studies in higher education and measures the scholastic record of students who are studying in different European countries.

ELTE's Faculty of Film Studies supervises the BFA courses and is therefore able to provide ECTS credits for them.

This cooperation enables not only ELTE students to attend BFA courses, but students from other universities as well, who may transfer the credits gained here if their studies are similar.



EÖTVÖS LORÁND UNIVERSITY

UNIVERSITAS BUDAPESTIENSIS DE ROLANDO EÖTVÖS NOMINATA

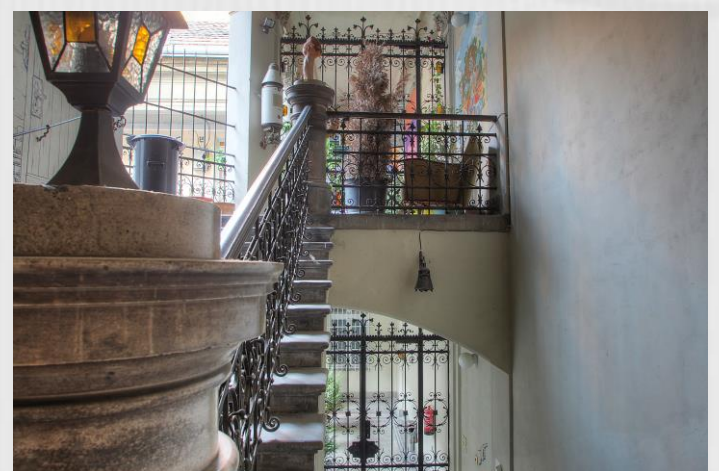
[www.elte.hu/en](http://www.elte.hu/en)





## HOUSING FOR THE STUDENTS IN BUDAPEST

The Budapest Film Academy places students at a centrally located Youth Hostel two minutes' walk from the Eötvös Loránd University campus. This is an extremely friendly Hostel which is run by young people. Here are some pictures of the place...





## THE BUDAPEST FILM ACADEMY BRAND

The Budapest Film Academy's approach — our "brand" — is to teach filmmaking as both an art form and a global business. We believe that in order to have successful careers, students must obtain training with a global perspective and gain a comprehensive understanding of both the international film market and the entire filmmaking process.



## PRACTICAL FILM TRAINING FROM AN INTERNATIONAL PERSPECTIVE



Co-production financing is evolving into an essential component of funds available to filmmakers. An understanding of how the industry works on a worldwide basis is critical for students hoping to establish successful film careers.

The BFA-ELTE practical program trains the emerging filmmaker generation to think internationally, prepares them for the laws of the global market, and introduces them to the financial possibilities and requirements of international co-productions.

## THE ACADEMY'S EDUCATIONAL APPROACH

We believe it is critical to introduce our students to the requirements of the international film industry and to give them insight into each of the major areas of filmmaking. This comprehensive approach enables them to choose a professional field with confidence, according to their individual goals and talent.

For this reason, BFA has designed a curriculum that provides extensive cross platform education training in all the major fields of filmmaking. In these varied courses, students receive a theoretical and a hands-on education at the same time. They discover the tricks of the trade, develop their own style in the creative process, and make real movies.

In our courses, BFA students obtain practical skills in screenwriting, cinematography, directing, creative producing, editing, sound recording, and more. These skills are enhanced and broadened by lively, interactive coursework in film analysis and philosophy.



## MASTER CLASSES

The students of Eötvös Loránd University and Budapest Film Academy can take part in free lectures and Master Classes, improving their filmmaking knowledge with the guidance of world-famous artists from the film industry.



In the **Master Class series**, which is organized by the **Hungarian National Film Fund**, our students have had the opportunity to participate in a two-day lecture with [Oliver Stone](#), who has won three Oscars, four Golden Globes and an Emmy for writing and directing. His credits include; *Nixon*, *JFK*, *Born on the Fourth of July*, *Platoon*, *Midnight Express*, etc.

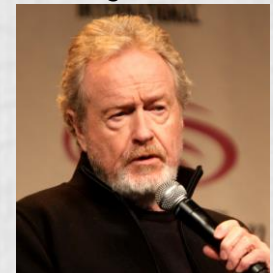
They were also able to meet [Joe Eszterhas](#), a living legend who penned classics such as *Basic Instinct*, *Flashdance*, *Music Box*, *Betrayed*, and *Jagged Edge*.



Students were also invited to a two-day seminar with [Alan Parker](#), who gave the world movies like *Midnight Express*, *Fame*, *Angel Heart*, *Mississippi Burning*, and *Evita*.



As part of the Master Class series, we had the chance to listen to and ask questions from three times Academy Awards and twice Golden Globes nominated director [Ridley Scott](#), whose films include *Black Hawk Down*, *Gladiator*, *Thelma & Louise*, *American Gangster* and many more.



Another directing legend also gave us an exciting lecture; [Ron Howard](#) talked about his career, filmmaking choices and took questions from the audience. The Academy Award and Golden Globe winner filmmaker directed *Frost/Nixon*, *A Beautiful Mind*, *Apollo 13*, *Happy Days*, etc.

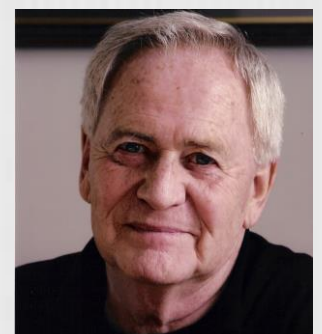
Our students met with [Nimród Antal](#), who directed the award-winning Hungarian-language film *Kontroll* and American feature films such as *Vacancy*, *Armored*, *Predators*, and *Metallica Through the Never*.



Budapest Film Academy and Eötvös Loránd University students participated in a two-day screenwriting class by [Laurie Hutzler](#), who has worked as a creative consultant for BBC and Channel 4 and with Oscar winners like Nick Park and Steve Box.

During the Master Class series, students interacted with, asked questions of, and gained insider tips from some of the most prestigious filmmakers of our time. These lectures were free for Budapest Film Academy and ELTE students and we expect this series to continue in the future as well.

Budapest Film Academy has also special Master lectures by world renowned filmmakers such as [István Szabó](#), the Academy Award winner director of *Mephisto*. He won major awards in Berlin, Cannes, Chicago, Copenhagen and so on. István's films include such classics as *Being Julia*, *Sunshine*, *Meeting Venus*, *Oberst Redl*, *Taking Sides*, etc. He has given lectures to our directing and screenwriting students, had conversation about their scripts and films, and shared his view on filmmaking.



Our Master lectures continue each semester where we invite special guests, and world class filmmakers.



## EDUCATIONAL MODULES

### SCREENWRITER – DRAMATURGE

The importance of the screenplay in filmmaking cannot be overstated. To paraphrase a popular saying: it's possible to make a bad film from a good script, but impossible to make a good film from a bad script. But even before the cameras roll, it's nearly impossible to get financing and cast in place if the script doesn't sizzle.



In our Screenwriting classes, students explore the writing process in depth, from concept through final draft. Using both the student's writing and that of the masters of cinema, we discuss story structure, theme, genre, creating tension and conflict, handling exposition, storytelling through dialogue and action, and perfecting pace within well-constructed scenes, sequences, and acts.

We also cover archetypes, the hero's journey, and other useful concepts within the world of story.



Hand-on exercises give students the opportunity to try their hand at creating characters and dramatizing conflicts in various formats, and group tasks help foster their ability to create and develop stories within teams.



All of this is taught within our brand's framework: as both an art and a business. BFA students learn to craft a screenplay that will stand on its own artistically while also distinguishing itself within a competitive marketplace — by appealing to actors, directors, producers, and investors. At the same time, they refine their skills in creating the supporting materials they'll need to sell their script: the logline, synopsis, one-page, and more.





## DIRECTOR

Great directors must be great storytellers. Our Directing program is based on the idea that one's vision as a director is developed through practice, encouragement, critical feedback, collaboration, and a lot of practice.

A young director's best chance to get the money for his/her first film is to present a screenplay which is sold on the condition that he/she can direct it. To achieve this and ultimately create a great film, the director must know what makes a scene work and how it should be written and edited. He or she must also be fully aware of the proper structure of the screenplay and its dramaturgical elements.



But mastering the written word is not enough. To bring the script to life, we teach our young filmmakers to tell their stories visually. We also train them to do it with a distinct and clear style. Students practice the methods of mise-en-scène, text analysis, casting, working with and leading actors, and more. They receive both instruction and positive critiques on their classwork in each of these areas. During the workshops we provide them with the necessary equipment and training to apply what they learn in real-world situations.



Directing students also learn another part of their job: running a set. This includes effectively communicating with the various on-set departments (camera, lighting, art department, costume, hair and makeup) to work together toward a clear, shared vision. Only through effective coordination and collaboration with all of these creative parties can a film realize its full potential.



In summary, our goal is for Directing students to master visual storytelling within an atmosphere that allows them to express their ideas with ever-increasing creative and technical skill.





## CINEMATOGRAPHER

A cinematographer creates the visual world of a film. From the first stage of pre-production, he/she acts as the creative partner of the director. During the production he/she helps to create the proper artistic and technical conditions and the visual realization of the story.



Our students learn the aesthetic, technical, and organizational aspects from first-rate cinematographers, helping them to become versatile and innovative director of photographers themselves.

Lighting is the basis of cinematography. In this module, students learn the nuances of controlling light source and shadow, and discover how to create the lighting that helps the director to tell a great story in a unique atmosphere.

But lighting is just part of the story. The heart of cinematography is composition: camera placement, framing, angles and movement, and lens choice. Together with the lighting style, color choices, and shot flow give the film life.



The cinematographer's last task is the digital polishing, color timing of the film. Its art and technique are taught on a laptop for low-budget student films, but in preparing for professional film shootings we work in a professional post-production film studio as well.



Students get experience in preparing for and shooting on location: outside, inside, or in a studio. They are also introduced to multiple-camera shooting. The course ends after completing production cinematography exercises under the mentorship of the instructor.

Our young cinematographers serve as the directors of photography on all projects written and directed by BFA students.





## CREATIVE PRODUCER – LINE PRODUCER

The creation of a proper financing structure is the key responsibility of the producer. He/she confers with other producers and puts together the co-production team. To do so, the producer needs to be well-versed in the film financing requirements of different countries, precise methods for obtaining tax and other local subsidies, and strategies for combining the various foundations and funds.

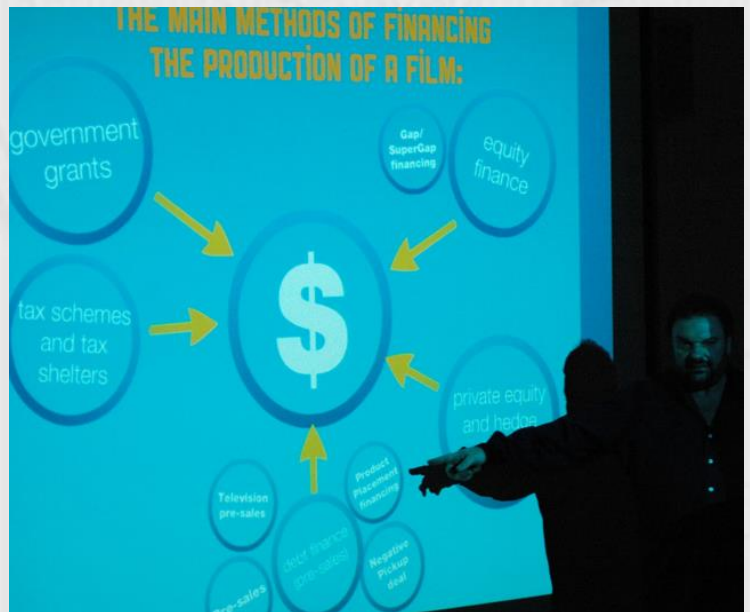


The aim of the Producing module is to provide a comprehensive knowledge of the basics of international film financing and a blueprint for how to create co-productions. Particular attention is paid to the legal and business aspects of independent filmmaking, including the basics of distribution agreements, option deals, copyrights, contract law, and other legal matters. We also examine how different deal structures affect movies.

Effective producing also requires superb communication skills, the power of persuasion, the ability to motivate, and a penchant for generating excellent ideas. The producer develops a common vision with the screenwriter and director, and acts as the motor that organizes and leads all efforts and excitement for the movie.

Our students learn the processes of pre- and post-production (including how to create financing plans, budgets, shooting schedules, call sheets, etc.), and they get to know about the duties of line producers, assistant directors, and script supervisors. During the student films our producing students will take on different tasks and in a real life situation will learn how to run and control a set.

BFA's specialization in Creative Producing teaches students how a producer makes films possible by harnessing the above skills within the international market. They learn how to become a unifying force between the artistic, organizational, and commercial aspects of a film.





## EDITOR – SOUND ENGINEER

Editing is an art and a critical part of cinematic storytelling. The results of pre-production and production land in the editing room, where an editor assembles the footage, then uses his/her creativity to cut the movie. It is the final 'rewrite' of the film.

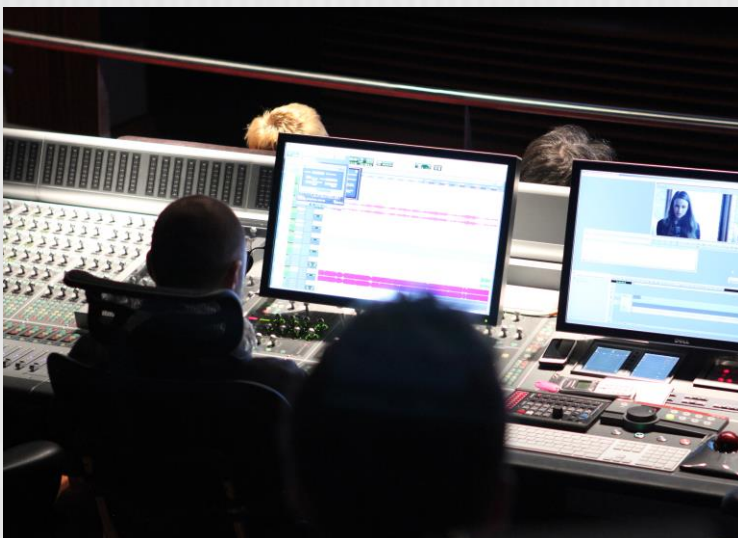
Under the mentorship of an experienced editing instructor, BFA's Editing classes cover everything from the basic, practical components of editing to the final desired effects. We teach our students the artistic and aesthetic aspects of editing along with the technical side. In addition to covering the basics (cutting shots, scene construction, in and out points, title sequences, transitions, pacing, rhythm, continuity, color correction, and more), we place a special emphasis on communication with the director during production.



To further develop the skills they learn in class, students edit films directed by our Directing students. During the editing of student films, we focus on the use of both traditional and non-conventional editing techniques.

In this module, we also explore the world of sound in film — a world whose importance is emphasized by the use of the word 'audience' to refer to the viewing public. Designing the audio elements of the film helps the picture in myriad ways, and that design has to be in complete harmony with the editing, the cinematography, and the storytelling style of the director.

We use our student films to teach the mastery of sound recording (including microphones, space acoustics, and handling on-location problems) and sound post-production (including Foley, dubbing, and effect fundamentals), and we illustrate the importance of all of these in effective storytelling. The course also covers the most complex part of sound post-production: the sound mixing. In a professional sound-mixing studio, our students learn from a sound engineer about the usage of different sound effects and music.





## ANALYSIS OF FILM LANGUAGE FROM THE FILMMAKER'S POINT OF VIEW

It is essential for filmmakers to understand story structure, dramaturgical principles, and the background of both artistic and technical choices. That's what this course is all about.

Via in-class film screenings and follow-up discussions and presentations, this class analyzes different film structures and the trend-setting elements of cinema. Students learn how to convey crucial information visually and how to enhance drama through the structure of cause and effect. They also learn what makes scenes and movies credible and complex.

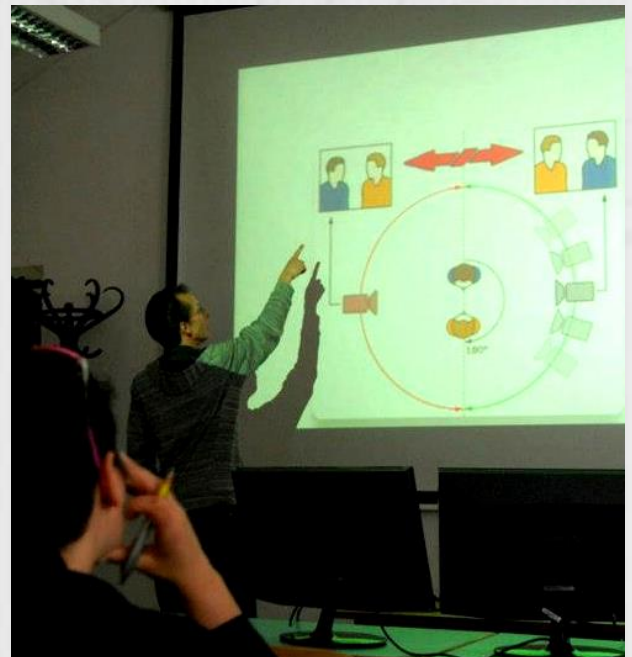


Students get to know how a cinematographer augments the vision of the director and how a story is told by using images without dialogue. The different cinematographic styles and tasks are illustrated through specific examples.



By analyzing film rhythm, students will learn about the editing techniques that best match different dramatic structures. The class will see examples of dramatic montage, parallel editing, and excitement-increasing editing.

When examining sound and music, the focus is on their dramatic power and their role in storytelling and character forming.





## STUDENT FILMS AT THE ACADEMY

The BFA faculty also provides active help for the student films. In the Cinematography course they talk through the films' storyboards. In the Screenwriting class they discuss the script. They analyze the film's concept and realization in the Directing class, and in the Producing course they review the production's problems and possible solutions. But filming is done independently by the students.



In addition to shooting their own films, students have opportunities to participate in the production of professional commercials. These commercials are created for such well-known brands as Sony, MOL, Metropol, Interpress Magazin, and Marquard Media (the publisher of *Playboy*, *Joy*, *CKM*, *Men's Health*, and many others), and they will be presented on the Internet and/or on television.

The aim of Budapest Film Academy is to equip students with real experiences and to help them acquire knowledge about how professional filmmakers work. We also feel it is important to bring students of different training modules together to help them create friendships and form a creative community.

## OUR PLEDGE TO PROSPECTIVE STUDENTS

Filmmaking is among the most appealing professions in the world. As such, the road to success in this field is difficult and competitive, and the pressure is enormous. However, if navigated properly, the rewards are numerous, and can provide both creative satisfaction and significant income.

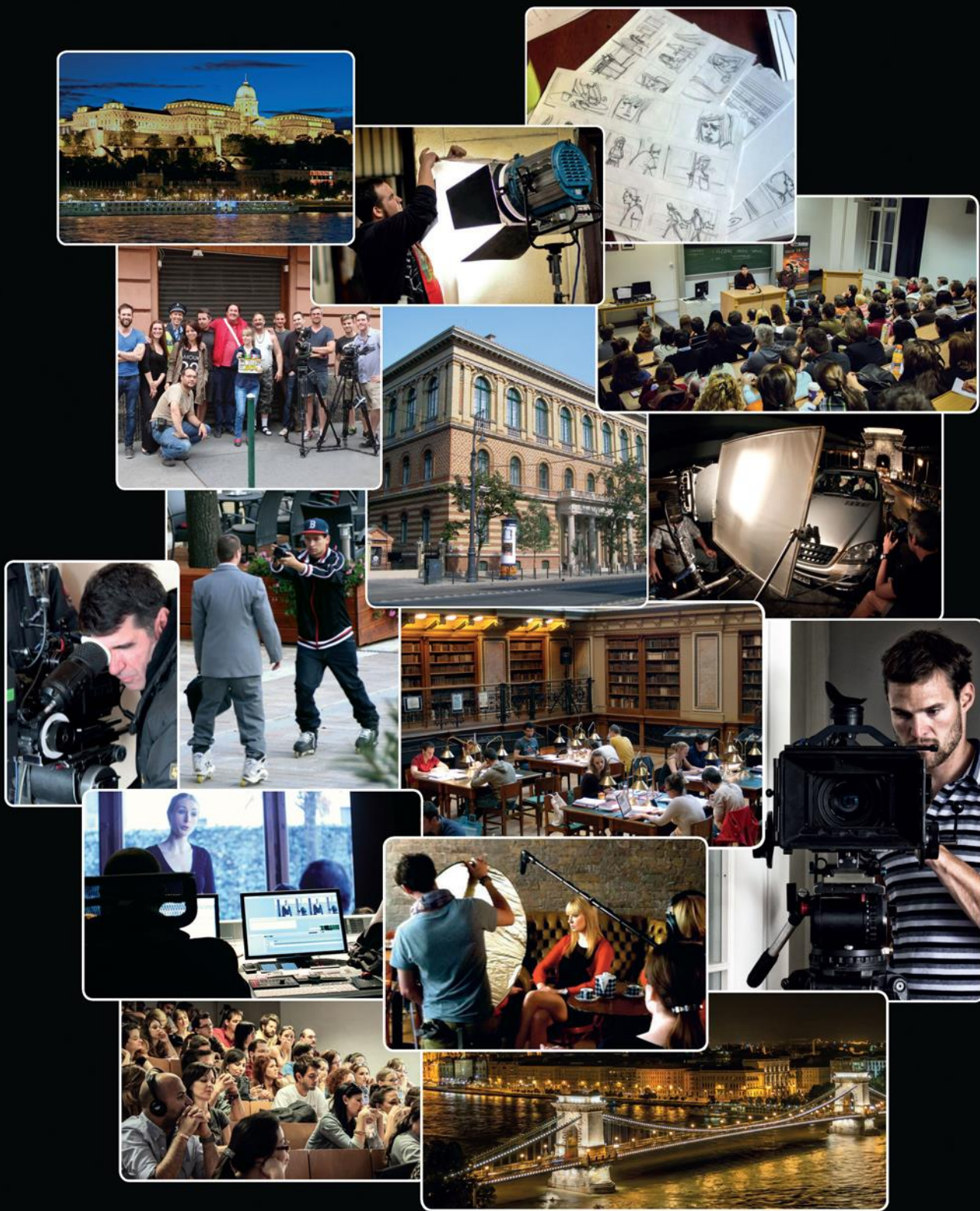


In order to succeed, students need to channel their drive and determination into acquiring an understanding of the industry and the global marketplace, and into gaining comprehensive filmmaking skills and international connections. They must also become world-class storytellers with a distinct artistic voice. And from day one, those things are exactly what Budapest Film Academy and Eötvös Loránd University help our students to obtain.

In summary, we pledge to provide our students with all the tools they need — but the building is up to them. We emphasize that their attitude monitors their talent — therefore we are looking forward to having in our academy enthusiastic and motivated young filmmakers who are determined to make their cinematic dreams come true.







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