

LEARN HOW

Screenwriting Directing Producing Editing

DOCUMENTARY

Introduction to Documentary Video Production
(core) Mondays, Sept. 20–Nov. 8, 7–10 pm (no class 10/4 or 10/11), Sun., Oct. 3, & Sat., Oct. 23, 10 am–5 pm

Gain the basic technical and production skills you need to produce your own documentary video. Learn strategies for developing ideas, writing treatments, planning a shoot, and organizing postproduction. Receive hands-on production and nonlinear editing instruction as well.

Joanne Shen is a documentary filmmaker. She directed, shot, and edited her award-winning documentary *Cricket Outta Compton*, which won the Juror’s Prize at the Black Maria Film and Video Festival.

Limited to 12. \$310/Filmmaker-level members; \$375/others.

History of Documentary Filmmaking
(elective) Tuesdays, Sept. 21–Nov. 16 (no class 11/2), 7–10 pm

Explore the tradition of provocative, poetic, personal, ethnographic, and political documentary filmmaking. Examine the origins, forms, goals, and contemporary styles of the genre. Discuss documentary’s relationship to history and memory and the filmmaker’s relationship to the subject and the viewer.

David L. Brown has produced, written, and directed more than 70 social issue productions. His documentary, *Surfing for Life*, screened theatrically in 40 cities, was broadcast on more than 130 PBS stations, and won 16 international awards.

Limited to 20. \$150/Filmmaker-level members; \$185/others.

Interview Techniques for Documentary Film
(core) Sat. & Sun., Oct. 23 & 24, 10 am–5 pm

A strong, well-executed interview can make a good documentary great. Through viewing clips and doing hands-on exercises discover different approaches to interviews, techniques to employ, and visual considerations. Discuss the responsibilities of both the interviewer and the interviewee and other ethical issues.

Sam Ball is an award-winning filmmaker whose work has screened on PBS and at many film festivals, including the Sundance and San Francisco International film festivals. **Sophia Constantinou’s** films have been recognized worldwide. Her experimental film *Impact Zone* was honored at Berkeley’s Pacific Film Archive.

Limited to 12. \$150/Filmmaker-level members; \$175/others.

Financing and Producing Documentary Films and Videos
(elective) Sat. & Sun., Nov. 6 & 7, 10 am–5 pm

Learn to design a successful documentary by exploring the ins and outs of fundraising, distribution and marketing opportunities, packaging your work to attract funding, selecting festivals, and more. Ideas or projects at any stage of production can be evaluated as part of the class if you are willing to share clips or written material about it.

Mitchell Block has handled the distribution and marketing of hundreds of films, which have won 23 Oscars and received 52 Academy Award nominations. Since 1998, he has consulted on documentary projects for HBO/Cinemax. He executive-produced the 2001 Oscar-winning film *Big Mama*.

Limited to 45. \$225/Filmmaker-level members; \$250/others.

Experimental Documentary: Theory and History
(elective) Tuesdays, Nov. 23–Dec. 21, 7–10 pm

Examine the theory and history of experimental documentary from the 1920s to the present. Explore important sub genres, including diary, found footage, ethnographic, portraiture, travelogue, and mixed genre films. Consider the influence social movements (avant-garde, feminist, punk, civil rights) have had on experimental documentaries and filmmakers.

Kara Herold is director of the critically acclaimed experimental documentary *Grillyshow*, which has played in numerous festivals, including Sundance. Herold is currently at work on her new documentary, *Bachelorette*, 34.

Limited to 16. \$100/Filmmaker-level members; \$145/others.

MEDIA ACTIVISM

Media Censorship and the 2004 Election
(elective) Thurs., Oct. 21, 7–10 pm

Another election year is upon us and, once again, the mainstream media have managed to ignore the meatier issues. Fortunately, students and faculty at Sonoma State University have released the *Project Censored 2005 Yearbook*, featuring

ing the most important news stories not covered by the corporate media last year. Join Peter Phillips and his students to discuss election coverage and censorship.

Peter Phillips is professor/department chair of sociology at Sonoma State University and director of Project Censored. He frequently speaks on talks shows such as *Talk of the Nation*, *Democracy Now!*, and the *Jim Hightower Show*.

\$7/Filmmaker-level members; \$12/others.

EXPERIMENTAL

Kinetic Video Installation
(elective) Wednesdays, Oct. 13–Nov. 3, 7–10 pm Sun., Oct. 17 & Sun., Oct. 31, 10 am–5 pm

This class addresses the integration of video and kinetic sculpture. Get an overview of the history of video installation. Then, learn the basics of electronics and kinetic sculpture by building and programming a small robot. Finally, collaborate to design and construct an installation combining video with kinetic sculpture.

Frank Garvey is the founder and director of OmniCircus, an experimental musical-cabaret that integrates live avant-fusion music and performance with life-sized computer-controlled robotics and midi-controlled virtual-reality performers.

Limited to 16. \$175/Filmmaker-level members; \$240/others.

Machinima
(elective) Sat. & Sun., Dec. 4 & 5, 10 am–5 pm

Telling stories with computer game systems?! It’ll never happen. Machinima (muh-sheen-eh-mah), filmmaking using real-time, virtual environments, has finally started to gain well-deserved respect at festivals and galleries around the globe. All you need is a computer game system and a videotape recorder to join in. In this hands-on workshop, examine the fundamentals and future of this form.

Dan Gomes has made and shown his films and photos around the world. Recently his stage play, *Come Fly With Me Nude*, was featured at the S.F. Fringe Festival. His comedy feature film of the same name is now in postproduction.

Limited to 6. \$175/Filmmaker-level members; \$240/others.

PRODUCING

The Art of Funding Your Film: Alternative Financing Concepts
(elective) Sat., Sept. 18, 10 am–3 pm

Carole Dean, who runs the Roy W. Dean Grant Program, discusses how to raise money, win grants, hold a successful fundraising party, and create a pitch. Learn what goes into a successful pitch and then practice and improve your own. Bring a written concept of your project or nothing at all.

Carole Dean pioneered the tape and short-end film business in Hollywood, taking a \$20 investment and turning it into an \$8-million-a-year company. For the last ten years, she has been raising donations for filmmakers to create unique documentary and short films that make a contribution to society.

Limited to 20. In advance: \$85/Filmmaker-level members; \$100/others. At door: \$110/Filmmaker-level members; \$125/others.

Shaking the Money Tree: How to Get Grants and Donations
(core) Sat., Oct. 2, 10 am–5 pm, and Sun., Oct. 3, 10 am–2 pm

Dazed and confused by the world of grants and donations? This seminar might be the answer to your prayers. Morrie Warshawski has helped hundreds of independent producers create dynamic proposals. Learn to prepare your project for funding; assess your strengths and weaknesses as a fundraiser; write a solid grant proposal; meet and talk to foundations; and get donations from individuals.

Morrie Warshawski is a consultant who has spent more than 25 years specializing in the nonprofit arts sector. He is the author of *Shaking the Money Tree: How to Get Grants and Donations for Film and Video*.

Limited to 40. \$250/Filmmaker-level members; \$300/others.

Fundraising Strategies
(core) Tuesdays, Oct. 19–Nov. 30, 7–10 pm (no class 11/2)

Designed for filmmakers and producers in any stage of production, this comprehensive hands-on workshop covers proposal writing and a variety of fundraising strategies. Research sources of funding for your project, create budgets, develop sample reels, and pitch ideas. Leave with a valuable toolkit for current and future projects.

Over the last twenty years, award-winning filmmaker, **Jack Walsh** has raised funds from foundations, corporations, government agencies, and individuals for independent films, public television programs, and nonprofit organizations.

Limited to 15. \$185/Filmmaker-level members; \$245/others.

Line Producing
(core) Sun., Nov. 14 & Sun., Nov 21, 10 am–5 pm

A smooth and successful production is built on sound line producing. Learn the ins and outs of a line producer’s responsibilities, including line-item budgeting, controlling the flow of money, raising money, and on-set supervision. Also focus on the intricacies, rules and regulations of working with unions.

Debbie Brubaker has more than 20 years of experience as a line producer and producer. Most recently, she produced Mark Decena’s feature *Dopamine*, which won the Sloan Award at Sundance 2003, and was picked up for distribution by the Sundance Film Series.

Limited to 20. \$160/Filmmaker-level members; \$215/others.

PRODUCTION

Finish That Film: A Works-in-Progress Salon
(elective) Saturdays, Sept. 4, Oct. 2, Nov. 6, and Dec. 4, 10 am–3 pm

Looking for feedback and a supportive environment to help refine and complete your film or video project? This monthly workshop provides you with a focused setting for work-in-progress screenings, critiques, and aesthetic and technical problem-solving. Call (415) 552-8760, ext. 311 for more on how to apply.

Brook Hinton’s media artworks have been exhibited and broadcast internationally. He has lent his technical and creative expertise to numerous documentary, narrative, and experimental projects, including those of award-winning independent filmmakers.

Limited to 10. \$110/Filmmaker-level members; \$175/others.

Lighting & Cinematography
(core) Saturdays, Sept. 4–Sept. 25, 9 am–5 pm Held at Adolph Gasser, 181 Second St., San Francisco Presented in collaboration with Adolph Gasser Inc. Co-sponsored by Kodak, Monaco Labs, and Photoflex

Simulating the real world of filmmaking, learn how to light and film actors with confidence. You shoot 16mm film with an Arriflex SR camera in every class. This hands-on workshop is ideal for beginners who want to learn as much as possible, and actors, directors, or producers who want to grasp the production process.

John C. Aliano has 20 years experience as a cinematographer, videographer, and teacher. He is an award-winning producer and director whose short films have screened at the American Cinematheque and the National Gallery of Art.

Limited to 9. \$735/Filmmaker-level members; \$750/others.

Auditions & Casting: Choices and Challenges
(elective) Mon. & Tues., Sept. 13 & 14, 7–10 pm

Casting better actors means a better movie. From casting announcements to callbacks, directors and producers need to know how to run a professional audition, screen résumés, and evaluate actors. Learn about scheduling, character descriptions, audition breakdowns, open calls, cold readings, and more to improve your audition procedures and cast better actors.

Hester Schell has directed and performed in numerous stage and film productions. She is a member of SAG and AFTRA, and CEO of Bay Area Casting News, an online newsletter for film and video actors in the Bay Area.

Limited to 16. \$50/Filmmaker-level members; \$65/others.

24P: A New World of Possibility
(elective) Sun., Sept. 19 or Sat., Nov. 20, 10 am–5 pm

Panasonic’s DVX-100A camera opens up a new world of possibility for independent film and video makers, with its ability to shoot in 24 progressive frames per second and its unprecedented degree of image control for a camera of its kind. Acquire the knowledge and skill you need to take full advantage of the creative options and technical control offered by the camera.

See *Finish That Film* for **Brook Hinton’s** bio.

Limited to 16. \$60/Filmmaker-level members; \$85/others.

and experienced filmmakers through every stage of production.

Since 1976, Film Arts Foundation has served as supporter, educator, cheerleader, consultant, and community to thousands of independent filmmakers and enthusiasts. Our comprehensive programs and services—access to low-cost equipment, seminars and workshops, bi-monthly magazine, Web site, exhibition program and annual festival, grants and fiscal sponsorship program, as well as the resource center—allow Film Arts to support both emerging and experienced filmmakers through every stage of production.

About Film Arts Foundation

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Registration Information

Register by phone or in person: (415) 552-8760 M, W, F: 10 am–5 pm, T, Th: 2 pm–9 pm

• We recommend you register early. Classes fill quickly or may be cancelled due to low enrollment.

• We accept Visa, Mastercard, AmEx, checks, and cash.

• Bring your membership card with you when signing up by phone.

Cancellation Policy

In order to receive a refund for classes with limited enrollment, cancellation is required SEVEN DAYS in advance of start of class.

• In order to receive a refund for classes with unlimited enrollment, cancellation is required TWO DAYS in advance of start of class.

• All cancellations are subject to a \$10 processing fee.

• If the Film Arts Foundation needs to cancel a class for any reason, you will receive a full refund. In this case, you may also choose to transfer to another class or receive a credit to be used toward future registration fees.

Special Services for Members

Member Services Manager Eric Henry is available for one-on-one consultations to help members navigate the breadth of Education and Facility services at Film Arts Foundation. To make an appointment, contact Eric at (415) 552-8760, ext. 327 or email him at erich@filmarts.org.

What track are you on?

Film Arts Foundation’s Education department offers hundreds of classes each year to more than 3,000 individuals. Taught by working professionals, our diverse offerings are divided into eight tracks that focus on the many aspects and genres of media making to provide ongoing training for makers at all levels of experience. Our goal is to help create a supportive environment and foster a community of filmmakers who can learn from each other.

Beyond the Casting Couch: A Mixer for Actors & Directors
Friday, September 17, 6–9 pm @ Film Arts Foundation

Film Arts is throwing a red-hot schmooze fest to get actors and directors together—you don’t want to miss it. Visit filmarts.org for details.

Straight Outta Film Arts
Screening: Friday, Oct. 8, 7 pm (at SomArts Gallery 934, Brannan St.)

Submission deadline: Tuesday, Sept. 21, 5 pm

You don’t wanna miss this party! It’s a free show, a BBQ, and a rockin’ place to show your films. The 17th annual Straight Outta Film Arts is right around the corner, so get ready to grill some grub and watch some kick-ass films. From sick narratives to found-footage gems, all films were lovingly produced in our classes. Bring yourself, your friends, and something to throw on the grill. Free!

Free Monthly Membership Orientation
Thurs., Sept. 2, Thurs., Oct. 7, Thurs., Nov. 4, or Thurs., Dec. 2, 7–10 pm

Free Monthly Membership Orientation
Tues., Sept. 21, or Tues., Oct. 12, or Tues., Nov. 23, or Mon., Dec. 6, 7–10 pm

Limited to 10. \$35/Filmmaker-level members; \$45/others.

and Canon CL1
Tues., Sept. 14, or Wed., Nov. 17, 7–10 pm

Free Monthly Membership Orientation
Tues., Sept. 14, or Tues., Oct. 12, or Tues., Nov. 23, or Mon., Dec. 6, 7–10 pm

Limited to 10. \$35/Filmmaker-level members; \$45/others.

Bolex 16mm Camera
Tues., Oct. 5, or Tues., Dec. 14, 7–10 pm

Limited to 10. \$35/Filmmaker-level members; \$45/others.

Arri SR-1 Camera
Tues., Oct. 5, or Tues., Dec. 14, 7–10 pm

Limited to 10. \$35/Filmmaker-level members; \$45/others.

ORIENTATIONS

Intro to 16mm Production
Presented by Kodak

Prerequisite: Bolex Orientation or an ability to use this equipment (core) Tuesdays, Sept. 21–Nov. 30, 7–10 pm (no class 11/2 or 11/23) and Sun., Oct. 24, 10 am–5 pm

So, you want to be a filmmaker? This course gets you well on your way. Through hands-on exercises, learn the basic pre-production, production, and post-production aspects of filmmaking. Leave with a good understanding of film stocks, exposure techniques, lighting, and sync and non-sync sound shooting methods.

Christian Bruno’s *Pie Fight* ‘69 (co-directed with Sam Green) won awards at the Chicago Underground, Black Maria, Sundance, and Ann Arbor film festivals. He has worked as a grip, gaffer, sound recordist, and cinematographer on numerous independent projects.

Limited to 10. \$330/Filmmaker-level members; \$395/others.

Directing for the Camera: Mise-en-Scène
(core) Thursdays, Sept. 23–Nov. 18, 7–10 pm (no class 11/11)

Explore the vast visual, narrative, and emotional dimensions made possible through mise-en-scène. Find out how stasis and movement, light and shadows, flatness and depth, location and blocking, and color and texture are used to express a filmmaker’s vision. Great for all film enthusiasts and media makers.

Marc Henrich is a Bay Area filmmaker, freelance video editor, and film studies instructor. His work has shown nationally and internationally.

Limited to 15. \$150/Filmmaker-level members; \$200/others.

Short Film Pre-Production Primer
(core) Mondays, Sept. 27–Nov. 1, 7–10 pm

Time spent in pre-production goes a long way toward ensuring a smooth ride in production. This class is designed for makers on the verge of production who want to walk away with a realistic plan for their shoot. Learn about writing a treatment and synopsis, auditioning, budgeting, getting free services, rehearsing, production meetings, location scouting, releases, using your contacts, and more.

Natalija Vekic’s award-winning films have screened internationally and locally. She was a recipient of the prestigious Princess Grace Award in 2003 for her film *Lost & Found*, currently in production.

Limited to 20. \$150/Filmmaker-level members; \$215/others.

Film Video Overview for Beginners
(core) Wed. & Thurs., Sept. 29 & 30, 7–10 pm

Super-8, 16mm film, digital video—what are the aesthetics, the costs, the technical considerations, and the exhibition and distribution issues of working with these different formats? Essential for new filmmakers, this class walks you through all the considerations related to choosing the right format for you.

An experienced filmmaker, **Alfonso Alvarez** has taught optical printing and experimental film production classes at San Francisco State University and the Academy of Art University.

Limited to 16. \$40/Filmmaker-level members; \$95/others.

Production Management
(elective) Sun., Oct. 10, 10 am–5 pm

Managing a film production is a complicated undertaking. In this workshop, get insider tips and techniques to ensure that your production is well organized and runs as smoothly as possible. Learn to break down a script, prepare and use



photo by John Aliano

Film Arts Foundation – Fall/Winter 2004 Course Guide

From Script to Screen Directors Series

From Script to Screen: Jon Jost

(elective) Sat. @ Sun., Oct. 2 @ 3, 10 am–5 pm

Experience the full spectrum of filmmaking with Jon Jost, said by some critics to be “the father of the American Independent Cinema.” Get tips on everything from raising money (and continuing to work when you find there is none to be had!), to developing cinematic approaches to storytelling, and dealing with festivals, distribution, and television sales. Bring a camera to shoot your own short over the weekend. Jost speaks directly and pulls no punches.

Jon Jost has been producing, writing, directing, shooting, and editing his own films for 41 years. His work includes *All the Vermeers in New York* which sat on the Variety Top 50 Box Office list for months in 1991. Jost has just completed a new narrative feature, *Homecoming*, which has been accepted into Venice Film Festival’s competition, Cinema Digitale.

Limited to 15. \$195/Filmmaker-level members; \$260/others.

From Script to Screen: Greg Harrison

(elective) Sat. @ Sun., Oct. 16 @ 17, 10 am–5 pm

Explore the art of low- and no-budget digital filmmaking with indie success story, Greg Harrison. Hear about his latest directorial outing *November*, a low-budget digital feature starring Courteney Cox, James LeGros, and Anne Archer, which premiered at the 2004 Sundance Film Festival and won the cinematography award. Discuss the making of the film, from early concepts to distribution and everything in between.

Greg Harrison was recently named one of the Ten Directors to Watch in 2004 by *Variety*. He made his debut as the writer/director/editor of the independent feature film *Groove*, which premiered at the 2000 Sundance Film Festival, where Sony Pictures Classics purchased the worldwide rights for \$1.5 million.

\$195/Filmmaker-level members; \$260/others.

From Script to Screen: Rose Troche

(elective) Tues. @ Wed., Nov. 9 @ 10, 7–10 pm

Get inside the director’s studio with Rose Troche, acclaimed independent filmmaker and director of Showtime’s groundbreaking series, *The L Word*. View examples of her work and discuss the process of filmmaking from screenwriting to directing. Explore the similarities and differences between working in television and film and how to break into both. Through hands-on exercises gain new perspective on envisioning your script, blocking scenes, and working with actors.

Rose Troche is an accomplished writer and director who is equally adept at both film and television. Her latest film *Safety of Objects*, a powerful portrayal of the fragility of suburban America, was a major critical success. Her other films include *Bedrooms and Hallways* and *Go Fish*. Troche directs *The L Word*, Showtime’s series on gay life and has directed episodes of *Six Feet Under* and *Touching Evil*.

Limited to 15. \$100/Filmmaker-level members; \$165/others.

please visit www.filmarts.org/education for complete bios

shop explores dynamic ways to approach acting and directing for the camera. Explore the logic of cinematic space/time and gain experience and confidence as a director or actor. As directors, learn to recognize the strengths and limitations of actors to bring out good performances. As actors, develop techniques for relaxing into a character and improving screen presence.

Claire Bain and **Alfred Hernandez** have collaborated and acted in one another’s films and videos for ten years. Hernandez’s award-winning films and videos have shown at numerous film festivals and on public television. Bain has presented work at the Pacific Film Archive and Yerba Buena Center for the Arts.

Limited to 16. \$180/Filmmaker-level members; \$215/others.

23 Ideas about Making Short Films

(elective) Thurs., Nov. 4, 7–10 pm

Give your film the best shot at being successful. Viewing excerpts from documentary, animated, and live-action films, learn what specifically makes a short film work and how to avoid common mistakes. Leave with new ideas on how to craft short films that can win awards, make money, and get you work as a filmmaker.

See Financing and Producing Documentary Films and Videos for **Mitchell Block**’s bio.

Limited to 18. \$45/Filmmaker-level members; \$65/others.

Independent Filmmaking A–Z: Produce, Write, Direct, & Distribute Features

Presented by the Hollywood Film Institute

(elective) Sat. @ Sun., Nov. 20 @ 21, 9 am–6 pm

This acclaimed course started the careers of 23 Sundance entrants along with Quentin Tarantino, Guy Ritchie, and Baz Luhrman. Discover how to produce, direct, and shoot a feature film with a budget as low as \$5,000 or as high as \$10,000,000. Learn how to finance, distribute, and sell your film by attending film festivals, securing a distributor, and maximizing revenues from the theatrical, video, cable, and foreign markets.

Dov S-S Simens, after a decade of line producing, is now considered Hollywood’s leading film instructor. He has taught at the three top undergraduate film schools (UCLA, USC, NYU) and has written the book, *From Reel to Deal*.

\$369/Filmmaker-level members; \$389/others.

Lighting for Film and Video

(core) Sun., Nov. 21, 10 am–5 pm

Add brilliance to your lighting skills with this workshop for beginning lighting designers, cinematographers, and those interested in obtaining simple, striking imagery for video and film. Learn the art and craft of basic lighting. Leave with a good understanding of f-stops, color temperature, light meters, and more.

See Lighting & Cinematography for **John C. Aliano**’s bio.

Limited to 16. \$80/Filmmaker-level members; \$120/others.

Get on the Mic

(ELECTIVE) Wed. @ Thurs., Dec. 1 @ 2, 7–10 pm

Sound recording is one of the most overlooked elements of quality filmmaking. This hands-on course walks you through the essentials of location sound recording. Leave with a good understanding of microphone choice, usage, placement, boom operation, and get valuable location sound tips.

Warren Haack has more than 20 years experience in the audio industry. His credits include documentary, commercial, dramatic, and experimental works.

Limited to 12. \$85/Filmmaker-level members; \$125/others.

Beginning Cinematography

Presented by Kodak

(core) Wed. @ Thurs., Dec. 1 @ 2, 7–10 pm, and Sat. @ Sun.,

Dec. 4 @ 5, 10 am–5 pm, and Tues., Dec. 7, 7–10 pm

Explore the theory and practice of cinematography. Learn the essentials of lighting, camera strategy, densitometry, how to conceptualize a photographic approach, and how to use tools to make the concept concrete. Shoot tests in 16mm, mini-DV, and professional DVCam formats.

Frazer Bradshaw has photographed more than 100 productions ranging from narrative and documentary features to experimental films, music videos, and commercials. His work as a cinematographer has screened at the Sundance, New York, and San Francisco International film festivals.

Limited to 10. \$295/Filmmaker-level members; \$360/others.

HD Production and Post Intensive

Co-presented with eMotion studios and Videofax

(elective) Wed. @ Thurs., Dec. 8 @ 9, and Wed., Dec. 15, 7–10 pm and Sat.,

Dec. 18, 10 am–5 pm

How is HD different from standard definition production, and what do you need to know before you get started? In this entertaining and comprehensive overview of HD, get an introduction to the Sony F900 24P HDCam camera. Conduct a short production to create a 30-second PSA. Learn the joys, perils, and pitfalls of Final Cut Pro off-line editing. Finally, take a field trip to eMotion studios in Sausalito to online the finished piece.

Paul Lundahl has been shooting, producing, and editing for 20 years. He won a Gold Award from CPB for *Anatomy of a Springroll*, which has aired on more than 250 PBS affiliates, in film festivals, and at museums around the country. He is co-founder of eMotion studios specializing in digital filmmaking and HD pioneers.

Limited to 12. \$325/Filmmaker-level members; \$390/others.

Sundance Prep Talk

(elective) Thurs., Dec. 9, 7–10 pm

Thinking of attending this year’s festival as a filmmaker, filmgoer, or curiosity-seeker? The go-go-go atmosphere of Sundance can be overwhelming, which is what makes this seminar worthwhile. Sundance veterans give you the lay of the land and help you maximize your stay in Park City.

Sam Green is director of the critically acclaimed, Academy Award-nominated film, *The Weather Underground*. Other panelists t.b.a.

\$10/Filmmaker-level members; \$15/others.

Steadicam Workshop

(elective) Sat., Dec. 11, 10 am–5 pm

The Steadicam allows you to achieve smooth professional-looking point-of-view shots. Through demonstrations, discussions, and hand-on exercises, explore the physical principles and theory of the Steadicam. Learn to maintain balance and control in different situations and discuss safety and navigation techniques.

Instructor t.b.a.

Limited to 16. \$85/Filmmaker-level members; \$145/others. Receive a 15% discount when you sign up for Smooth Camera Moves.

Smooth Camera Moves

(elective) Sun., Dec. 12, 10 am–5 pm

Camera movement can be an essential part of visual storytelling. Discuss what makes a good camera-move, what motivates us to move the camera, and how to use camera movement strategically for the most dramatic impact. Through hands-on exercises explore a variety of dollies ranging from the homemade to the industry standard. A long jib and its operator is on hand, as well as a small, easily portable jib. Learn to choose the right tool for the job.

See Beginning Cinematography for **Frazer Bradshaw**’s bio.

Limited to 16. \$95/Filmmaker-level members; \$155/others. Receive a 15% discount when you sign up for Steadicam Workshop.

POST-PRODUCTION

Intro to Final Cut Pro 4

Prerequisite: Macintosh knowledge

(core) Sat. @ Sun., Sept. 11 @ 12, or Mon. @ Tues., Sept. 20 @ 21, or Sat. @ Sun., Nov. 20 @ 21, or Mon. @ Tues, Dec. 13 @ 14, 10 am–5 pm

Gaining access to an editing system is easier than ever, but the learning curve of a new software program can slow you down. In this intensive workshop, learn the basics of editing with Final Cut Pro 4 from an experienced professional. Learn time-saving strategies, and advanced editing and special-effects techniques. Bring five to ten minutes of mini-DV footage for hands-on time.

Sept. 11 & 12 course taught by **Shane King**. Sept. 20 & 21, Nov. 20 & 21, Dec. 13 & 14 courses taught by **Liza Maine Seybold**.

Limited to 4. \$300/Filmmaker-level members; \$365/others.

Intro to After Effects

Prerequisite: Macintosh knowledge

(core) Mon. @ Tues., Sept. 13 @ 14, or Sat. @ Sun., Dec. 11 @ 12, 10 am–5 pm

Adobe After Effects is a powerful tool for creative titling, special effects, motion graphics, compositing, and animation. Create sophisticated effects using key-frames, masks, filters, and motion tracking tools. Learn to integrate data from other professional tools, including Photoshop, Illustrator, and video editing applications. Bring five to ten minutes of mini-DV footage for hands-on time.

Bryan Boyce is a film and video artist whose work has been shown at film festivals and venues around the world, such as RESfest and the Pacific Film Archive.

Limited to 4. \$280/Filmmaker-level members; \$300/others.

Intermediate Final Cut Pro 4

Prerequisite: Intro to Final Cut Pro or equivalent

(elective) Sat. @ Sun., Sept. 18 @ 19, or Wed. @ Thurs., Oct. 13 @ 14, or Thurs. @ Fri., Nov. 18 @ 19, 10 am–5 pm

Ready to take your editing skills to the next level? This class helps you get comfortable with the advanced editing and trimming capabilities of Final Cut Pro 4. Explore filters and image correction, compositing, integration with other professional tools, and finishing considerations for broadcast, film, and Internet applications. Bring five to ten minutes of mini-DV footage for hands-on time.

Shane King has worked as DP and editor on independent projects and for clients such as the California Department of Forestry, CNN, and the Exploratorium. He is a partner in the independent production company Yep Films.

Limited to 4. \$300/Filmmaker-level members; \$365/others.

DVD Distribution: DIY Style

(elective) Wednesdays, Sept. 22 @ 29, 7–10 pm

Now more than ever, the costs of DVD production and replication make it easier to bring your project(s) to the marketplace. Find out how to produce a high-quality DVD and save time and money on distribution. Walk through the entire process, including considerations before you shoot; planning your DVD; designing and manufacturing a DVD; and creating a marketing and publicity plan.

See Festivals and Screenings 101 for more on **Joel S. Bachar**, co-founder of Microcinema International and Blackchirp DVD.

\$50/Filmmaker-level members; \$65/others. Receive a 15% discount when you sign up for Essentials of DVD Authoring.

Essentials of DVD Authoring

Macintosh @ Photoshop knowledge plus

(elective) Sat. @ Sun., Sept. 25 @ 26, or Sat. @ Sun., Oct. 16 @ 17, 10 am–5 pm

It’s time you had a snazzy high quality DVD with your name on it to share with the world. Using Apple DVD Studio Pro 2, learn to plan a DVD and master content. Consider the limitations and potential of the format and explore everything from compression and compatibility to designing menus and burning your disk.

See Intermediate Final Cut Pro 4 for **Shane King**’s bio.

Limited to 6. \$200/Filmmaker-level members; \$265/others. Receive a 15% discount when you sign up for DVD Distribution: DIY Style

Post-Production Sound

Prerequisite: Pro Tools proficiency

*(core) *new dates* Mondays, Sept. 27–Nov. 1, 7–10 pm (plus one weekend day t.b.a.)*

Get hands-on experience as you undertake the sound editing, mixing, and design of a short film. Clean up dialogue, supervise ADR and Foley work, place effects and music, and create an overall sound design for the film.

Eric Kuehnl has composing, sound design, and mixing credits on projects that have been broadcast nationally and exhibited at the Sundance Film Festival.

Limited to 4. \$350/Filmmaker-level members; \$365/others.

Sweet Sounds: Post Sound Introduction

(core) Tues., Sept. 28, or Tues., Nov. 23, 7–10 pm

New to sound or preparing for your sound mix and confused about the process? Whether you plan on mixing yourself or hiring a sound mixer, this orientation is a must. This class touches on all aspects of a soundtrack and features a demonstration of Film Arts’ Pro Tools 6.0.1 surround-sound system.

Patrick Bowsher is a sound and music specialist. He scores, designs, and mixes sound for film, TV, radio, and the Web. His credits include the 2003 San Francisco Independent Film Festival trailer and Jon Moritsugu’s award-winning feature *Scumrock*.

Limited to 5. \$45/Filmmaker-level members; \$60/others.

Focus on Final Cut Pro: Audio Editing

(ELECTIVE) Mon., Oct. 18, 10 am–5 pm

Get the most out of Final Cut Pro’s audio mixing and sweetening capabilities. Learn about digital audio recording, processing, editing, mixing, automation, and interfacing with other audio programs such as Pro Tools.

See Finish That Film for **Brook Hinton**’s bio.

Limited to 4. \$160/Filmmaker-level members; \$200/others.

Final Cut Boot Camp

Prerequisite: Macintosh knowledge

(core) Mon.–Fri., Oct. 25–29, 10 am–5 pm (Wed. hours t.b.a.)

or Mon.–Fri., Dec. 6–10, 10 am–5 pm (Wed. hours t.b.a.)

Immerse yourself in Final Cut Pro 4 (FCP) editing. First learn the basics of editing with FCP 4. On Wednesday, fly solo for three hours on your own project with the instructor standing by. Then explore advanced editing and trimming, and take an in-depth look at filters and image correction, compositing, and finishing considerations. Bring material on mini-DV for input into the system.

See Intermediate Final Cut Pro 4 for **Shane King**’s bio.

Limited to 4. \$625/Filmmaker-level members; \$690/others.

The Theory and Spirit of Editing

(elective) Mondays, Nov. 15 @ 22, 6:30–9:30 pm

Focus on the aesthetics and art of editing with master editor Vivien Hillgrove. Learn about approaches to editing, problem solving, nonlinear thinking, the hid-



photo by John Aliano

Getting It Out There: A Three-Part Series

A little know-how and the right footwork go a long way toward giving your film or video a long and healthy life outside the editing suite.

Individual class: \$35/Filmmaker-level members; \$45/others.

Series: \$85/Filmmaker-level members; \$130/others.

Marketing 101

Co-presented with Renaissance Entrepreneurship Center

(elective) Thurs., Sept. 23, 7–10 pm

Whether you are an emerging filmmaker or a seasoned professional, developing a successful marketing strategy is essential. Get practical advice on how to design and implement a simple marketing plan that works for you and your film or career.

See Launching Your Film or Video Career for **Julie Arvan**’s bio.

Publicity 101

(elective) Thurs., Sept. 30, 7–10 pm

Gain insight into the publicity game. Learn how to put together a kick-ass press package, tactfully approach the press, get local press, and attract national coverage. Examine the publicity models of several successful Bay Area feature films, including *The Corporation*, and address the plight of short filmmakers as well.

Karen Larsen has worked as a publicist for a number of high profile film festivals. She also represents independent films both at festivals and during their Bay Area runs. **Chris Wiggum** has has worked for Independent Television Service (ITVS) and as publicity coordinator for the San Francisco International Film Festival.

Festivals and Screenings 101

(elective) Thurs., Oct. 7, 7–10 pm

You made your film or video, now you want people to see it. Get the inside scoop on what it takes to get your work exhibited locally and internationally. These experienced film and video programmers help you navigate the growing number of exhibition opportunities available to media makers.

Joel S. Bachar co-founded Microcinema International, a touring screening program of independent films, videos, and digital art. **Linda Blackaby** is director of programming for the San Francisco Film Society and the San Francisco International Film Festival. **Chi-hui Yang** is director of the San Francisco International Asian American Film Festival and has curated film programs at venues and festivals nationwide.

den message, and communicating your message to the audience in unusual ways. Look at examples of challenging editing situations and their solutions.

Vivien Hillgrove edited Philip Kaufman’s *The Unbearable Lightness of Being* and *Henry and June*. She has edited many documentaries, including works by Lourdes Portillo, such as *The Devil Never Sleeps* and *Señorita Extraviada*, which won a Special Jury Prize at Sundance.

\$65/Filmmaker-level members; \$90/others.

Focus on Final Cut Pro: The Color Correction Online Alternative

(ELECTIVE) Friday, Dec. 17, 10 am–5 pm

Gain the skills necessary to correct and enhance your images and bring your digital masterpieces into the analog/broadcast world intact. Learn about basic video engineering principles, color correction and image processing techniques, and formatting concerns for creating broadcast-ready video from the desktop.

See Finish that Film for **Brook Hinton**’s bio.

Limited to 4. \$160/Filmmaker-level members; \$200/others.

PROFESSIONAL DEVELOPMENT

Launching Your Film or Video Career

Co-presented with Renaissance Entrepreneurship Center

(elective) Thurs., Sept. 16 or Oct. 14, 7–9 pm

Apply entrepreneurial know-how to your production, career, or small business. Explore the skills, experience, and resources needed to start and maintain a successful business.

Julie Arvan specializes in helping small business clients develop the skills they need to succeed. She brings a hands-on approach to finding solutions to the problems small business owners face as they start and grow their businesses.

\$10/Filmmaker-level members; \$20/others.

Independent Movie Marketing

Held at BAVC, 2727 Mariposa St., 2nd Floor, San Francisco

Co-presented with BAVC and CustomFlux

(elective) Sat., Oct. 30, 10 am–6 pm

Are you a film or video maker looking to launch and sustain a career in the entertainment industry? Based on his book, *The Complete Independent Movie Marketing Handbook*, **Mark Steven Bosko** outlines the skills, techniques, and moxie you’ll need to promote, distribute, and sell your film or video. Learn about everything, from landing a distribution deal and getting free media coverage to staging a low-cost premiere and selling your movie to video rental chains and over the Internet. See filmarts.org/education for bonus materials included in cost.

\$125/members and nonmembers. Register at bavc.org.

What Is Fiscal Sponsorship?

(elective) Wed., Nov. 10, 7–9 pm

Many granting organizations require independent filmmakers to have a fiscal sponsor to apply for funding. Learn what fiscal sponsorship is, how it works, and who should apply. Find out where to look for sponsorship, discuss the application process, and discover what goes into creating a successful proposal.

As the Film Arts sponsorship/grants manager, **Merrie Snead** oversees approximately 250 sponsored projects. She has more than five years experience in fund-raising and grants management.

\$12/Filmmaker-level members; \$15/others.

SCREENWRITING

Beginning Screenwriting

(core) Mondays, Sept. 13–Nov. 15, 7–10 pm

Learn the art, craft, and technique of structuring storylines, developing characters, creating dramatic tension, and unifying thematic concepts. Select one story concept and develop it into a detailed treatment for a feature-length screenplay. Please bring three one-sentence ideas to the first class.

Writer/director/producer **Michael Feit Dougan**’s feature screenplay, *Public Access*, won the Grand Jury Prize for best picture at Sundance in 1993, and shared a nomination for the Waldo Salt Award for best original screenplay.

Limited to 16. \$270/Filmmaker-level members; \$320/others.

Short Film, Short Screenplay

(core) Wednesdays, Sept. 22–Oct. 27, 7–10 pm