

Jackie Chan Organizes Filmmaking Workshop in China (part 2)

The first edition of Jackie Chan's "Jackie Chan Project A Filmmaking Workshop" was a raging success. The second edition, held from 18-22 April last year, focused on integrating filming and post-production.

Young Chinese filmmakers might have some knowledge on filming, post-production or visual special effects techniques integration to begin with, but the dynamic workshop—led by world-class instructors—greatly enhanced the learning experience for them that some even said it “felt like Hollywood”. The team of internationally-acclaimed mentors included Sir William Sargent, CEO and co-founder of Framestore, an Oscar and Emmy-award winning creative and visual effects studio; Tim Webber, Chief Creative Officer of Framestore; Charles Howell, Visual Effects Producer of Framestore; Alex Robin, Head of Framestore China Region; Chris Edwards, CEO of The Third Floor; Xu Jian, Founder of MORE VFX; Wei Ming, Co-founder of MORE VFX; Liu Ying, Compositing Supervisor of MORE VFX; director Stanley Tong; Terence Chang, revered producer and Chairman of Lucida Entertainment; and Colin Wilson, notable film producer.

The programme content of the five-day training workshop centred around efficient post-production schedule planning, film budgeting, and visual effects production process and technique analysis. “Previs”, a terminology most frequently mentioned at the training workshop, was the technical aspect students took much interest in. Chris Edwards highlighted the importance of previs in film production, in regards to time and budget. When it came to previs, Edwards believed it was the earlier the better because pre-production cost a lot less than filming. He noticed that Chinese filmmakers were rather disengaged from pre-production. He suggested to begin collaboration with visual effects studios as early as storyboards and scripts.

Edwards also shared his story on working with Steven Spielberg. A legendary filmmaker whose clout bucket overfloweth, Spielberg could have easily been a dictator but he wasn't. He would place six chairs in a small meeting room and invite artists to discuss his film prior to shooting. Such collaborative effort resulted in whimsical exchanges, which were then portrayed in his films.

“The programme put us on a rollercoaster ride. It was so much fun!” some students commented on the five-day training workshop built around a tight schedule. Others say, “everyone was so intrigued that we would give up washroom breaks just to keep the class going. The instructors were awesome!”

Success was on all fronts for the second edition. The highly-anticipated third edition is expected to focus on action film, as it has become one of the most popular and commercially successful genres in China. The Hong Kong action cinema has significantly contributed to Chinese language films, which have obtained international fame.

The three highest-grossing blockbusters in China, “Wolf Warrior 2”, “Red Sea Operation” and “Detective Chinatown 2” are all action, which remains the top drawing genre. The workshop's third edition will look into the making of action films

and the development of innovative filmmaking technologies. 100 rising action directors, cinematographers, producers, action choreographers and stunt performers will be recruited to take part in a five-day free training, mentored by director Wu Jing and Chin Kar-lok.