



Filmmaker Education

SUMMER 2009

The San Francisco Film Society is proud to present a full range of Filmmaker Education classes designed to help students at all levels gather the knowledge and skills they need to succeed as filmmakers. Our instructors are working professionals with a passion for nurturing moving-image artists at all stages of their careers. Whether you're a filmmaker, film lover or seeking professional or personal development, Filmmaker Education will empower you within a vibrant creative community and unleash your creative energy in pursuit of cinematic excellence. Presented in partnership with Film Arts Foundation. Email filmmakeredu@sffs.org or call 415-561-5048 for advisement. [Enroll at sffs.org](http://sffs.org).

SAN FRANCISCO
FILM SOCIETY™

SUMMER 2009 FILMMAKER EDUCATION CLASSES

SCREENWRITING

Level I: Finding Your Story.....	June 5-7
Level II: Launching Your Screenplay.....	June 16-August 11
Level III: Completing The Journey.....	June 4-August 27
Level IV: From Rough to Polished.....	June 6-September 26

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FILM STUDIES

Ethics in Documentary Film	June 10
Herzog in Focus	June 24
Emergent Media: The Virtual	July 22
Film Criticism: Focus on André Bazin	July 8
The Tribe: A Case Study	August 31

DOCUMENTARY

Structuring the Character-Driven Documentary	July 11-12
Producing and Directing Documentaries	August 8-9

Most classes are held at the San Francisco Film Centre (39 Mesa Street in the San Francisco Presidio) or the Ninth Street Independent Film Center (145 Ninth Street). The first price listed is for San Francisco Film Society members. **Visit sffs.org to sign up for membership, enroll in classes and read instructor bios.**

SCREENWRITING

Level I: Finding Your Story

Instructor: Lisa Rosenberg

Three sessions: June 5, 6:00–10:00 pm; June 6, 1:00–5:00 pm, June 7, 1:00–5:00 pm
San Francisco Film Centre
Enrollment limited to 16; \$175/\$200

A well-crafted film tells a memorable story in pictures and words, movement and stillness. This workshop will help you shape a raw idea into a fleshed-out story to develop in screenplay form. Session one will feature a screening and analytical discussion, followed by two sessions of writing, conceptual exercises and discussion. You will be encouraged to consider several options that will bring your idea, point of view and character into sharper focus. This class will prepare you for Level II.

Level II: Launching Your Screenplay

Instructor: Lisa Rosenberg

Eight sessions: Tuesdays, June 16–July 28, August 11, 7:00–10:00 pm
San Francisco Film Centre
Enrollment limited to 12; \$345/\$375

This class introduces students to the art of storytelling for the screen through lectures, discussions, writing exercises, films clips, workshoping and peer critique. Students are grounded in basic elements of craft such as plot, theme, character development, dialogue and building conflict. The work will be practical and intuitive as students hone a unique storytelling structure en route to creating richly layered, compelling stories for the screen. Students will draft a first act of a three-act screenplay.

Level III: Completing The Journey

Instructor: Lisa Rosenberg

12 sessions: Thursdays, June 4–July 30, August 13–27, 7:00–10:00 pm
San Francisco Film Centre
Enrollment limited to 12; \$425/\$455

This class takes students through Act II, the major journey of the story, and Act III, where the arcs of the plot, theme and major characters culminate, and focuses on creating a dynamic structure, developing characters and theme and making thoughtful, innovative dramatic choices. In addition to weekly craft discussions and workshoping, students will shoot and critique a scene with professional actors, and ultimately complete a first draft of a 90- to 120-page screenplay. Prerequisites: Level II or another screenwriting course and the consent of the instructor; email filmmakeredu@sffs.org for more information.

Level IV: From Rough to Polished

Instructors: Gene Corr, Judy Rascoe

Eight sessions: Saturdays, June 6, June 27, July 11, July 25, August 15, August 29, September 12, September 26, 1:00–5:00 pm
San Francisco Film Centre
Enrollment limited to 8; \$500/\$550

Building on a complete first draft of your screenplay, this course will guide you through the rewrite process. The small class size promises a high level of individual attention. Through peer critique you will identify and work through your screenplay's core problems. Fifteen pages of rewrite will be assigned for each session. By the end of the course you will complete a solid, production-ready second draft, strengthen all aspects of your craft and crystallize the story you want to tell. Prerequisite: Level III or a completed first draft of a screenplay and the consent of the instructors; email filmmakeredu@sffs.org for more information.

PROFESSIONAL DEVELOPMENT

Purchase by Track and Save! (see boxed text)

Business Challenges and Forming a Nonprofit

Instructors: Peter Franck, Richard Lee

Tuesday, June 2, 7:00–8:30 pm
Ninth Street Independent Film Center
Enrollment limited to 25; free for SFFS members/\$25

This course will unravel business considerations filmmakers should be aware of when starting their project. These "tools of the trade" that are passed over in film school include choosing a legal entity, insurance, accounting, payroll and working with independent contractors. Basics of organizing and operating nonprofit corporations also will be discussed, as well as employment issues and the nature of contracts.

Promoting and Selling Films Online

Instructor: Tom Hicks

Wednesday, June 3, 7:00–10:00 pm
Ninth Street Independent Film Center
Enrollment limited to 16; \$50/\$60

Want to sell and promote your film online but don't know exactly how to get started? This class will demystify online distribution. Learn how to promote and sell your film on the Web and receive feedback on your project. Tom Hicks, cofounder of online distribution engine caachi.com, will provide an overview to the emerging platform of online distribution and help you decide if it's an appropriate model for your film.

Filmmaking and the Law

Instructors: Peter Franck, Richard Lee

Tuesday, June 9, 7:00–8:30 pm
Ninth Street Independent Film Center
Enrollment limited to 25; free for SFFS members/\$25

Filmmaking attracts more than its fair share of legal entanglements. Learn how to secure usage rights for subjects, interviewees, events and archival materials. Special attention will be paid to copyright formalities, fair use and distribution agreements. The seminar also will detail how to protect your own rights as an artist through a discussion of publicity, privacy and defamation.

Business Management for the Creative Mind

Instructor: Debra Russell

Monday, June 15, 7:00–10:00 pm
Ninth Street Independent Film Center
Enrollment limited to 16; \$50/\$60

In this interactive workshop, Debra Russell will dispel the common myth that artistic vision and business acumen are mutually exclusive and teach students how to create a successful business without sacrificing art or integrity. Learn how to overcome the five most common challenges faced by business owners and specific strategies for harnessing success. Embrace your inner business maven and envision yourself at home in the world of commerce.

Obtaining and Clearing Music Rights for Films

Instructors: Peter Franck, Richard Lee, Brooke Wentz

Thursday, June 16, 7:00–8:30 pm
Ninth Street Independent Film Center
Enrollment limited to 25; free for SFFS members/\$25

Music can complete the scene, but putting the song you want in the picture can be notoriously difficult. This seminar reveals the secrets to content acquisition and the intricacies of music rights and fair use. The basic structure of the copyright law will be covered, as well as the process of acquiring new music, gaining the right to use existing music and dealing with copyright formalities and protection.

Fiscal Sponsorship Orientation

Instructor: Michele Turnure-Salleo

Thursday, June 18, 7:00–9:00 pm
Ninth Street Independent Film Center
Enrollment limited to 60; free admission; RSVP to filmmakeredu@sffs.org

Whether you are a filmmaker with a seed of an idea, heading into production, have just finished your rough cut or are putting your distribution strategy into action, fiscal sponsorship can help you access much-needed funds from foundations and donors. How do you apply for fiscal sponsorship? What types of proposals are foundations likely to fund? How can fiscal sponsorship benefit your particular project? This free seminar is essential for filmmakers seeking fiscal sponsorship with the Film Society.

Grant Writing and Film Budgeting Essentials

Instructor: Michele Turnure-Salleo

Tuesday, June 23, 7:00–10:00 pm
Ninth Street Independent Film Center
Enrollment limited to 25; \$50/\$60

Creating a successful grant proposal is a challenging process. Learn how to craft a successful blueprint proposal for your project that can be adapted for multiple applications. Discover how to create a compelling log line, background, synopsis, treatment, fundraising strategy, marketing and distribution plan, key personnel bios and project status reports. Knowing the basics of budgeting for documentary or narrative films will convince a funder that you know what you want and how to make it happen.

The Independent Producer

Instructor: Klara Grunning-Harris

Tuesday, July 7, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$50/\$60

This seminar will demystify the function of an independent producer and explore fundamental responsibilities from development to distribution, including budget, schedule, team and legal issues. Students will learn different financing models and touch on the role of international coproduction. Although designed for any level of producing, this seminar is most helpful for filmmakers who already have completed their first film and want to take it to the next level.

Publicity and Marketing for Filmmakers

Instructors: Hilary Hart, Barry Jenkins

Wednesday, July 29, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$50/\$60

Whether you're starting or finishing a film, what should you do now to prepare for your publicity and marketing campaigns? Barry Jenkins—who shepherded his debut feature **Medicine for Melancholy** through a highly successful national theatrical opening—and SFFS Director of Publicity Hilary Hart will share their wealth of experience on writing press releases, preparing press kits and stills, hiring publicists, the ins and outs of entering film festivals, compiling press lists and working with media outlets.

Pitch Masters

Instructor: Michael Dougan

Wednesday, August 12, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 25; \$50/\$60

Whether high concept or high art, all ideas must first find ears before becoming motion pictures. Pitch Masters presents a series of techniques to condense stories and projects to their most essential and exciting elements in preparation for sharing them with potential collaborators and funders. Revealing the financial engine beneath the creative chassis, this course will explore story categories, alternate structures, pitching techniques, research practices and current trends to demonstrate pitch styles designed to capture the imagination.

How to Ask People for Money

Instructor: Holly Million

Saturday, August 29, 10:00 am–6:00 pm

Ninth Street Independent Film Center

Enrollment limited to 9; \$180/\$200

New filmmakers emerge daily and all of them are seeking funds from precisely the same sources, yet foundations that fund filmmakers are increasingly pinched in the current economy. In contrast, raising funds from individual donors allows for more control and access to crucial monies while solidifying relationships that ideally will pay off for years to come. This class helps filmmakers craft the messages and tools they need to approach individual donors. Students will engage in mock pitch sessions with a panel representing potential funders.

Lighting Essentials was really an excellent class. It was more in-depth, informative and practical than any other production class I have taken in my life. Thanks!

—Duncan Hooper, student

PRODUCTION

Purchase by Track and Save! (see boxed text)

The Aesthetics of Editing

Instructor: Richard Levien

Monday, June 22, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 10; \$50/\$60

Resources on the technical aspects of editing are plentiful; harder to find is insightful information about editing aesthetics. This class investigates the many competing issues that editors must keep in mind when cutting a film. Students will analyze early versions of scenes from documentary and narrative works, comparing them to the finished scene. Directors aiming to improve their interactions with editors are also welcome. Students are encouraged to bring scenes in progress to class for feedback.

Sound Essentials

Instructor: Dan Olmsted

Two sessions: Tuesday–Wednesday, July 21–22, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 9; \$150/\$175

Sound can make or break your project. This hands-on class will assist beginning and intermediate filmmakers with recording soundtracks and related issues. Learn about boom technique, microphones and recording devices, strategies for recording amid various weather conditions, choosing and troubleshooting locations and postproduction recording.

Lighting Essentials

Instructor: Joseph Mendoza, Cliff Traiman

Saturday, July 25, 10:00 am–6:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$165/\$185

Ideal for beginning cinematographers, lighting designers and directors, this illuminating class will provide students with hands-on understanding of basic lighting techniques and theory. Students will learn how to use standard motion picture lights to create great pictures and light a variety of setups, as well as gain an understanding of exposure, color temperature, light meters, amps, watts and volts. Bring a good pair of work gloves.

Shooting Digital Video

Instructor: Jason Wolos

Two sessions; Monday–Tuesday, July 27–28, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 10; \$150/\$175

Don't just capture footage—create memorable high-quality digital video no matter which camera you use. Ideal for first-time shooters and intermediate students who want to improve their shooting skills, this crash course will cover the basic operations of DV cameras as well as aesthetic considerations through in-class shooting assignments, audio recording techniques and practical tips. Students are encouraged to bring their own video camera.

Advanced Lighting

Instructor: Joseph Mendoza, Cliff Traiman

Saturday, August 1, 10:00 am–6:00 pm

Purebred Productions, 436 N. Canal Street,

South San Francisco

Enrollment limited to 16; \$165/\$185

Taught at Purebred Productions' new South San Francisco studio, this is an advanced hands-on workshop for gaffers, DPs, directors and videographers. Students will have the option to work on a variety of setups—including green screen and advanced interview—based on available equipment and student interest. Students can ask questions about their current projects. Visit littlegiant.com and purebred.com to preview equipment and the studio.

Color Correction in the Postproduction Workflow

Instructor: John Carlson

Wednesday, August 5, 7:00–10:00 pm

Monaco Digital Labs, 234 Ninth Street, San Francisco

Enrollment limited to 12; \$50/\$60

Well after shooting has wrapped, color correction is instrumental in determining the look and feel of a film. This hands-on seminar will teach the basics of directing a telecine, digital (D.I.) grading and film timing, as well as applying color correction using Final Cut Pro. Students will discuss color theory as it relates to film, video and digital. The evening will conclude with a session in a telecine color correction suite.

Advanced Editing Aesthetics

Instructor: Richard Levien

Two sessions: Monday–Tuesday, August 24–25, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 10; \$100/\$115

What's your story and how should you tell it? Which shot goes next? Where should the cut happen? Illuminating examples from classic and current narrative and documentary films will provide fodder for incisive discussion. Students are encouraged to bring scenes in progress to class for feedback. Recommended: The Aesthetics of Editing or some editing proficiency.

Purchase by Track and Save!

Production Essentials Track

\$400 (save \$50)/\$480 (save \$50)

Your first steps toward making a film are the most important. This foundation-building track offers an ideal mix for students beginning the filmmaking process.

Producing and Directing Documentaries
Grant Writing and Film Budgeting Essentials
Sound Essentials
Shooting Digital Video
The Aesthetic of Editing

Professional Development Track

\$430 (save \$50)/\$560 (save \$75)

Take the entire Professional Development track and save.

Film Studies Track

\$200 (save \$50)/\$250 (save \$50)

Take the entire Film Studies track and save.

MASTER CLASS

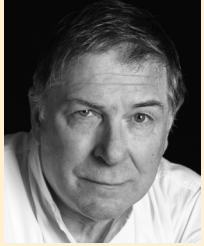
Style, Craft and Expression: Elements of the Motion Picture Sound Track

Instructor: Richard Beggs

Monday, August 26, 7:00–9:00 pm

San Francisco Film Centre

Enrollment limited to 16; \$50/\$60



Award-winning sound designer and editor Richard Beggs has played an integral part in more than 50 films since the 1970s. Besides working on several films with Bay Area legend Francis Ford Coppola—he won an Oscar for

Apocalypse Now—Beggs has collaborated with such diverse talents as Alex Cox (**Walker**), John Waters (**Cry-Baby**), Barry Levinson (**Rain Man**, **Avalon**, **Bugsy**), Wes Anderson (**The Darjeeling Limited**) and Alfonso Cuarón (**Children of Men**). This is a rare opportunity to get close to a master of the craft.

FILM STUDIES

Purchase by Track and Save! (see boxed text)

Ethics in Documentary Film

Instructor: Bill Nichols

Wednesday, June 10, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$50/\$60

Are there foundational ethical principles in documentary filmmaking as there are in medicine or journalism? What is the filmmaker's responsibility to his or her subjects? Does signing a release mean giving up all rights? When is payment or other support for subjects appropriate? How much can actual events or behavior be shaped before it becomes distorted? What do filmmakers owe their audience? What builds trust, what erodes it? Join documentary theoretician Bill Nichols as he investigates these questions.

Herzog in Focus

Instructor: Bill Nichols

Wednesday, June 24, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$50/\$60

Werner Herzog belongs among that rare group of filmmakers for whom documentary and fiction filmmaking blur into a single quest—which in Herzog's case, involves a search for "ecstatic truth." From **Fitzcarraldo** and **The Enigma of Kaspar Hauser** to **Grizzly Man** and **Rescue Dawn**, Herzog pursues life lived at the brink of insanity, and challenges us to think about personal and social limits. Join Bill Nichols for an exploration of Herzog's stylistic and thematic distinctiveness.

Emergent Media: The Virtual

Instructor: Sean Uyehara

Wednesday, July 22, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$50/\$60

The integration of digital technologies into film has changed the way we make, transmit and consume media. This class will introduce students to an array of emerging screen-based media forms and will explore their cultural and aesthetic impacts. Focusing on virtuality as an interpretive framework, students will scrutinize mobile video, live cinema, video jockeying, social media, animation and multimedia performance works to understand our shared media landscape.

Film Criticism: Focus on André Bazin

Instructor: Sean Uyehara

Wednesday, July 8, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$50/\$60

What criteria do film critics use when they develop their essays, reviews and recommendations? Why would two respected critics disagree over the same film? Many critics simply tell you what they like and don't like, relying on nothing but their taste and culture. Through the work of French critic André Bazin, this class will introduce students to some of the major rubrics of film criticism—ontology, epistemology, ideology, aesthetics and realism—and will provide a foundation for gleaning the specific reasons behind various critical approaches.

The Tribe: A Case Study

Instructor: Tiffany Shlain

Monday, August 31, 7:00–10:00 pm

Ninth Street Independent Film Center

Enrollment limited to 25; \$50/\$60

Local filmmaker Tiffany Shlain's **The Tribe** has won 15 international awards and been singled out by the Sundance Institute, the **New York Times**, **Hollywood Reporter** and **Variety** as a groundbreaking example of how to harness the power of the Internet to reach film audiences in truly new ways. Shlain will detail how she and her team produced and self-distributed the film and will lead a brainstorming session on innovative methods that attendees can utilize to reach widespread audiences with their own projects.

WEBINARS

Documentary Storytelling Strategies That Funders Love

Instructor: Karen Everett

Live webinar: Monday, June 8, 7:00–9:00 pm

\$25/\$35

Trying to raise money for your doc? In this one-hour session, editor Karen Everett reveals innovative storytelling strategies that will animate your pitch, lend credibility to your treatment and convince funders that you are the right person to tell this story. Loaded with case studies, this webinar examines the structural approach of several successful documentaries. A recorded version will be available for purchase after in mid-June.

How to Ask People for Money in an HD World

Instructor: Holly Million

Live webinar: Saturday, June 13,

10:00 am–12:00 pm

\$25/\$35

This webinar demonstrates how to develop relationships with individuals and ask them to make financial contributions to your film. Learn how to fundraise fearlessly, describe your film in succinct and compelling ways and make a successful ask. Become familiar with the tools you will need, including appeal letters and emails, events and face-to-face solicitations. A recorded version will be available for purchase in mid-June.

DOCUMENTARY

Structuring the Character-Driven Documentary

Instructor: Karen Everett

Two sessions: Saturday–Sunday, July 11–12,

10:00 am–6:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$180/\$200

Acquisition executives from HBO, PBS and Sundance all want story-driven films that deliver an engaging narrative. This information-packed seminar will reveal the essential narrative building blocks that will attract funders, entice television execs and keep your viewers glued to the screen. Learn how to adapt screenwriting devices and solve structural problems so that your documentary will be as engaging as a narrative film.

Producing and Directing Documentaries

Instructor: David L. Brown

Two sessions; Saturday–Sunday, August 8–9,

10:00 am–6:00 pm

Ninth Street Independent Film Center

Enrollment limited to 16; \$180/\$200

The world is full of interesting subjects, but how do you turn a captivating idea into a viable documentary film? This intensive workshop covers crucial issues of producing and directing a documentary: selecting a provocative topic and researching the subject, writing a proposal, fundraising, preproduction, casting, directing, camerawork, sound, lighting, interviewing, ethics, editing and distribution. Students are encouraged to bring works-in-progress for feedback.

SFFS Filmmaker Services

Filmmaker Education • Classes & Workshops

Film Arts Forum • Filmmaker Newsletter

Fiscal Sponsorship Grants & Residencies

Learn more at sffs.org

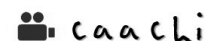
SF360.org

This daily online magazine is the country's only independent regional film publication, presenting wide-ranging news and features on the Bay Area's flourishing film scene.

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