

San Francisco

SFSD F

School of Digital Filmmaking

**SCHOOL CATALOG 2014**



# SAN FRANCISCO SCHOOL OF DIGITAL FILMMAKING

**Mission Statement:** Creating filmmakers with careers in the entertainment industry.



As one of the nation's top film schools, the San Francisco School of Digital Filmmaking (FilmSchoolSF) is a leader in the training and development of independent filmmakers. From its inception, FilmSchoolSF has dedicated itself to the re-imagination of the film school model and to building a more creative and educational environment. We nurture an aspiring filmmaker's aesthetic spark while providing the critical hands-on training necessary to have a successful career in the film, television and new media industries.

Our film school curriculum is project-based, combining traditional classroom study with practical hands-on, real-world learning. As a student you'll work on professional sound stages, use state-of-the-art filmmaking equipment, and make tough creative and technical decisions.

FilmSchoolSF offers a number of exciting and challenging programs of study. Our flagship Digital Filmmaking Program is designed to prepare students for careers in the entertainment industry. The Short Film and Visual Storytelling Workshops give students a valuable hands-on immersion into the art and craft of moviemaking. Our 6-Month Documentary Filmmaking Workshop trains students who are ready to delve into the world of non-fiction moviemaking.

Our school has a powerfully simple philosophy: "The best way to learn the art and craft of filmmaking is to make films." At FilmSchoolSF, our students produce hundreds of films every year - many of which play at festivals around the world.

If you're ready to launch your film career, welcome to the San Francisco School of Digital Filmmaking.



## CAREER DEVELOPMENT



The Digital Filmmaking Program is designed to give students the knowledge and experience to pursue a career in the motion picture industry. Three of the most important elements an aspiring filmmaker can have are: a demo reel of their work, credit on a professional motion picture, and contacts within the industry. Successful graduates of our Digital Filmmaking Program will possess all three of these valuable commodities.

Graduates of the Digital Filmmaking Program will be prepared with the state-of-the-art skills and experience needed to become writers, directors, producers, cinematographers, art directors, editors, and independent filmmakers. They will also be trained to directly enter the job market as: Assistant Directors, Camera Assistants, Grips, Electrics, Associate Producers, Assistant Editors, Sound Recordists and more.

## WHO SHOULD ENROLL IN FILMSCHOOLSF?

You want to have a career in the entertainment industry (film, TV, new media).

You are preparing to be a writer, director, producer, editor or cinematographer.

You want to learn from and work alongside industry professionals.

You want to make professional contacts while building a reel of your own films.

### Sound like you?

FilmSchoolSF attracts students of varied ages and backgrounds who share a passion for filmmaking and who are serious about developing their craft and growing as artists.

### FilmSchoolSF students:

- Have a story to tell.
- Have explored film basics by making movies on their own.
- Want a way into the industry, but are not sure about the next step.
- Are interested in feature films/commercials/documentaries or new media.
- Seek camaraderie, professional contacts, and a great-looking demo reel.



## WHY ENROLL IN FILMSCHOOLSF?

FilmSchoolSF offers a revolutionary way to learn the art and craft of filmmaking, and provides considerable advantages over other film schools. In our project-based curriculum, students learn in both a traditional classroom environment and in practical hands-on experiences. Every student works on a series of their own films that become progressively more challenging, enhancing their skills at each level and thoroughly learning their craft.



### What do students come away with?

- A demo reel of their work
- Credits on other student and professionally-produced feature films
- Professional filmmaking contacts
- Proven writing, producing, directing, lighting, shooting, and editing skills

### What is unique to FilmSchoolSF?

- Small class size and hands-on instruction
- Greater access to high quality, state-of-the-art equipment – in compliance CA law that regulates schools, a “library” of this equipment is available to all students.
- A “real world” learning environment
- Intensive courses, challenging schedule, and an accelerated completion timeline
- Mentorship from respected film, TV and new media professionals

## DIGITAL FILMMAKING PROGRAM

The Digital Filmmaking Program is an intensive, hands-on program designed to prepare students for successful careers in the entertainment industry. The mission for this program is to teach the art and craft of independent filmmaking by using an innovative project-based curriculum taught by award-winning instructors. Over the course of the program, students learn the core fundamentals of filmmaking, produce five of their own films, and have the opportunity to crew alongside professionals on a feature-length film.

**Over the course of the Program, students create:**

- One 2- to 3-minute visual montage
  - One 4- to 6-minute narrative fiction film
  - One 4- to 6-minute documentary film
  - One 30-to 60-second TV/Web commercial with special effects
  - One 10- to 15-minute thesis movie in any genre
- AND**
- Crew on an additional 25+ student films
  - Opportunity to work with professionals on a feature-length motion picture

Through traditional classroom learning and innovative practical training, students produce work in a variety of genres – fiction, documentary and commercials. Film production is structured around small teams in which students produce their own movies and crew on team member projects. In this way, students get personalized instruction, maximum experience with the equipment, and create material for their demo reels.

FilmSchoolSF is proud to be a small school with only two class starts a year – March and September. Unlike other film schools that have a “conveyor belt” mentality and start a new class every month, our class sizes are limited in order to offer students maximum access to both equipment and instructors. Our mission is not to turn out large numbers of students with little knowledge – it is to train a small group of passionate students and prepare them for entering the professional world of filmmaking.

FilmSchoolSF student movie projects are strategically designed to allow students to build their skills in an organic and increasingly challenging way. After completing their own film projects and crewing on as many as 25 of their teammates movies, student have the skills and confidence necessary to crew on a feature-length digital motion picture. FilmSchoolSF is the only film school in the country offering students this valuable and unique opportunity.

On the feature film set, students fill in key crew positions and continue to develop their craft by working side-by-side with professional crew from San Francisco, New York and LA. For each production, students choose a department to work in and receive credit on the finished film. This on-set experience allows students to gain critical real-world knowledge and invaluable contacts in the movie business. Crewing on the feature film is recommended for all students, but is not a requirement for graduation.



Students that successfully complete this program receive the three essential tools for launching their career: a **demo reel** built from their best work, **industry respected credits** on a professional film project, and **contacts in the industry**. People enter the program as aspiring filmmakers and leave with the skills necessary to pursue their career goals.

## CURRICULUM

All students in this program follow the same course of study combining classroom learning, practical exercises and hands-on film production. Over the course of either 12 or 15 months, students apply the core skills and techniques they've learned by writing, directing, shooting, producing and editing five short films. Each film project is progressively more challenging in demand and scope. This method is an effective and powerful way of teaching the art and craft of moviemaking.

### The Evening Program @ FilmSchoolSF

We are proud to offer an evening filmmaking program specially designed for aspiring filmmakers who are currently employed or otherwise unable to join our daytime program.

Held evenings and weekends for 15-months, this program consists of the same hours and curriculum as the 12-month Digital Filmmaking Program.

Below is a detailed description of the five film projects students complete:

#### PROJECT 1 – VISUAL MONTAGE

Film is a visual medium. There is a maxim in filmmaking – “show, don’t tell.” The first project that students create is a two to three minute visual montage designed to develop their skills as visual storytellers and build a firm foundation in the language of cinema. Students learn the basics of professional cinematography by studying composition, shot terminology, HD camera basics, and painting with natural light. For this project, students work in teams of two, shooting in the studio and on location. In post-production, students learn the fundamentals of non-linear digital editing, history & montage, professional workflow, titles, sound effects and color correction. Upon completion, student work is reviewed and critiqued by faculty.

#### PROJECT 2 – THE SHORT FICTION FILM

Building upon the foundation of the visual montage, the second student project is a 4–6 minute narrative fiction film. Students begin by learning the fundamentals of screenwriting including dramatic structure, character development and dialog. In cinematography, students learn the DSLR camera (one of the new industry standards) and three-point lighting for film. As directors, students study storyboarding, coverage, casting, rehearsing, working with actors and developing their unique voice as filmmakers. In addition, students learn the basics of location sound recording and team logistics.

During film production, students work in teams of 4–6 people, crewing on each others' projects. In this way students get on-set experience working as directors, cinematographers, producers, gaffers (lighting), sound recordists and assistant directors. In post-production, students delve deeper into non-linear film editing exploring cinematic language, editing dialog, narrative storytelling, motion graphics, media management, sound editing, audio filters and transcoding. At the end of the project, students present their completed film for faculty review and critique.

#### PROJECT 3 – THE DOCUMENTARY

A primary goal of the Digital Filmmaking Program is to give students a firm foundation in all aspects of the language of cinema, so for their third project students develop and produce and 4–6 minute documentary film. The class begins by studying the history of the documentary and its basic cinematic elements including the interview and B-roll. As directors and producers, students learn how to develop a non-fiction story idea, write a documentary proposal, and work with non-actors. In cinematography and sound, students learn advanced HD camera, depth of field, production audio, and lighting and shooting the interview.

During filming, students again work in small production teams as producers, directors, cinematographers, gaffers, sound recordists and assistant directors. Most of these films are shot on location in and around the San Francisco Bay Area, and sometimes even with students

traveling to different parts of the world.

Editing is one of the most challenging aspects of documentary filmmaking, so for this project students spend a lot of time in post-production learning the unique craft of non-fiction editing. Students learn how to pre-edit the documentary on paper, transcribe their interviews and make selects, non-fiction workflow and story development, motion graphics, building audio, and voice over techniques. In addition, students learn the principles of video compression and creating DVDs. At the end of the project, students present their completed work for faculty review and critique.

#### **PROJECT 4 – THE COMMERCIAL**

How to tell a compelling and effective story in :30 or :60 seconds is the primary focus of this fourth project. Students explore the language of the commercial and work with real clients (of their own choosing) with real products or services. As writers and producers, students learn how to develop and write a creative brief, how to work with clients, and how to pitch. As directors, students study advanced storyboarding, shot design and blocking actors. In cinematography, students shoot with the RED camera (an industry standard) and learn how to light and shoot green screen, as well as, how to light product and move the camera effectively with dollies, jibs and sliders.

In production, students work in teams as producers, directors, cinematographers, gaffers, sound recordists and assistant directors, sometimes with their clients on set. In post-production, students learn how to effectively edit commercials and explore advanced motion graphics, compositing, special effects and sound design. At the end of the project, students present their completed work for faculty review and critique.

#### **PROJECT 5 – THE THESIS**

This fifth and final film is designed to solidify the students craft as a filmmaker and to be a showcase piece for their talent and skill set. Students produce a 10–15 minute film that will go to festivals, be a centerpiece of their reel, and may be developed into a longer project after graduation. In conjunction with writing, producing, directing and editing their thesis film (which can be in any genre), students are deeply exposed to the business of filmmaking and learn producing independent features, fundraising, budgeting, festival strategy, and fundamentals of distribution. In addition, film theory and criticism is explored.

As screenwriters, students refine their craft in character development, three act dramatic structure, treatment writing, and dialog. Scripts are workshopped in every phase of development and writing. As directors, students learn advanced casting, script analysis, blocking actors, locations and production design. As cinematographers and sound recordists, students have a series of advanced lighting and sound workshops, often on location. Industry professionals are brought in as guest lecturers for many of these classes.

The production of these thesis films are the most complicated of the program and students spend 3–5 days shooting in teams as producers, directors, cinematographers, gaffers, sound recordists and assistant directors. In post-production students learn advanced techniques in narrative and documentary editing, motion graphics, sound design, sound mixing and creating a demo reel. Completed student work is reviewed and critiqued by faculty, as well as, screened in a real movie theater as part of the students' graduation ceremony.

**Digital Filmmaking Program:  
SCHEDULE OF TUITION, FEES & OTHER CHARGES**

**TUITION: \$26,900**

**CLASS SCHEDULES:**

**12-Month Day Class:** Monday - Thursday, 10am-4pm

**SPRING**

Start: March 17, 2014

End: March 29, 2015

**FALL**

Start: September 8, 2014

End: September 20, 2015

**15-Month Evening Class:** Tuesday - Thursday, 6:30-10pm and two Saturdays per month, 10am-4pm

**SPRING**

Start: March 17, 2014

End: June 28, 2015

**FALL**

Start: September 8, 2014

End: December 20, 2015

**Digital Filmmaking Program Class Hours**

Total Course Length:	48/65 Weeks
Lecture Hours:	550
Lab Hours:	286
Practicum Hours:	220
Total Instructional Clock Hours:	1056

**Tuition and Fees:**

For students starting in 2014 and completing the Digital Filmmaking Program, the total cost of tuition and enrollment fees is \$27,183.50. Tuition may be paid on a payment schedule of up to 15 payments. Additional costs are estimated at \$1,000.

Application Fee	Registration Fee	Card Key/ Student ID Fee	Student Tuition Recovery Fee	Tuition	Estimated materials costs
\$45*	\$75*	\$150**	\$13.50**	\$26,900	\$1,000***

\*\$100 of these fees is non-refundable.

\*\*These fees are non-refundable.

\*\*\*The student is responsible for the purchase of an external hard drive (at least 500GB), SD card, books and other written materials, and craft services which may vary depending upon the types of movies the student decides to produce.

**Grading:** These classes are pass/fail. Students are assigned a series of movie projects, each progressively more demanding. Each student project is critiqued and graded in terms of its technical and artistic merit.

## SIX-MONTH DOCUMENTARY FILMMAKING WORKSHOP

You've had an idea for a documentary in your head for years, or you've already started shooting one and have accumulated hours of footage with not a clue what to do with it.

The Mission of FilmSchoolSF's 6-Month Documentary Filmmaking Workshop is to teach students the core concepts and techniques of non-fiction filmmaking. The Objective is for students to develop, produce and complete of a documentary film 15-20 minutes in length.

Students entering the class must come with a specific documentary project in-mind that they will produce during the program. The course, like all of the classes at FilmSchoolSF, is project based. Students begin by learning the basics of camera, lighting, story development, proposal writing and interviewing skills. As students develop these skills they will put them immediately into practice by creating a short documentary portrait of one of the characters in their longer film project. Students learn specific techniques for editing non-fiction films using Adobe Premiere Pro.



After completing this initial portrait project, students dive deeply into the development and production of their main film. With an emphasis on storytelling and character development, students create their work in a supportive workshop environment. Each student writes, produces, directs and edits their own film, and during production, works with their classmates in small production teams. This process enables students to learn the core skills of documentary filmmaking, and allows them to collaborate with and learn from each other. It is a powerful process that yields very strong work.

Taught by an award-winning faculty of industry professionals, this program is part-time and well suited for working people. Films produced in this hands-on course can be either stand alone, designed for film festivals or public television, or the beginning of a feature-length documentary project. Every student will finish the program with a firm foundation in documentary filmmaking and the work to prove it.



### SKILLS LEARNED

- Non-Fiction Story & Character Development
- Digital Cinematography, including DSLRs
- Interviewing Skills and Techniques
- Directing
- Producing
- Sound Recording
- Documentary Proposal Writing
- Fundraising
- Documentary Editing
- Adobe Premiere Pro
- Audio Post Production
- Sound Track Pro
- Motion Graphics for Film

**Six-Month Documentary Filmmaking Workshop:  
SCHEDULE OF TUITION, FEES & OTHER CHARGES**

**TUITION:** \$5,845

**CLASS SCHEDULES:**

Mondays 6:30 – 9:30pm and two Saturdays per month, 10am–4pm

**Start Dates:**

January 25, 2014

May 31, 2014

**Six-Month Documentary Program Class Hours**

Total Course Length:	28 Weeks
Lecture Hours:	65
Lab Hours:	65
Practicum Hours:	100
Total Instructional Clock Hours:	230

**Tuition and Fees:**

For students starting in 2014 and completing this program, the total cost of tuition and enrollment fees is \$6,118.00. Tuition may be paid on a payment schedule of up to 6 payments. Additional costs are estimated at \$300.

Application Fee	Registration Fee	Card Key/ Student ID Fee	Student Tuition Recovery Fee	Tuition	Estimated materials costs
\$45*	\$75*	\$150*	\$3*	\$5,845	\$300**

\*These fees are non-fundable.

\*\* The student is responsible for the purchase of an external hard drive (at least 250GB), SD card, books and other written materials, and craft services which may vary depending upon the types of movies the student decides to produce.

**Grading:** This class is pass/fail. Students are assigned a single documentary film project to complete during their course of study. Each student project is critiqued and graded in terms of its technical and artistic merit.

## SHORT FILM WORKSHOP

Our Short Film Workshop is a hands-on class with the mission to introduce students to the art and craft of digital filmmaking. The workshop is an excellent exploration into the language of cinema and the tools of filmmaking. In this project-based workshop, each student writes, produces, directs and edits their own short film, while crewing on classmates' productions. Students can create a fiction, documentary or music video project. We offer this workshop in either a full-time 5-Week or part-time 3-Month schedule.

Students learn on professional filmmaking equipment including Canon DSLR cameras, industry-standard lighting, grip and sound equipment and state-of-the-art sound stages. Students edit their films using Apple computers and Adobe Premiere Pro. At the end of each workshop, students premiere their films in front of their peers, friends and family.

### Example: 5-Week Workshop Curriculum

**Week 1:** HD Camera Fundamentals / Intro to Documentary or Fiction Storytelling / Screenwriting Fundamentals or Doc Proposal Writing / Pitching Ideas / Lighting for Motion Pictures / Group Auditions  
**Week 2:** Scripts & Proposals Due / Development and Pre-production Labs / Producing 101/ Essentials of Directing / Location Sound / Tech Rehearsal  
**Week 3:** Movie Production  
**Week 4:** Premiere Pro Basics / Principles of Digital Editing / The Craft of Editing Fiction or Documentary Film / Editing Labs  
**Week 5:** Rough Cut Due / Audio Post-production & Music / Creating Titles / Output to QT / Movie Premiere



### Example: 3-Month Workshop Curriculum

**Week 1** – HD Camera Fundamentals / Composition / Intro to Storytelling  
**Week 2** – Pitching Ideas / Essentials of Directing / Lighting for Motion Pictures  
**Week 3** – Script or Doc Proposals Due / Casting / Location Sound / Camera & Lighting Workshop  
**Week 4** – Script Draft 2 & Doc Proposals Due / Producing 101 / Shoot Logistics / Tech Rehearsal  
**Week 5** – Movie Production  
**Week 6** – Movie Production  
**Week 7** – Movie Production  
**Week 8** – Premiere Pro Basics / Principles of Digital Editing  
**Week 9** – Fiction & Doc Editing / Using the FCP Tool Bar / Editing Lab  
**Week 10** – Rough Cuts Due & Critiqued Due  
**Week 11** – Audio Post-production & Music / Creating Titles  
**Week 12** – Fine Cuts Reviewed & Critiqued / Output to QT & iDVD / Movie Premiere!

**Short Film Workshop:  
SCHEDULE OF TUITION, FEES & OTHER CHARGES**

**TUITION: \$2,950\***

\*Students may deduct the entire Short Film Workshop tuition from the total cost of their tuition for the Digital Filmmaking Program (12 or 15-Month), if they choose to continue their studies.

**CLASS SCHEDULES:**

5-Week Workshop – **Day:** Mon–Thurs, 10am – 4pm  
**Evening:** Mon–Thurs 6:30 – 9:30pm & Sat 10am – 4pm  
 3-Month Workshop – **Part-Time:** Wednesdays, 6:30–9:30pm and Saturdays, 10am – 4pm

**2014 Start Dates:**

3-Month Workshop

January 25  
 April 26  
 July 12  
 September 27

5-Week Workshop

February 24 (Evening)  
 May 5 (Evening)  
 June 9 (Day)  
 July 21 (Day)

**Short Film Workshop Class Hours**

Total Course Length:	5/12 Weeks
Lecture Hours:	32
Lab Hours:	43
Practicum Hours:	40
Total Instructional Clock Hours:	115

**Tuition and Fees:**

For students starting in 2014 and completing this program, the total cost of tuition and enrollment fees is \$3,221.50. Tuition must be paid in full before the start of class. Additional costs are estimated at \$200.

Application Fee	Registration Fee	Card Key/ Student ID Fee	Student Tuition Recovery Fee	Tuition	Estimated materials costs
\$45*	\$75*	\$150*	\$1.50*	\$2,950	\$200**

\*These fees are non-fundable.

\*\* The student is responsible for the purchase of an external hard drive (at least 250GB), SD card, and craft services which may vary depending upon the types of movies the student decides to produce.

**Grading:** This class is pass/fail. Students are assigned a single film project to complete during their course of study. Each student project is critiqued and graded in terms of its technical and artistic merit.

## VISUAL STORYTELLING WORKSHOP

This intensive hands-on workshop teaches students the fundamentals of digital filmmaking and visual storytelling. Students learn core filmmaking skills: basic composition and digital cinematography, “painting” with natural light, directing 101, producing, non-linear editing and post-production. Offered during the summer as a 2-Week daytime class and during the rest of year as a 4-Week part-time evening class.

Working in small production teams, each student writes, produces, direct and edits their own short film – a visual montage. Students use professional tools of filmmaking including Canon DSLR cameras and Adobe Premiere Pro. At the end of the class, students will premiere their work for family and friends.

### Skills Learned

Cinematic Composition  
Digital Cinematography with DSLRs  
Shot Terminology  
Painting with Natural Light  
Directing 101  
Storytelling with Visuals  
Pre-Production techniques  
Depth of Field  
Editing 1: History and Montage  
Premiere Pro Basics  
Editing Workflow  
Titling and Color Correction



### **Example: Visual Storytelling Workshop Curriculum**

**Day 1** – Cinematic Composition / EDL Stills  
**Day 2** – Intro to the Project / DSLR Basics / Shot Terminology  
**Day 3** – Pitch Ideas / Painting with natural Light / In-Camera Movie  
**Day 4** – Storytelling with Visuals / Pre-Production Workshop  
**Day 5** – Story & Shot List Workshop / Depth of Field: Camera Review / Greenlighting  
**Day 6** – Movie Production (weekend)  
**Day 7** – Movie Production (weekend)  
**Day 8** – Movie Production  
**Day 9** – Capturing & Transcoding / Editing 1: History and Montage / Premiere Pro Workflow  
**Day 10** – Premiere Pro Basics / The Tool Palette  
**Day 11** – Editing Lab / Rough Cut Review  
**Day 12** – Color Correction / Titles / Output Final Movie  
**Day 13** – Movie Premiere!

**Visual Storytelling Workshop:  
SCHEDULE OF TUITION, FEES & OTHER CHARGES**

**TUITION: \$1,525\***

\*Students may deduct the entire Filmmaking Workshop tuition from the total cost of their tuition for the Digital Filmmaking Program, if they choose to continue their studies.

**CLASS SCHEDULES:**

Monday – Friday, 10am–4pm

**2014 Start Dates:**

Check school website – [www.filmschoolsf.com](http://www.filmschoolsf.com) – for latest dates.

**Visual Storytelling Workshop Class Hours**

Total Course Length:	2 or 4 Weeks
Lecture Hours:	23
Lab Hours:	22
Practicum Hours:	15
Total Instructional Clock Hours:	60

**Tuition and Fees:**

For students starting in 2014 and completing this program, the total cost of tuition and enrollment fees is \$1,795.50. Tuition must be paid in full before the start of class. Additional costs are estimated at \$200.

Application Fee	Registration Fee	Card Key/ Student ID Fee	Student Tuition Recovery Fee	Tuition	Estimated materials costs
\$45*	\$75*	\$150*	\$0.50*	\$1,525	\$200**

\*These fees are non-fundable.

\*\* The student is responsible for the purchase of an external hard drive (at least 250GB), SD card, and craft services which may vary depending upon the types of movies the student decides to produce.

**Grading:** This class is pass/fail. Students are assigned a single film project to complete during their course of study. Each student project is critiqued and graded in terms of its technical and artistic merit.

## CAMPUS & EQUIPMENT

FilmSchoolSF is located in downtown San Francisco at 5th and Mission in the historic San Francisco Chronicle Building. Modern, polished and designed to deliver the best learning environment possible, our campus is also part of an innovative urban development experience called 5M. Our neighbors include arts organizations, a gallery space, innovative co-work spaces, and tech start-ups.

### Sound Stages

We have two state-of-the-art sound stages, the Main Stage and Mission Street Stage. The Main Stage has 400 amps of power to handle any professional film lighting requirements and a beautiful custom-built Green Screen for shooting special effects. The Mission Street Stage has 200 amps of power and a large HD projector for movie screenings.



### Apple Computer Lab

All of our computer lab/classrooms offers students brand new 21.5-inch Apple iMac computers running the latest editing and sound design software including the industry-standards Final Cut Pro, Premiere Pro and ProTools. In addition, students who shoot green screen on our state-of-the-art sound stage learn compositing using specialized plug-ins and Adobe After Effects.

### High Definition Camera Equipment

From the first day of class, our students work in HD video using the latest professional-grade cameras. Students learn the craft of cinematography shooting on Canon DSLR's, Sony EX-1 and the RED One and Scarlet cameras – all of which are tapeless. Professional Sachtler and Vinton tripods, matte boxes and hi-end tech monitors will round out every student's camera package.



### Sound Recording Equipment

Our students learn the craft of production audio recording using the best professional equipment. At traditional film schools audio is often ignored, but not at FilmSchoolSF. Our students use Behringer and Sennheiser microphones and headphones, Zoom and Tascam digital recorders and Light Wave boom poles.

### Lighting & Grip Equipment

According to Stephen Kopels, one of FilmSchoolSF Founders, "lighting is everything." Our extensive list of lighting and grip equipment attests to this philosophy. Students use Arriflex, KinoFlo, Mole Richardson, Chimera, Matthews and Century lighting / grip equipment – all the same tools used on professional movie productions.



## FACULTY

### Jeremiah Birnbaum – Founder & Director/Producer/Writer/Editor



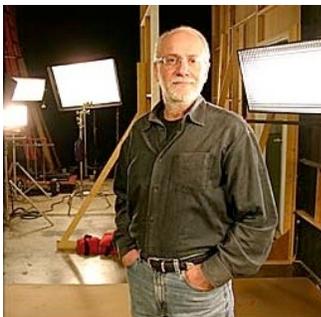
A native New Yorker, Jeremiah has worked as a producer, director, screenwriter, editor and educator in film and video for over twenty-three years. In addition to his work with FilmSchoolSF, Jeremiah is the President of Fog City Pictures, one of the most prolific feature film production companies in the Bay Area. In the last six years, Fog City Pictures has developed and produce a variety of feature films and documentaries which have screen at dozens of festivals around the world and gone on to be released in theaters, on DVD, VOD, and iTunes. Fog City Pictures has a reputation for working with San Francisco's most talented filmmakers, cast and crew, as well as, for bringing in talent from Los Angeles and New York City.

Over the years, Jeremiah has worked with many accomplished filmmakers, including Academy Award winners Barbara Kopple and Leon Gast. The first film he produced through Fog City Pictures was with Cannes & Sundance-winning filmmaker Rob Nilsson.

As an educator, Jeremiah co-developed FilmSchoolSF's unique production-based curriculum and teaches many of the classes in directing, producing and screenwriting. He first became involved in education while teaching editing and media literacy to teenagers as part of the Urban League of Newark, New Jersey's summer program. In 1999 he was hired to be the Course Director of the Media Sound and Visual Arts Program at Ex'pression College in Emeryville, California. In addition to his duties as Course Director, Jeremiah was Director of Professional Services and developed Ex'pression Center's Digital Weekend and Summer Programs—which offered classes in digital filmmaking, DigiDesign ProTools, and Macromedia Flash and Dreamweaver.

Jeremiah holds a Bachelor's degree in Film and Philosophy from Wesleyan University and attended the filmmaking program at New York University's Tisch School of the Arts.

### Stephen Kopels – Founder & Director/Cinematographer



Stephen has been a working filmmaker and television director for the past forty-four years. His career started in 1968 as a combat photographer in Vietnam, shooting pictures for The United States Army Journal, Stars and Stripes, The New York Times, Newsweek, and other major publications. Upon completing his tour of duty, Stephen returned to college and attended Brooks Institute of Photography in Santa Barbara, California, where he earned a Bachelor's degree in Filmmaking.

For the next twelve years, Stephen worked for PBS as a senior producer/director. During his time with PBS, Stephen created hundreds of documentaries and live television shows that won him numerous national and international awards (the New York International Film Festival, the Gabriel Awards, and the San Francisco International Film Festival to name a few) and such honors as being named American representative at the Rockefeller International Independent Film Symposium in Venice, Italy and receiving two Peabody nominations.

In 1995, Stephen moved to San Francisco, where he worked as an independent producer/director for high-profile corporations, including Levi's, Sun Microsystems, Oracle, Federal Express, Bank of America, Dupont, Texas Instruments, and the Smithsonian Institution.

Recently, Stephen produced and directed three one-hour segments for a thirteen-part series titled "Religions of the World" hosted by Academy Award winner, Ben Kingsley.

As a way of sharing his experience with up-and-coming filmmakers, Stephen has been an adjunct teacher and administrator in film and video for twelve years, beginning at Tennessee State University and Middle Tennessee State University and most recently Associate Course Director at Ex'Pression College for Digital Arts in Emeryville, California.

### **Pamela Gray – Screenwriter**



Pam started her career as a poet before attending the Screenwriting Program at UCLA. Her first feature film, "A Walk on the Moon" was released in 1999 and starred Diane Lane, Viggo Mortenson, and Liev Schreiber. Gray went on to write an Oscar-nominated role for Meryl Streep in "Music of the Heart" and most recently scripted "Conviction." Starring Hillary Swank, Sam Rockwell and Melissa Leo, the film tells the true story of high school dropout Betty Ann, who went to law school and fought the judicial system for 18 years before proving that her imprisoned brother had been wrongly convicted of murder.

### **Frazer Bradshaw – Cinematographer/Director**



Frazer Bradshaw came to filmmaking indirectly. After five years of rigorous study of the visual arts, Bradshaw began experimenting with light, and his early cinematic works used shadow play and slide projection. Bradshaw studied experimental music as well, and the combination of his love for the properties of light and the time-based medium of sound, led him, inevitably, to filmmaking.

In 1999, Bradshaw crafted his film, "Every Day Here", which played the 2000 Sundance Film Festival and went on to play at New York Film Festival. At the time Gavin Smith, editor of Film Comment, who had shepherded "Every Day Here" to NYFF, inquired of Bradshaw whether he considered himself a narrative filmmaker or an experimental filmmaker. Bradshaw's reply was that he was an experimental filmmaker who tricked audiences into thinking that they were watching narratives. Bradshaw went on to make three more semi-narrative shorts that played major film festivals.

Because of his deep connection with the visual aspects of the film medium, cinematography seemed an obvious career choice to Bradshaw. He has since built a substantial resume shooting independent productions.

It was his work as a DP that was his best training as a director. Watching over 200 projects succeed or fail at a director's hands was an education in directing that couldn't have been had any other way.

Having honed his directing skills through the observation of others and through his short works, Bradshaw was ready to tackle a feature of his own. EVERYTHING STRANGE AND NEW, Bradshaw's most explicitly narrative work to date, premiered at the 2009 Sundance Film Festival and won the prestigious FIPRESCI Prize award at the San Francisco International Film Festival.

## **Matt Syzmanowski – Writer/Director/Editor**



Matt is an award winning filmmaker, Berlinale Talent Campus 2012 participant and MacDowell Colony Fellow. He's worked in various capacities of film, TV and video production in Los Angeles, San Francisco Bay Area and in Poland. He studied film and theater directing at The National Polish Film School. Before that he graduated with Bachelor's degree in Humanities, with an emphasis in history at Loyola Marymount University in Los Angeles. At that time he also interned on the TV shows Boston Public and The Practice at David E Kelly Productions

Matt's short film, History of Solitude, has played international festivals in Poland, France, Albania and North America, winning the Jury Award in Paris (ECU) and screening locally in competition at the International San Francisco Film Festival in 2009. He's worked as a producer on short-form European co-productions, including German and French films. He was field director for the feature documentary Nine Days That Changed the World about the Pope John Paul II. Since 2009, in SF Matt's produced award winning online video content for the CBS Interactive company CHOW.com. He's directed music videos for local musicians Jhameel and The Holdup, which have been featured on notable music blogs, including The Pier and Live105.radio.com. Matt's music video Summertime Baby has been aired on cable's Fuse TV. And since May 2011 Matt's a creative director and producer for the San Jose based media collective MKSHFT, for which he's worked with the likes of SF Egoist, Toyota, Noise Pop and HTC. Matt is currently developing his debut feature film, The Purple Onion.

## **Tom Donald – Director/Writer**



Tom's background in advertising started at an early age, growing up in a household where his father spent many years in New York at one of the world's largest ad agencies, Young & Rubicam. Upon reaching adulthood, Tom decided to follow his star in the music business and began writing and producing jingles and background music for radio and TV commercials. After a couple of years, he found himself looking for a larger role in the creative process, and that led to a new career as writer and creative director at several San Francisco-based ad agencies.

After a stint as creative director at Anderson Rothstein, a small San Francisco agency that specialized in food, beverage and California-based agricultural accounts, Tom joined Foote Cone & Belding as vp/group creative director. He then took a position as creative director at Sun Microsystems for two years. A final agency stop was at Saatchi & Saatchi, where he was a writer and an associate creative director.

After years of writing commercials and corporate films, he decided to become a film director. Since that time in 1995, he has directed (and in many cases, written) projects for diverse clients such as Apple, Microsoft, Cisco Systems, Adelphia Cable, Big Brothers/Big Sisters, Blue Shield, the San Francisco Giants, Wal-Mart, Pacific Bell, Partnership for a Drug-Free America, Plantronics, 1-800-Dentist, Avaya, Crystal Geyser, Alzheimer's Association, San Francisco AIDS Foundation, the City of San Francisco, PaperPak Industries and BART. His work has won many industry awards, including a number of ADDYs, Cindys and several mentions in CA Magazine.

### **Jesse Zookman – Director/Producer/Cinematographer**



Jesse is passionate about documentary filmmaking and has worked as a director, producer and cinematographer for more than a decade. His Emmy award-winning documentary series on NBC, “My First Time,” aired before the Summer Olympics, and he has produced pieces for Vice Magazine on MTV’s “The Vice Guide to Everything.” Besides the shows listed above, he has produced work for The Discovery Channel, The History Channel and Aljazeera. His documentary film “Splitting Hairs,” about the quest of three men to win the World Beard and Mustache Championships, premiered at the Silverdocs Film Festival. He recently completed his latest documentary, “Punk Jews,” explores the growing subculture of Jewish punk rebels in Brooklyn.

### **Darcel Walker – Sound Recordist**



As the audio guru for his company, Funky Tiki, Darcel ensures top quality audio on all film, video and television projects. He studied at the prestigious California Recording Institute, where he specialized in Location Sound/audio engineering. He has over eight hundred hours of Field Sound Mixing and is one of the most sought after Bay Area Field Audio Techs.

Darcel has over 20 feature film credits as well as numerous broadcast & cable industry assignments that include the History Channel, Discovery Channel, CBS, ABC and the BBC. He is also the founder of the proposed Art & Music News Network (AMN–Your Source for Art and Music News–The CNN of the Arts World) and the proposed IndieLove.tv film festival (a Global Cineplex).

### **Roy Cox – Producer/Director/Editor/Production Designer**



Roy has been an award-winning filmmaker for over forty years. He graduated with a Bachelor's degree in Film from San Francisco University in 1972 and began producing and directing documentaries and educational films for KLVX television, the PBS affiliate in Las Vegas.

In 1975, Roy co-founded Eclipse Productions and for the next fifteen years, produced/directed PBS programs, commercials and corporate marketing films for many of Silicon Valley’s most influential companies; Apple, Adobe, IBM, and Hewlett Packard. Production highlights include: Mythos, an eight part PBS series documenting Joseph Campbell's final lecture tour, hosted by Susan Sarandon, and Imagine, a seven part PBS series examining technology's impact in the classroom.

Roy's feature film credits include Production Designer and Editor for “ClownHouse,” a thriller produced by Francis Coppola's Commercial Pictures starring Sam Rockwell. Roy was also Production Designer for Francis Coppola's “The Gunfighter,” a period western inspired by the Hopalong Cassidy novellas starring Martin Sheen and Keith Carradine.

In 1990, Roy founded Roy Cox Productions and embraced the world of digital filmmaking. Under his own banner, Roy has continued to produce/direct numerous independent films for PBS and high-end corporate marketing. Recent projects include the introduction videos on the Apple website for the new iPhone, keynote videos for Apple's introduction of the iPod, and the iTunes Music Store where Roy worked with celebrities such as Moby, Alanis Morissette, and Smashmouth's Steve Harwell.

Roy's recent PBS programs include: "When LIFE Was Young," a look at LIFE Magazine's contribution to Photojournalism, and Let The Mountains Talk, a conversation with Sierra Club legend, David Brower.

#### **Richard Favaro - Lighting Director/Gaffer**



Dick Favaro has over twenty-five years of experience in the San Francisco Bay Area providing lighting services to the motion picture and video production industry, including commercials, feature films, television, corporate marketing, educational films and documentaries. Currently, he owns a 4-ton grip truck and a 1-ton grip van. His comprehensive lighting and grip inventory meets the needs of any shoot. His recent clients include: SBC, Sun Microsystems, Family Communications, Applied Materials, Intrepid Productions, Bank of America, PBS, Oracle, BBC, IBM, Lieberman Productions, McDougall Creative, VISA, Woodward and McDowell, The Frankel Agency, MTV, Lifetime, and Kendall Jackson Winery.

Dick received a Bachelor of Arts from a small liberal arts college in Iowa. He spent several years in Chicago learning the trade of lighting. Dick moved to San Francisco and worked freelance, having settled in lighting, buying more and better equipment. As business opportunities grew he started work on commercials, short and long feature films gaining well-known clients. For FilmSchoolSF, Dick will be teaching lighting seminars, working on productions, and mentoring students in the fine art of lighting.

## SCHOOL POLICIES

### Admissions

FilmSchoolSF programs require the ability to use language and math commensurate with the roles and responsibilities of a digital filmmaker. All classes are taught in English.

Admission requirements:

- Completed application form and fee (\$45 non-refundable)
- High School Diploma or GED equivalent
- Any high school, college or professional workshop transcripts
- Students with English as a second language will be required to submit a passing score on the Test on English as a Foreign Language (TOEFL) from a qualified testing center. Numerous testing centers (such as Prometric) are located in the Bay Area.

While students may come to FilmSchoolSF with previous filmmaking experience or training, our project based curriculum does not allow for transfer of credit from other institutions or for students to “test out” of components of our courses.

FilmSchoolSF does not offer home study or correspondence instruction programs.

It is our policy to provide each prospective student with a copy of this catalog. As a prospective student, you are encouraged to review the catalog prior to signing an enrollment agreement. You are also encouraged to review the School Performance Fact Sheet, which will also be provided to you prior to signing an enrollment agreement.

The State of California requires students who pay tuition to also pay a fee to the Student Tuition Recovery Fund. This fund exists to relieve or mitigate certain losses suffered by a California resident who is or was a student of a qualifying institution if the student enrolled, paid tuition and paid the assessment. To file a claim, fill out the form found at [www.bppe.ca.gov](http://www.bppe.ca.gov), and submit that along with all required documentation.

### Grading and Academic Progress

FilmSchoolSF’s grading policy is pass/fail. Our goal is to prepare digital filmmakers. Our key instructional method is to involve students in the production of digital films as they learn their craft. The students’ work on an assigned digital movie is the best, most direct, and most powerful possible test to measure the student’s ability as a digital filmmaker.

While performance on a task as complex as that of making a digital film cannot be reduced to a number, it is possible to state that the minimum score of “competent” must be achieved in order to receive a passing grade. Faculty members will judge student films competent or incompetent.

Students are responsible to know their academic standing by referring to written policies and regulations and by consulting with their instructors.

A passing grade is required for advancement or completion in the program. The basis for student evaluation may include:

- Class Grades
- Attendance (exceptions may be made for documented medical or other emergencies)
- Lab and practicum grades and attendance
- Proficiency test on all equipment taught in the program
- Specific requirements given in writing at the beginning of a course

Students will receive reports of their progress every 8 weeks and at the end of school terms.

Students whose grade is failing will be counseled and may be terminated. Students who do not maintain satisfactory progress may be placed on probation for a period to be determined by the program or education director until minimum performance is achieved or the student is terminated.

### **Failing Grades**

If all required coursework is not completed within five days of the course's last day, incomplete grades will be changed to failing grades. Such failure will preclude a student from advancing to the next level in an instructional sequence or failing the class, and the student may be placed on academic probation.

### **Tardiness**

Tardiness is defined as arriving within the first 15-minute period of time from the scheduled start of the class or lab. Four tardy documentations result in one full absence.

### **Make-Up Work**

Students may be given the opportunity to make up any work or tests, subject to the approval of the program or education director. Make-up work must be completed within a week of returning or before the final exam day, whichever is sooner.

### **Individual Courses**

Students can register for individual courses, subject to availability. Individual course refunds are granted if cancellation is received before the first day of class.

### **Graduation Requirements**

To receive an FilmSchoolSF certificate, students must have:

- Achieved a passing grade on all their coursework
- Completed all applicable courses
- Fulfilled all financial obligations
- Completed an exit interview with the program director or career advisor

### **Rules of Operation and Student Conduct**

Students are expected to attend classes, labs, and exams on time. They are expected to read and abide by the FilmSchoolSF student handbook. Conviction of a criminal offense is sufficient grounds for termination, as are destruction of property, cheating, disruptive behavior, or dishonest behavior. Termination will be determined by a quorum of the FilmSchoolSF owner or designated representative, director of education, and director of the program in which the student is enrolled. Students are expected to exhibit good taste and discretion. Clothing expressing extreme or hate speech is not permitted. FilmSchoolSF may terminate the enrollment of any student whose conduct is detrimental to the academic environment or the well being of other students, faculty, or staff.

FilmSchoolSF is a drug-free environment. Illegal drug use in FilmSchoolSF facilities is prohibited and may be grounds for immediate termination. Alcohol consumption is prohibited in FilmSchoolSF facilities, and students under the influence will be asked to leave, and probation or termination may follow.

### **Students Responsibilities**

- Read, understand, and adhere to student handbook rules and regulations
- Keep copies of all school forms that you sign
- Notify FilmSchoolSF administration about any changes in information submitted when applying
- Provide such documentation as the school requires regarding prior education
- Understand the FilmSchoolSF refund policy
- Know course, program, and completion requirements

### **Internal Student Grievance Policy**

FilmSchoolSF believes that problems can be resolved through cooperation among students, faculty, and staff. Any student who feels that a complaint or appeal has not been addressed satisfactorily can write the FilmSchoolSF Director, attaching any pertinent documentation.

The person(s) addressed will render a decision in writing no later than 30 days after the written complaint is received. A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling 888) 370-7589 or by completing a complaint form, which can be obtained on the Bureau's web site [www.bppe.ca.gov](http://www.bppe.ca.gov).

Any questions a student may have about this catalogue that have not been satisfactorily answered by the institution may be directed to the Bureau for Private Postsecondary Education at 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833, [www.bppe.ca.gov](http://www.bppe.ca.gov), phone 916.431.6959 or FAX 916.263.1897.

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling (888) 370-7589 toll-free or by completing a complaint form, which can be obtained on the bureau's internet web site [www.bppe.ca.gov](http://www.bppe.ca.gov).

### **Dropout and Leave-of-Absence Policies**

Students may withdraw from a program at any time. They may apply for re-admission after a period of 90 days, such application is to be reviewed by the program and education directors, and clearance from the business office is required.

Students will be notified in writing seven days in advance of a FilmSchoolSF intention to terminate. The student may at that time request an appeal, which will be heard by the program director and director of education. FilmSchoolSF reserves the right to terminate a student immediately if circumstances warrant. Terminated students may, after a period of one year, request re-entry. If the program and education director concur, such students may be re-admitted on a probationary basis.

### **Leave of Absence**

Students may apply for a leave of absence through the program director or education director. Students in good standing may receive a leave of absence for up to 180 days within a 12-month period. Students who do not contact FilmSchoolSF prior to the end of a leave of absence to arrange for their return or those that do not return from their leave of absence by their agreed upon date will be terminated.

### **Policy Regarding Record Retention**

FilmSchoolSF maintains permanent records of grades, attendance, disciplinary actions, and certificates granted for five years. Students or graduates or their parents may in writing request an official transcript of their records for up to fifty years. A fee of \$5 per transcript is charged for the service.

### **Financial Assistance**

FilmSchoolSF has a trained financial advisor on staff ready to work with you, one-on-one, to help assess your tuition options. Tuition for the 12- and 15-Month Programs can be paid in monthly installments. FilmSchoolSF is nationally accredited by the Council on Occupational Education (COE) and is registered with the Veterans Administration. Talk with one of our financial advisors if you think you qualify for any state, federal or veteran funding. Call 415.824.7000 to speak to a school representative directly.

## **Cancellation and Refund Policies**

You have the right to cancel this enrollment agreement and obtain a refund of charges paid through attendance at the first class session, or the seventh day after enrollment, whichever is later. (Pursuant to Ed. Code § 94911(e)(1),(2),(3))

After the end of the cancellation period, you also have the right to stop school at any time, and you have the right to receive a refund for the part of the course not taken. Your refund rights are described in the contract. Application, registration and card key fees are non-refundable. You are obligated to pay only for educational services rendered and for unreturned equipment.

If the school closes before you graduate, you may be entitled to a refund. Contact the Bureau for Private Postsecondary and Vocational Education at the address and telephone number printed below for information.

Cancellation shall occur when the student gives written notice of cancellation to the San Francisco School of Digital Filmmaking at the address specified in the agreement.

(a) The written notice of cancellation, if given by mail, is effective when deposited in the mail properly addressed with postage prepaid.

(b) The written notice of cancellation need not take a particular form and, however expressed, is effective if it indicates the student's desire not to be bound by the agreement.

(c) If the student cancels the agreement, the student shall have no liability, and the San Francisco School of Digital Filmmaking shall refund any consideration paid by the student within 30 days after the San Francisco School of Digital Filmmaking receives notice of the cancellation.

(d) If the San Francisco School of Digital Filmmaking gave the student any equipment, the student shall return the equipment within 10 days following the date of the Notice of Cancellation. If the student fails to return the equipment within this 10 day-period, the San Francisco School of Digital Filmmaking may retain that portion of the consideration paid by the student equal to the documented cost to the San Francisco School of Digital Filmmaking of the equipment and shall refund the portion of the consideration exceeding the documented cost to the San Francisco School of Digital Filmmaking of the equipment within 10 days after the period within which the student is required to return the equipment. The student may retain the equipment without further obligation to pay for it.

## **Refund Payments, Refund Example and Right to Recovery of Tuition**

All refund payments will be mailed within 30 days of the date of cancellation, withdrawal or involuntary withdrawal. Student refunds will be mailed to the student's local address maintained by FilmSchoolSF. Students must submit a change of address form if they change their address. Refunds for students who receive financial aid are first paid to the financial aid source.

FilmSchoolSF does not have a petition pending in bankruptcy, is not operating as a debtor in possession, has not filed a petition in the last five years, and has not had a petition filed against it within the preceding five years.

If a student is enrolled in the Spring 2013 Digital Filmmaking Program, and withdraws after completing the first 75 hours and has paid one tuition payment of \$2,250 to date, the refund calculations would be as follows:

\$26,900 Total Tuition	Divided by	1056 hours in the class	= \$25.47 Hourly charge for the class
\$25.47	Multiplied by	75 instructional clock-hours accrued	= \$1910.25 Owed by student for instruction received
\$2,250 Tuition paid to date	Minus	\$1910.25 Owed for instruction received	= \$339.75 total refund amount**

\*\* Application, Registration and Card Key/Student ID fees are non-refundable.

### OTHER POLICIES

FilmSchoolSF Programs require the ability to use language, math and computer skills adequate with the roles and responsibilities of a digital filmmaker. FilmSchoolSF does not offer home study or correspondence instruction programs.

- FilmSchoolSF does not provide English-as-a-second-language instruction.
- Tuition and fees are subject to change at any time.
- Students are advised that information contained in this catalog is subject to change without notice.

### Student Services

The school offers career counseling to all graduates as well as the following services for enrolled students:

- student lounge with kitchen
- student lockers
- access to facility and film equipment for approved personal projects

### Student Housing

The school does not provide dormitory facilities. The school is located in the heart of downtown San Francisco where there are a number of housing options from youth Hostels to luxury apartments, and everything in between. The school is also highly accessible by public transportation including MUNI and BART, so students may choose a housing option outside of the city. The cost of housing in the San Francisco Bay Area ranges from \$300 per month for a room on up to \$3000+ for a luxury one-bedroom apartment.

### Foreign Students

FilmSchoolSF has full Student and Exchange Visitor Program approval from the United States government. We work with you to obtain your M-1 visa thereby allowing you to take any course over three months in duration. For courses under 3 months – screenwriting, acting and other programs – you are not required to have an M-1 visa. Please call for assistance. 415.824.7000.

### Policy and Student Certification Statement – English Language

All enrolling students are required to demonstrate English language proficiency as demonstrated by passing the Test on English as a Foreign Language Test, (TOEFL). I certify that I am fluent in English, can understand English for the purposes of academic and hands-on learning, and understand English for the purposes of this Enrollment Agreement. All instruction will be provided in English.

### NOTICE CONCERNING TRANSFERABILITY OF CREDITS OR CREDENTIALS EARNED AT OUR INSTITUTION

The transferability of credit for coursework you earn at FilmSchoolSF is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the certificate you earn in the FilmSchoolSF Digital Filmmaking Program or the workshops is also at the complete

discretion of the institution to which you may seek to transfer. If the certificate you earn at FilmSchoolSF is not accepted at the institution to which you seek to transfer, you may be required to repeat some of all of your coursework at that institution. For this reason you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending FilmSchoolSF to determine if your coursework and/or certificate will transfer. This institution has not entered into an articulation or transfer agreement with any other college or university.

### **STRF Policy**

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all of part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you have no separate agreement to repay the third party.”

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency program attending certain schools regulated by the Bureau for Private Postsecondary Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or the Division within 30-days before the school closed or, if the material failure began earlier than 30-days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act.

## School Location and Contact Information

Admissions and Main Campus  
925 Mission Street, Suite 108  
San Francisco, CA 94103

(415) 824-7000 - Phone  
(415) 824-7007 - Fax  
(877) 292-4200 - Toll Free

[info@filmschoolsf.com](mailto:info@filmschoolsf.com) - Email for information  
[www.filmsschoolsf.com](http://www.filmsschoolsf.com) - Website  
[admissions@filmschoolsf.com](mailto:admissions@filmschoolsf.com) - Admissions



## Certifying Organization

This institution is a private institution and it is approved to operate by the Bureau for Private Postsecondary and Education ("Bureau").



## Need more?

Spend some time catching up with FilmSchoolSF students, faculty and school success stories on Facebook - [www.facebook.com/sfdigifilm](http://www.facebook.com/sfdigifilm) and [www.facebook.com/sf.digifilm.9](http://www.facebook.com/sf.digifilm.9).



## FREQUENTLY ASKED QUESTIONS

### **Q: How is FilmSchoolSF different from other film schools?**

This is a great question and one we love to answer. The vision of the San Francisco School of Digital Filmmaking is to be one of the premier film schools in the world teaching a small, diverse, international student body the art and craft of filmmaking. FilmSchoolSF nurtures the individual artistic creativity of our students through a highly, mentored project-based curriculum that emphasizes hands-on learning by an award-winning faculty using cutting-edge filmmaking tools.

### **Q: How hands-on are the classes?**

From the very first day of class you will be getting your hands on the equipment. This is one of our guiding principals.

### **Q: Will I make my own films or be part of a group project?**

You will be writing, producing, directing and editing your own films. In addition, because all of our students work in production teams, every student will gain valuable experience and credits crewing on other student pictures.

### **Q: Do I need a background in film or photography to attend your school?**

No, you don't. You need a passion for filmmaking and a willingness to put in a maximum effort to achieve your goals. We are looking for committed people who care.

### **Q: Can I work and still attend classes?**

We offer all of our filmmaking programs and workshops in schedules throughout the year that are part-time and/or evening. These classes have curriculum designed to accommodate working students. The evening classes receive the same amount of instruction and production hours as our daytime classes.

### **Q: What is the difference between an internship and an apprenticeship?**

At FilmSchoolSF, we believe in apprenticeship rather than internship. Other schools place their graduates at outside companies for internships with the hope these companies will teach them valuable professional skills. It's been our experience that most of these internships are a waste of time. At FilmSchoolSF, professional working experience on a feature-film is offered to our Digital Filmmaking Program as part of their schooling. It is on the movie set of these features that students take their filmmaking craft to the next level and become themselves professionals in the industry.

### **Q: Will I really work on a professional feature film?**

Students in our Digital Filmmaking Program have the opportunity to work with and are mentored by motion picture professionals on feature films produced and co-produced by the school's sister company, Fog City Pictures. On these productions students fill key crew positions such as – associate producer, assistant director, assistant camera, set decorator, best boy, grip/electric, wardrobe, property master, boom operator, capture tech, and assistant editor.

### **Q: What kind of cameras and editing system does the school use?**

Students shoot their films on the latest HD cameras used by the industry. These include the new RED Scarlet, RED One, Sony EX-1, and Canon DSLRs. For editing, students use Apple's industry-standard Final Cut Studio HD running on super-fast Mac computers.

### **Q: Will my movies be shot on film or High Definition video?**

Your projects will be shot on High Definition digital video, using the latest HD digital cameras and equipment.

**Q: How much access will I have to the equipment?**

Students need to have as much access to equipment as possible. We realize that a big frustration a student can face is waiting for equipment. Because of the structure of our curriculum and the small size of our classes, students have excellent access to all filmmaking equipment.

**Q: What other expenses are there on top of tuition?**

In addition to application, registration & card key fees, the student is responsible for paying a Student Tuition Recovery Fee, and to purchase an SD card for filming, and a portable hard drive (at least 500GB). There are no additional costs for use of equipment or lab fees.

**Q: What else will I get besides a Professional Certificate at the end of the program?**

We know the three most important things an aspiring filmmaker must have in order to be competitive in the entertainment industry are: a reel of your work, credits on a film and contacts within the industry. This is our commitment to each and every student graduating from FilmSchoolSF.

**Q: Can I get financial aid?**

FilmSchoolSF has a trained financial advisor on staff ready to work with you, one-on-one, to help assess your tuition options. Call 415.824.7000 to speak to a school representative directly.

**Q: What is the policy for international students?**

We have had hundreds of international students attend our classes over the years. International students taking one of our shorter workshops (3 months and less) can use a tourist visa to study with us. For international students wishing to attend the 12-month or 15-month Digital Filmmaking Program, the school is able to issue M-1 student visas. Students interested in more information should contact our admissions department at 415.824.7000.

**Q: If I come for a tour, may I sit in on a class?**

We welcome all visitors and would love for you to sit in on any of our classes. Our school is open Monday through Thursday, 10am to 10pm and Friday and Saturday 10am to 6pm. Speak with one of our admissions representatives to make arrangements.

**Q: Can I contact a former student?**

We have many former students who would love to share with you their experiences. Contact our admissions office by phone, fax or e-mail, and we will arrange for a student to contact you.