

2026 STUDENT SHORT FILM COMPETITION YEARS 7-9 ENTRY PACK

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SCHOOLS PROGRAM

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**AUG 29
- SEP 6
2026**

*Our Schools
Program*

Dates to Remember

**ENTRIES OPEN
20 APRIL 2026**

**ENTRIES CLOSE
25 JUNE 2026**

Acknowledgement of Country

CinefestOz would like to acknowledge that our Cinesnaps Grand Final takes place on Wardandi Boodja, the land of the saltwater people, the original custodians and storytellers. We honour the Wardandi Noongar people, whose deep cultural knowledge continues to shape and care for this place we now share. We pay our respects to Elders past and present, and extend this respect to the Traditional Custodians of the lands on which the 2026 entries have been filmed.

A FUN FILMMAKING COMP FOR CREATIVES YEARS 7-9!

Cinesnaps is a Western Australian short film competition for school students, proudly presented by CinefestOZ. The competition gives students the opportunity to plan, create and submit an original screen production that responds to the annual theme.

This Years 7-9 category is designed to support emerging filmmakers. Students are encouraged to experiment, collaborate and tell stories using the skills they are developing in the classroom. You do not need professional equipment or prior filmmaking experience to enter.

Theme

In 2026, the Cinesnaps Student Film Competition theme is **REFLECT!**

Your films might reflect who you are, where you've been, what you've lost, or what you hope for. It could capture reflection through light, memory, identity, or change. However you interpret it, this theme is about noticing, and inviting an audience to do the same.



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COMPETITION OVERVIEW

WHO?

- Current Year 7, 8 or 9 students.
- Students who live, study or are based in the South West, Great Southern or Kimberley regions of Western Australia.
- We welcome films from individual students and student crews within these regions.

If you're unsure whether your town or school falls inside the listed regions, please check with your school or get in touch with CinefestOZ; we're happy to help confirm eligibility.

WHAT?

- Create a 3-5 minute production (including your credit sequence)
- The production must be based around the theme of 'Reflect'
- The production is open to any genre or media style, allowing students to explore documentaries, mockumentaries, short films, or other creative approaches.

WHEN?

- Start filming now!
- Films will be able to be submitted from **Monday April 20th, 2026**
- Submission deadline is **Thursday June 25th, 2026 (11:59pm)**
- The Grand Finale screening is scheduled for **Tuesday September 1st, 2026**

WHERE?

- Finalist films are shown at a Grand Finale screening event during the CinefestOZ Film Festival, held in Busselton with a red-carpet experience for student filmmakers.

HOW?

1. Read this Entry Pack and ensure you understand and agree with the Terms & Conditions of Entry.
2. Workshop some ideas around the theme 'Reflect'
3. Start working with your production crew!
4. Submit your film by **11:59pm on Thursday June 25th, 2026**. Make sure ALL Talent and Key Creative forms have been signed BEFORE you start filming. Remember to complete your Declaration of Authenticity as you edit.
5. Submit your film (outlined later in this Entry Pack)
6. Once the Finalist selection has been made, the Cinesnaps team will contact you with your verdict



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2026 THEME: REFLECT

All entries must respond to the theme Reflect in some way. This could be shown through a character thinking back on an experience, learning from a mistake, noticing change, or seeing themselves or others differently. Your use of the theme should be clear within the story, but it does not need to be literal or complex. Judges are looking for thoughtful and creative storytelling rather than abstract or symbolic interpretations.



Use of the theme accounts for 20% of the judging criteria, with judges assessing how clearly, relevantly and interestingly Reflect is explored within the story. Strong entries will demonstrate a thoughtful connection between the theme and the narrative, allowing the audience to understand how the idea of reflection shapes the film, even without it being directly explained.

The theme is intended as a creative prompt, not a limitation. Films may be any genre or style, provided the audience can clearly understand how the idea of Reflect connects to the story being told. When reviewing your film, consider whether the theme influences key creative decisions; if removing it would weaken the narrative, you are likely using the theme effectively.



JUDGEMENT CRITERIA

CREATIVITY & IDEATION		
CREATIVITY & IDEATION BREAKDOWN		WEIGHTING
ENGAGEMENT WITH THEME	Story has clear, relevant and interesting use of the 2026 theme 'Reflect'.	20%
NARRATIVE	Strong storyline with dramatic appeal, motivation, closure, and point of view.	20%
INNOVATION	Quality of acting & creative choices in design direction, cinematography, script and locations.	15%
CREATIVITY & IDEATION TOTAL WEIGHTING		55%
APPLICATION OF TECHNOLOGY		
APPLICATION OF TECHNOLOGY BREAKDOWN		WEIGHTING
AUDIO ELEMENTS	Appropriate music, quality of recording, sound effects, ambient noise, voice over, post production sound levels.	15%
VISUAL ELEMENTS	Focus, framing, composition, movement, mise en scene, props, costume, set decoration and continuity.	20%
EDITING	Order, cuts, duration, rhythm, continuity, montage, and motifs.	10%
APPLICATION OF TECHNOLOGY TOTAL WEIGHTING		45%

Selection of the finalists for each category is undertaken by a team of industry students and practitioners, under the guidance of the CinefestOZ Head of Community & Education Programs and the Education Officer. Selection of Winners & Runner Ups is solely determined by the 2026 Cinesnaps Jury.

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FORMS & DECLARATIONS

To ensure the safety of students, the rights of all participants, and the integrity of submitted works, all Cinesnaps entries must be supported by the appropriate documentation. The following forms should be completed and collected before filming begins...

Production Crew Consent for Involvement form

Each crew member is required to complete an individual form

Form can also be accessed via the cinesnaps website [HERE](#)



Under 18 Talent Release form

Each talent member (voice or image actor) featured in the production must complete an individual form

Form can also be accessed via the cinesnaps website [HERE](#)



Over 18 Talent Release form

Each talent member (voice or image actor) featured in the production must complete an individual form

Form can also be accessed via the cinesnaps website [HERE](#)



Cinesnaps encourages you to engage ethically and responsibly with media. As part of the submission process, entrants must complete a Declaration of Authenticity, which supports students to track and acknowledge their use of third-party materials.

Entrants must be the copyright holders of every element of their submission, or have the appropriate permissions.

All music, sound effects, recordings and images included in the film must fall into one of the following categories:

- Original – created by the student/s
- Licensed – permission has been obtained from the copyright holder
- Copyright-free – in the public domain or released under a Creative Commons licence suitable for this competition

AI-generated elements are considered either Licensed or Copyright-free, depending on the platform used. Students and teachers are responsible for checking each platform's permissions and usage rights before including any AI-generated content in a submission.

Declaration of Authenticity

To be completed during the post production editing process, for sound effects and music.

Please also note any AI generation used in production here too!



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SUBMITTING YOUR PRODUCTION

Submission Checklist

Before submitting your film, we recommend you prepare...

- Film Title, 50 Word Synopsis, Statement of Theme Engagement
- Details for Designated Contact (and parent info if contact is <18)
- School and Supervising Educator details (if applicable)
- A completed Documentation of Authenticity
- Details of each Key Creative, including name, age, school year, crew role, pronouns and whether they are First Nations identifying
- Designated Contact details for finalist communication
- Names of Talent, both over 18 and under 18. And their individually completed Talent Release Forms.
- Your film!
- 2 Stills for publicity (PNG or JPEG)
- Individually completed Production Crew Creative Parental Consent Forms for each crew member.

Exporting your production

Before submitting your film, ensure your final edit is correctly exported. Exporting is the process of turning your edited project into a single video file that can be viewed on any device and screened publicly.

.MP4 is the preferred format, but .MOV is also acceptable.

uploading your production

The submission page for the SFC includes an upload portal for your film.

If you are struggling with this, CinefestOZ would recommend using Google Drive to upload and share your film with us. A guide to this as follows...

1. Create a Google Account...
2. Search 'Google Drive', and click on the 'Google Drive: Sign-in' result...
3. Click on '+ New' on the left-hand side...
4. Select 'File Upload'...
5. Select the film file, then 'Upload'...
6. Once the film uploads, right click on the file, then hover over 'Share'. Then select 'Share' from the new menu. DO NOT select 'Copy Link', as you still need to change the permissions...
7. Go to the 'General Access' section and click on 'Restricted'....
8. Select 'Anyone with the link'...
9. Now select 'Copy Link'...
10. Paste your link in the LINK SUBMISSION section of the submission page

Vimeo, One Drive and Dropbox uploads are also acceptable, as long as you provide the password for viewing and the link stays viewable indefinitely.



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TERMS & CONDITIONS

Before submitting your entry, please ensure you have read and understood the Cinesnaps Student Film Competition Terms & Conditions. These outline the eligibility requirements, submission rules, copyright responsibilities and screening permissions associated with the competition. By proceeding with your submission, you confirm that all information provided is accurate and that your production complies with the Terms and Conditions in full. Failure to abide by these Terms & Conditions may render an Entrant ineligible for the Competition.

Production Crew Eligibility

- All **KEY CREATIVES** must be in Years 7, 8 or 9, attending secondary school (public, private or home schooled) or completing similar Education Department approved activity at the submission date of June 25th. Maximum 6 **KEY CREATIVES** per entry.
- All **KEY CREATIVES** must be a resident of the South West, Great Southern or Kimberley regions of Western Australia.
- All members of the **PRODUCTION CREW** must be attending primary or secondary school (public, private or home schooled), under 18 years of age or completing similar Education Department approved activity at the submission date of June 25th.
- As this is a school student competition, students are not to receive extensive assistance from adults, to the extent to where they should have a credited role. Whilst adults may offer limited assistance, they cannot undertake the duties of any **KEY CREATIVE** roles: Writer, Director, Cinematographer, Production Designer, Costume Designer, Hair & Makeup Designer, Gaffer, Editor, Sound Designer, 1st AD and/or Producer.
- Subject to above requirements, entries can be submitted on behalf of either an educational institution, youth organisation or independently.

Production Eligibility

- Entries must be between 3-5 minutes duration (including credits).
- Entries can be either live action or animated.
- All entries must credit all cast, crew and music/content sources appropriately.
- All films should be in English or English subtitled.
- Entries must be received by closing date of 11:59pm, June 25th, 2026.
- Entries must be produced between September 10th, 2025 and June 25th, 2026.
- Entrants may submit multiple entries, as long as each entry differs significantly from any others submitted by that entrant. Any entry can only be submitted once.

TERMS & CONDITIONS

Content Guidelines

- Entries may not depict violence, smoking, alcohol, illegal acts or drug abuse in a way which is gratuitous or is deemed by the Judging Team to promote or endorse this type of behaviour.
- The production must not be offensive or have objectionable content. Inclusion of coarse language is strongly discouraged.
- A maximum classification of 'M' is permissible. Refer to visit www.classification.gov.au
- The decision as to what content is deemed appropriate will be determined by CinefestOZ with consideration of Film Classification and school public examination guidelines.

Copyright

- Entrants must be the copyright holders of the film and/or have the necessary copyright permissions. These must be detailed in your Declaration of Authenticity.
- All film entries must contain credits which list the non-copyright material (ie. music) used in the film. All copyright, moral rights and rights of personality for all content, music and actors must be obtained by the film maker. Failure to clear these rights will result in removal of the entry from consideration in the competition.
- CinefestOZ takes no responsibility for any failure by an Entrant to obtain the necessary authorisations. Entrants warrant that their production (and any material comprising their productions, including, but not limited to any clip) do not infringe the intellectual property rights or any other rights of any person. Entrants fully indemnify CinefestOZ against any loss, costs, expenses, demands or liability, whether direct or indirect, arising out of a claim by a third party or other party.

Use of Content

- Entrants give CinefestOZ the right to use entrant content (including part of any production exhibited by an Entrant) in any form they choose for the Cinesnaps Student Film Competition or other promotional opportunities which may arise.
- The non-exclusive worldwide rights for all media submitted must be available in perpetuity for use by CinefestOZ.
- Submission of an entry constitutes consent by the Entrant for CinefestOZ to use that Entrant's name and/or photo for publicity purposes, unless this is declined on the Parental Consent form.
- Schools or individuals are not permitted to screen the Finalist film in public settings, including online, until post the Grand Finale screening.

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HAVE YOUR WORK WATCHED AND CRITIQUED BY FILM/TV INDUSTRY PROFESSIONALS

Cinesnaps offers young filmmakers a rare opportunity to have their work seen, considered, and celebrated by real film and television industry professionals. All finalist short films are screened by a panel of Australian producers, actors, directors and more, who bring a wide range of experience across film, television, and screen storytelling. These professionals carefully review each film, engaging with the ideas, execution, and creative intent behind the work.

From this process, winners and runners-up are selected across each competition category. The Jury look beyond technical polish alone, valuing originality, storytelling, risk-taking, and the unique perspectives that emerge from high school filmmakers. Constructive critique and thoughtful discussion are central to the judging process, reflecting the industry's genuine interest in nurturing emerging voices.

The Cinesnaps Jury recognise that the creativity developed in high school is the foundation of the future film industry. By supporting and championing young storytellers early, these professionals invest in the next generation of filmmakers, writers, directors, and creatives who will shape Australian screen culture in the years to come.

Cinesnaps SFC Jurys of the past



2025

Judging films created for the theme 'Rip', 2025's Cinesnaps Jury comprised of actors **Sean Keenan** and **Alex Williams**, along with Production Designer and Creative Development Producer **Courtney Mulvay**.



2024

In 2024, **Francesca Hope**, Post Production Manager at Siamese editing house, was a member of the Cinesnaps Short Film Competition Jury, along with screen talents **Travis Jeffery** and **Lindsay Taylor**.



2023

Myles Pollard
MahVeen Shahraki
Eddie Baroo

2022

Myles Pollard
Zara Zoe
Carlos Sanson

2021

Cody Greenwood
Joel Jackson
Jaimen Hudson

2020

Myles Pollard
Annie Murtagh-Monks
Kate Separovich

2019

Myles Pollard
Sonia Borella
Sophia Forrest

2018

Myles Pollard
Caroline Constantine
Eddie Baroo

2017

Myles Pollard
Mark Coles Smith
Rhiannon Bannenber

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SUCCESS STORIES

For many regional students, breaking into the film and television industry can feel out of reach. The Cinesnaps Short Film Competition exists to change that. The competition has become a powerful launching pad for young filmmakers, offering early recognition, confidence, and meaningful industry exposure at a pivotal stage in their creative journey.

By having their work viewed and acknowledged by established film and TV professionals, students gain more than just awards, they gain validation that their voices matter. Cinesnaps helps bridge the gap between local creativity and the wider Australian screen industry, opening doors that might otherwise remain closed.

Over the years, Cinesnaps SFC alumni have gone on to study film, work on professional productions, and build careers across directing, producing, writing, acting, and screen media. Many credit their experience in the competition as a turning point: the moment they realised a future in film was not only possible, but achievable.

The profiles that follow highlight past winners and runners-up who are now working in the industry, demonstrating how early opportunities like Cinesnaps can spark long-term creative careers, and how today's high school filmmakers are becoming tomorrow's screen professionals.

Sophia Armstrong



SCHOOL: Manea College
FILM: *Kinetic Happiness*
YEAR: 2014
THEME: The Journey
POSITION: Winner
CAREER GOAL: Prod Manager

Production Coordinator

From winning the Cinesnaps Short Film Competition in 2014 with her film *Kinetic Happiness*, to working in Production Offices across the country, Sophia is an accomplished filmmaker. Alum of Curtin University's Screen Arts Degree, and WA Screen Academy's Directing & Producing course, Sophia was the Short Film Curator at CinefestOz for a number of years! In 2025 she worked on *Ghosts Aus S1* (2025), *Playing Gracie Darling* (2025), *The Engagement Party* (2026), and *Breakers* (2026).

Josh Robson



SCHOOL: Bunbury Cathedral
FILM: *Salt Water*
YEAR: 2017
THEME: The Birthday Card
POSITION: Winner
CAREER GOAL: Writer

Script Coordinator

After working on the winning film in Year 12, Josh interned at CinefestOZ, and has been working on many WA productions. Mainly in the Production Office, he was a Runner on *The Twelve S2 & S3*, *Invisible Boys* and *Scrublands*, and then Script Coordinated *Run*. Recently he has joined a Unit team, working on *The Engagement Party* and *Breakers*.



Scott Mills



SCHOOL: Cape Naturaliste College
FILM: *Wish I Was There*
YEAR: 2016
THEME: The Window
POSITION: Winner
CAREER GOAL: Art Director

Art Dept Coordinator



Born and raised in Dunsborough, Scott won the Cinesnaps SFC with three high-school friends, and became a CinefestOz Intern upon graduating. Scott now runs the Cinesnaps Schools Program! His film credits include *Go!* (2018), *Street Outlaws VS The World* (2023), *Runt* (2024), *We Bury The Dead* (2026), *Silver: Scrublands S2* (2025), *Proclivitas* (2026), *The Twelve S3* (2025), *Ghosts Aus S1* (2025), *Reckless* (2025) and *The Engagement Party* (2026).

TYPES OF PRODUCTIONS TO EXPLORE

Before choosing the format for your film, consider how it will be experienced by an audience. We strongly recommend creating your production in landscape orientation (16:9), as finalist films will be screened in a cinema setting. Portrait or square videos may not display correctly on the big screen.

While many Cinesnaps SFC entries have traditionally been short fictional films, students are encouraged to explore different ways of telling stories. We would love to see productions that experiment with a range of formats, including the following.

Short film

A short film is a fictional narrative media work that communicates a complete story within a limited duration. It may draw on a range of genres and typically focuses on a central idea, character or conflict. Successful short films use story structure, visual composition, sound and editing to efficiently convey meaning and engage an audience.

Documentary

A documentary is a non-fiction media work that represents real people, events, environments or issues. Documentary conventions may include interviews, observational footage, voice-over narration, archival material and on-screen text. Effective documentaries demonstrate purposeful representation, a clear point of view, and ethical consideration of subjects and context.

Television Pilot + Opening Sequence

A TV pilot with an opening sequence is designed to establish the narrative world of a longer episodic work. Rather than resolving the story, it introduces characters, setting and tone, and suggests narrative directions for future episodes. This format demonstrates understanding of serial storytelling, audience engagement and genre conventions.

Music Video (Original Song)

A music video is a media work that combines moving image, sound and music to create meaning. For Cinesnaps, music videos must use an original song created by the student or team. The visuals may follow a narrative, explore symbolic imagery, or focus on performance, & should intentionally enhance the mood, themes or message of the music.

Mockumentary

A mockumentary is a fictional media work that adopts the codes and conventions of documentary. Often used for satire or humour, it presents invented characters or situations as though they are real. Strong mockumentaries maintain internal consistency and intentionally manipulate documentary conventions to communicate meaning to the audience.

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KEY CREATIVE ROLES

Every Cinesnaps entry must identify its Key Creative team. These are the students primarily responsible for the creative decision-making and production of the film. Each entry may nominate a maximum of six (6) Key Creatives.

Key Creative roles reflect standard screen industry and Media Arts production roles. Students may hold more than one role if working in a small crew, but all Key Creatives must be actively involved in the planning, production and completion of the film.

Director

Responsible for the overall creative vision of the film. The director guides performance, tone, visual style and storytelling, and works closely with all departments to ensure the film communicates its intended meaning.

Western Australian Directors include Ben Young, who recently directed *Silver (Scrublands S2)* in Augusta, and Jub Clerc. Jub is a Western Australian writer and director known for films such as *Sweet As (2022)*. Her work demonstrates strong character focus and culturally grounded storytelling, showing how directors shape meaning through performance, pacing and visual language.



Producer

The Producer manages the organisation and delivery of the project. This includes scheduling, coordinating the team, securing locations and permissions, managing documentation, and ensuring the production stays on track from planning through to submission. Producers balance creative goals with practical constraints.

Kelvin Munro is a WA producer known for his work on major films such as *We Bury the Dead* and *Whale Shark Jack*. Munro's career shows how producers help bring large-scale film projects to life by guiding production from concept through to screening.



Writer

The Writer develops the story and structure of the film. This may include writing a script, outlining scenes, shaping characters, or structuring a non-fiction narrative. Writers ensure the theme is embedded meaningfully and that the story is engaging and coherent.

Renée Webster is a Western Australian filmmaker who writes and directs for both film and television. She wrote the screenplay for her feature film *How to Please a Woman*, which premiered in Australian cinemas and has been recognised for its strong narrative and writing achievements. Webster's work demonstrates how strong screenwriting underpins engaging storytelling and meaningful character development.



KEY CREATIVE ROLES

Production Designer

The Production Designer leads the Art Department, which is responsible for the overall visual look of a production. This department designs and manages sets, props, graphics, colour palettes, vehicles and textures, ensuring the world on screen supports the story, characters and tone. The Art Department works closely with the director and cinematographer so that every visual detail contributes meaningfully to the narrative.

Emma Fletcher is a Western Australian Production Designer whose work includes *The Twelve S3*, *The Surfer* and *Sweet As*. She is also the Production Designer on *Breakers*, a Netflix series filming in Eagle Bay in 2026. Fletcher's work demonstrates how thoughtful production design shapes mood, place and character, particularly within distinctly Western Australian settings.

Clay Jauncey is another WA Production Designer, known for his work on features like *We Bury The Dead*, *Whale Shark Jack*, and *Runt*. His contribution highlights the Art Department's role in building immersive, believable worlds that support genre, story and atmosphere.



Costume Designer

The Costume Designer leads the Costume Department, which is responsible for designing, sourcing and managing all clothing and accessories worn on screen. Costumes help communicate character, time period, setting and tone, and support storytelling through colour, texture and style. The Costume Department works closely with the director, production designer and cinematographer to ensure costumes align with the visual world of the film.

Terri LaMarna is a Western Australian Costume Designer whose work spans film and television, including *Mystery Road*, *Sweet As* and *Runt*. Her designs are known for grounding characters authentically within place and story, using costume to subtly reveal personality, relationships and cultural context.

Lisa Galea Gunning is another WA-based Costume Designer who has worked across screen productions, bringing strong attention to detail and character-driven design. Her work on *We Bury The Dead*, *Silver (Scrublands S2)* and *The Twelve S3* highlights how costume design contributes to realism and emotional depth, supporting both narrative and visual style.



KEY CREATIVE ROLES

Hair & Makeup Designer

The Hair & Makeup Designer leads the Hair and Makeup Department, responsible for creating and maintaining the hairstyles, makeup, prosthetics and overall appearance of all on-screen talent. This work helps define characters, reflect time periods, support emotional arcs and enhance visual storytelling. The department collaborates with the director, costume designer and cinematographer to ensure cohesive and authentic looks that work in camera and under varying lighting conditions.

Hayley Atherton is a WA Hair & Makeup Designer, and her work spans feature film and television, including regional productions such as *We Bury The Dead* and *Silver (Scrublands S2)*. Atherton's designs support character development and narrative tone, whether crafting subtle everyday looks or more elaborate styles for complex scenes.



Cinematographer

The Cinematographer, also known as the Director of Photography (DoP), is responsible for the film's visual storytelling. This role involves choosing camera angles, framing, movement and lighting to support mood, genre and narrative. The cinematographer works closely with the director and art department to create a consistent visual style.

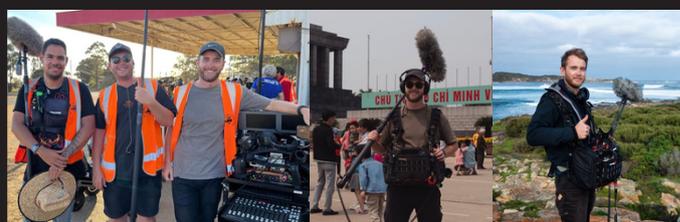
Oliver Hay is a WA cinematographer who has worked on features at home and abroad. He recently wrapped on *End to End*, and his work exemplifies how camera and lighting choices shape atmosphere and guide audience attention. His career highlights the importance of visual decision-making in bringing stories to life on screen.



Sound Designer

The Sound Designer is part of the Sound Department, which is responsible for capturing, shaping and enhancing all audio elements in a production. This includes recording clear dialogue on set, managing microphones and sound equipment, and ensuring audio quality supports storytelling. Sound design plays a crucial role in mood, realism and audience engagement, and works closely with the director and editor to bring the film to life beyond the visuals.

Gavin Repton is a WA Sound Designer who works as a location sound recordist, capturing high-quality dialogue and sound on set across film and television productions. Recently he headed the Sound Department on *We Bury The Dead* and *The Travellers*.

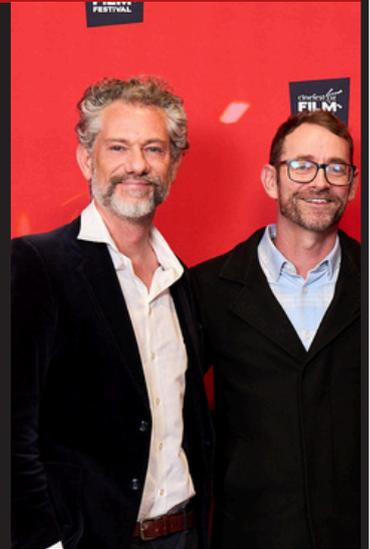


KEY CREATIVE ROLES

Editor

Editing is where the film truly comes together. The Editor shapes how the story is experienced by the audience, deciding what to show, when to show it, and how long each moment lasts. Strong editing can heighten emotion, clarify meaning and transform raw footage into a cohesive narrative. The Editor assembles and refines footage in post-production, controlling pace, rhythm, structure and continuity. They work closely with the director to craft the final story, integrating sound, music and visual elements to support tone, genre and theme.

Merlin Eden is a WA Editor whose work on films like *We Bury The Dead* demonstrates how thoughtful editing enhances storytelling and audience engagement. His career highlights the editor's role in shaping narrative clarity and emotional impact through post-production choices.



Gaffer



The Gaffer is the head of the Lighting Department and works closely with the cinematographer to execute the lighting plan. This includes setting up lights, controlling intensity and colour, managing power safely, and adapting lighting to different locations and conditions during a shoot.



Daniel Spriggs is a WA Gaffer who has worked on shoots like *We Bury The Dead*, *Breakers* and *The Twelve S3*. His work demonstrates how skilled lighting supports cinematography, enhances atmosphere and helps bring a director's visual vision to life on screen.

1st Assistant Director

The 1st Assistant Director (1st AD) is essential to the smooth running of a film set. This role supports the director while ensuring the production stays on schedule, organised and safe. The 1st Assistant Director creates and manages the shooting schedule, runs the set during filming, coordinates cast and crew, and oversees on-set safety. They act as the main point of communication between departments, balancing creative needs with practical time constraints.

Mark Boskell is a Margaret River local and 1st AD who has worked across major film and television productions, such as *The Engagement Party*, *We Bury The Dead* and *Breakers*.

