



FILMNORTH

Spring 2023 Classes & Workshops

Registration: www.filmnorth.org/education/classes (Or click on course title.)

Covid Safety Policy for In-Person Classes

FilmNorth is following CDC's current COVID-19 variant guidance for Ramsey County:

- People may choose to mask at any time. Masks are recommended for those who are unvaccinated, immunocompromised, or at high-risk for complications associated with COVID-19 variants.
- People with any COVID-19 symptoms, a positive test, or exposure to someone with COVID-19 should stay home.

Online Classes

Participation in FilmNorth online courses requires that you use [Zoom](#), the free cloud-based video conferencing service. For optimal performance we recommend that you install Zoom on your computer rather than running it from a web browser. We will e-mail students a course reminder and Zoom link a few days prior to the first session. Click [here](#) for a Zoom tutorial.

Scholarships

FilmNorth offers a limited number of scholarships to attend classes and workshops. Click [here](#) for info and application.

SCREENWRITING

Elements of Screenwriting

Instructor: David Grant

8 sessions: Tuesdays, April 11-May 30, 6:30-9:30 pm

Tuition: \$335 regular | \$250 member | \$190 low-income

This course serves as a solid introduction to the craft of screenwriting. The objective is to provide the beginning screenwriter with the tools and information necessary to get started on a first-draft screenplay, the pages of which will be workshopped in class, beginning with the third session.

This course is built on master-teacher Frank Daniel's system of eight story sequences, spending each weekly session on deep analysis of a scene sequence from a film that offers something useful to learn about structure and cinematic storytelling, in addition to writing exercises and, as the class progresses, the sharing out loud of new pages. This latter part of our core process is the "secret sauce" that helps students get to the most important part of the rewriting process: a full and satisfying exploration of whatever it is that lies at each story's emotional center – its heart. The perspectives gained on story and structure will forever change and enhance every student's enjoyment of film and television.



David Grant is a Twin Cities-based screenwriter and playwright. As a playwright, he has been commissioned to write new work for the Minnesota Science Museum, the Minnesota Historical Society, Mixed Blood Theater, VocalEssence, The Playwrights' Center, and Great American History Theatre. As a screenwriter, he has written drama for Twin Cities Public Television, Russell Simmons' Def Pictures, HBO New York, Davis Entertainment, and the Showtime Network. Grant has been a recipient of screenwriting fellowships from the Minnesota State Arts Board and the McKnight Foundation, and was a finalist for the 1999 Gordon Parks Award and the Heathcote Arts Foundation Fellowship at the Independent Feature Film Market in New York for his screenplay *Trouble*. He has taught screenwriting at The Loft, Playwrights' Center, and S.A.S.E., as well as basic writing skills for The Center for Non-Profit Management at the University of St. Thomas. Grant is a graduate of Antioch College and president emeritus of Screenwriters' Workshop, member of The Loft board of directors, a core alumnus member of The Playwrights' Center, and a member of the Writers' Guild of America, West.

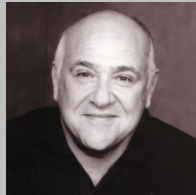
Introduction to Writing for TV

Instructor: Bo Kaprall

8 sessions: Wednesdays, April 12-May 31, 6:30-8:30 pm

Tuition: \$295 regular | \$225 member | \$170 low-income

This unique course is designed for creative aspiring writers with no prior experience—as well as those with screenwriting experience—who seek to break into television writing. Learn in an interactive environment the basics of creating, writing, and presenting your first television script for both drama and/or comedy, including how to take your idea to the next step and create a complete half-hour or one-hour television script. The course will cover: structure, character development, how to find an agent and get your script read, outlets for new shows and ideas, the Writer's Room, overview of winning past and current TV show scripts, feedback on your work, and more.



Bo Kaprall has been a television show creator, creative director, writer, producer, executive producer, and actor for thirty years. Starting in Chicago as a writer/producer in the advertising business (Post, Keyes, & Gardner), he also worked as an actor at Chicago's *Second City*. He is currently executive producing his new television series *Outlaw Country* for WGN America, and developing reality shows for everyone from A&E to Discovery. Bo recently completed two original half-hour web series for General Mills. Bo has recorded, written, and produced over 5,000 radio commercials, winning several Cleo and Radio Best Awards. He has appeared as an actor on over 75 television shows, the latest being *Law & Order* and *Third Watch*.

Advanced Screenwriting – TV Pilots [Virtual]

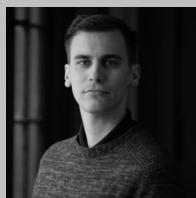
Instructor: Jake Yuzna

8 sessions: Tuesdays, May 2-June 20, 6:30-9:00 pm CST

Tuition: \$335 regular | \$250 member | \$190 low-income

The blueprint to any TV show or limited series, pilots are a challenging and unique form of screenwriting. Not only does the writer have to establish a complex cast of characters and multiseason story arcs, but they must also do so while simultaneously telling a compelling, single story.

Focusing on strengthening skills in the art and craft of writing pilots, this workshop-based course gives students the opportunity to write and refine a pilot screenplay for an original series of their creation. From avoiding common pitfalls to breaking into the industry, students will learn real-world tools to help bring their screenwriting to the next level of sophistication as they balance long-form storytelling within a single, self-contained episode. By the end of the course, each student will have completed an original drama or comedy pilot television script for their original TV show or limited series. Previous screenwriting experience recommended.



Jake Yuzna is a Minneapolis based writer, director, and genre curator. Their films have screened at the Cannes Film Festival, Berlin Film Festival, London Film Festival, New Museum of Contemporary Art (NYC), and the British Film Institute, among others. Yuzna is the first American feature director to win the Teddy Jury Prize at the Berlin Film Festival and has received additional awards from the National Endowment for the Arts, Creative Capital Foundation, Frameline Foundation, McKnight Foundation, IFP, and FilmNorth, as well as a

Richard P. Rogers Spirit of Excellence Award from the American Film Institute. Yuzna founded the cinema program at the Museum of Arts and Design in NYC where they curated the first American retrospectives on Italian Zombie Films, Alejandro Jodorowsky, Dario Argento, Sion Sono, and the medium of VHS. In addition, Yuzna has curated retrospectives on Andrei Tarkovsky, Crispin Glover, H.R. Giger, and Science Fiction cinema of the 1990s. His curatorial work on genre filmmaking has been collected by the libraries at Yale University and NYU.

FILMMAKING

Cinema Production Basics

Instructor: Pam Colby

9 sessions: Wednesdays, April 12-June 7, 6:30-9:30 pm

Tuition: \$390 regular | \$295 member | \$220 low-income

This course is designed for students with little or no previous production experience and a keen interest in developing their skills in moving image arts. In addition to providing hands-on experience through production exercises and projects, the course places considerable emphasis on visual literacy and the application of film language. This includes the basics of storytelling, cinematography, lighting techniques, directing, and audio recording. Students work together to create cinematic scenes, covering the basic crew positions, and having the option of acting on-camera. Basic nonlinear editing with Adobe Premiere Pro CC is demonstrated and practiced to complete class projects. For the final four sessions bring a hard drive or 32GB USB flash drive, plus headphones or earbuds.



Pam Colby has worked in television and film for over thirty years. Pam's most recent narrative short, *Perennial* (2022), premiered at the Roze Filmdagen: Amsterdam Film Festival and the Minneapolis St. Paul International Film Festival. It has been a finalist in 12 international online festivals and has won two Best of Fest Awards. Pam's film, *Not in My Lifetime* (2018), a feature-length documentary film won the Audience Choice Award for Best Minnesota Made Documentary Feature at the 2018 Minneapolis St. Paul International Film Festival. Pam's love of storytelling led her to the Moth Storytelling competition where her GrandSLAM-winning story was featured on National Public Radio. Pam works as a freelance producer and director and has taught both narrative and documentary classes at FilmNorth since 2013.

Short Documentary Production

Instructor: Thalia Drori Ramirez

6 sessions: Thursdays, April 20-May 25, 6:30-9:00 pm

Tuition: \$285 regular | \$215 member | \$160 low-income

In this hands-on production course each student will produce and direct a short documentary film (6 minutes or less) using whatever equipment they have access to. Students may work in any genre of documentary they choose, from traditional expository documentaries, to personal and experimental work.

The course covers pre-production, production, and post-production, and we'll apply the rules to our alternative practice while learning ways in which we can work with little or no crew. We'll view and analyze documentaries and clips—from old educational films to *cinéma vérité*, to personal docs, expository, social justice, and historical films—to get a taste of the wide variety of forms that documentary can take, and to clarify what style or methods would best serve your film. We'll also discuss strategies for filmmaking during a pandemic, such as conducting interviews on Zoom, using found or appropriated footage as an alternative to shooting, as well as filming safety protocols.

This course is open to all levels, including beginners. For those choosing to shoot, any type of camera will work, including smartphones. Students who have basic digital camera and lighting experience are entitled to one free camera package rental from FilmNorth (Canon C100, tripod, light kit, mic) during the course. Students should have access to editing software or an app, or they may schedule time weekdays to edit with Adobe Premiere at FilmNorth.

Anyone with a work-in-progress is welcome. Or, if you want to embark on a long-form piece but want to use this class to get started and learn some strategies for production or preproduction, please join us. We'll schedule a viewing party to occur soon after the final class session.

Note: the instructor will require Covid masks at certain times when students are working together in close proximity. Please bring a mask to all class sessions.



Thalia Drori Ramirez is a writer, producer, and director with 30 years of experience making motion pictures: documentary, narrative, and personal/experimental. She received her MFA from New York University, and then worked in television news production and as an indie producer in New York and the San Francisco Bay Area. Her award-winning work has screened around the world. *Adam Abdul Hakeem: One Who Survived*, her documentary about corrupt, drug-dealing cops in New York's South Bronx and a young man who dared to challenge them, was broadcast on PBS and BET, and continues to be used as a teaching tool in law schools in the Her experimental, narrative, and personal work includes the stop-motion animation comedy *Corporate Sponsorship Parade*, as well as

dark comedies, *Waiting For Darryl*, *Little Miss Potentiality*, and her first feature: *Toxic Energy ~ Little Miss Potentiality Returns*. Thalia has been teaching and mentoring students for 20 years.

Documentary Editing & Structure

Instructor: Julie Parroni

1 session: Saturday, April 22, 10:00 am-3:00 pm

Tuition: \$105 regular | \$80 member | \$60 low-income

Most documentary directors and editors are familiar with the moment, after the shooting is complete, that they sit down in front of a mountain of material and think, Now what? The process of editing can be intimidating, and structuring your material is the key to successfully sharing your vision. Having a plan helps you to know not only what is essential, but what may be distracting to the overall project. In addition to general procedural tips we we'll explore various approaches to structuring documentaries, including some strategies borrowed from fiction. There is a lunch break.



Julie Parroni, MFA Maryland College Institute of Art, is a documentary film editor and multi-media artist who has taught media production and editing at University of Wisconsin-Madison and Howard University in Washington DC. Prior to teaching, Parroni worked for over 20 years as a documentary film editor in New York City. Her professional career has been devoted to documentary with a few exceptions. She has worked with diverse directors on a wide range of projects for public, network and cable television, movie theaters, and museums. Throughout her career, she has worked in all phases of production, from research and pre-production to videography and sound recording, to picture and sound editing.

Neutral Scene: On-Camera Scene Study

Instructor: Erin Roberts

8 sessions: Mondays, April 17-June 12 (no class May 29), 6:00-9:00 pm

Tuition: \$335 regular | \$250 member | \$190 low-income

This on-camera acting course is designed for beginning and newer actors, plus stage actors looking to make the transition from stage to screen. Each participant will explore relationship, circumstance, and conflict with a scene partner, infusing a neutral text with stakes and intention. Using moment to moment work, we'll analyze the essential and vital skills of powerful, confident acting while applying it to the physical constraints and intimacy of the camera. The final class session will be spent filming our scenes for a family and friends screening at FilmNorth the following week (June 19).



Erin Roberts has a Bachelor of Arts in Directing from Smith College, and a Master of Fine Arts in Acting from Penn State University. She has studied with The National Theatre Institute, The Royal Shakespeare Company, and is a member of The Guthrie Theatre's Actor's Workout. She has taught various acting, voice and movement classes at Penn State, Queens College, and has been a guest artist at AMDA, Northern Stage Company, Improbable Fiction, Invisible City Theatre Company, Laguardia High School for the Performing Arts, and does workshops and private coaching. She currently teaches Meisner Technique, Scene Study, "The Monologue Audition Intensive," and "On Camera Audition Basics," and is casting and guest lecturing for Minneapolis College.

On-Camera for the Experienced Actor

Instructor: Matt Bailey

4 sessions: Tuesdays, April 25-May 16, 6:00-9:30 pm

Tuition: \$275 regular | \$215 member | \$170 low-income

Fine tune your on-camera abilities with industry vet Matt Bailey ("The Path," "Boardwalk Empire," "Jersey Boys," "The Marvelous Mrs. Maisel"). Learn how to best serve the character on the page, the story, and yourself.

Participants should come prepared with a 1- to 2-minute monologue (or scene with 2 copies of sides) for the first session. Choose any material that you enjoy and connect with – this will help guide the instructor in choosing

materials for following sessions. Previous acting experience is highly recommended, but not required, and students will be expected to memorize materials.



Matt Bailey has been acting professionally for over twenty years. His award-winning career spans cow barns to Broadway, appearing in theatre, television, film, commercials, industrials and concerts. After graduating from the University of Arizona with two BFAs, Matt spent the next decade and a half working out of New York City. He has performed in over 30 states, appeared On and Off-Broadway, in national tours, and has been spotted on Netflix, Amazon Prime, HBO/Max, CBS, FOX, Hulu, Bravo, The Food Network, MTV, and ESPN among others. His onscreen credits include “Boardwalk Empire,” “Madam Secretary,” “The Marvelous Mrs. Maisel,” “The Path,” “Incompleteness,” SET IT UP, AWAY WE GO, KENDRA & BETH, SOLD OUT, ONLY DANCE CAN SAVE US and many more. He has collaborated with CES Las Vegas, the MGM Grand, Toshiba, Country Financial, Southern Comfort, Sam's Club, and United Healthcare.

Advanced Directing

Instructor: Jake Yuzna

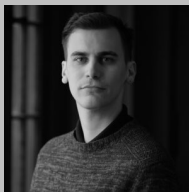
2 Sessions: Friday, May 19, 6:30-9:00 pm [virtual] & Saturday, May 20, 10:00 am-5:00 pm [in-person]

Tuition: \$185 regular | \$140 member | \$105 low-income

One of the most prominent positions in filmmaking, the director is the nexus of all creative decisions made during the creation of any feature film, television series, short, or documentary. Although every director relies on core tools, the expectations and challenges facing them vary greatly between projects and formats.

Whether you're just starting out or an established director, someone working in narrative filmmaking with an interest in documentaries, or vice versa, this workshop opens up the art and craft of directing to novices and experts alike. Outlining the real-world tools and expectations of the professional director, participants discover and hone new skills in directing feature films, television/serialized programming, documentaries, new media, and more.

From blocking to collaboration, visual storytelling, working with actors, unions, and strengthening one's voice, this workshop will prepare each student to tackle any directing situation – whether it's your first short or a studio feature. Familiarity with production—whether narrative, documentary, or new media—recommended, but not required.



Minneapolis based writer/director **Jake Yuzna** has been professionally directing feature films, television, commercials, and new media projects for over fifteen years. Their films have screened at the Cannes Film Festival, Berlin Film Festival, London Film Festival, New Museum of Contemporary Art, Walker Art Center, and the British Film Institute, among others. Yuzna is the first American feature director to win the Teddy Jury Prize at the Berlin Film Festival. In addition, they received additional grants and awards from the National Endowment for the Arts, Creative Capital Foundation, Frameline Foundation, McKnight Foundation, IFP, and FilmNorth, as well as being recognized by the American Film Institute with the Richard P. Rogers Spirit of Excellence Award in Directing. Yuzna has also directed projects for a range of clients including SONY USA, Adobe, L'Oréal, and the Standard Hotel Group.

Cinematography Boot Camp

Instructor: Jeremy Wilker

2 sessions: Saturday-Sunday, April 29-30, 10:00 am-4:00 pm

Tuition: \$270 regular | \$210 member | \$165 low-income

This workshop covers the principles of cinematography through an in-depth examination of camera controls and movement, lenses, composition, lighting (tungsten and LED), and visual language. Activities include lecture, viewing of film scenes, and hands-on camera and lighting exercises. Students will be exposed to such cameras as FilmNorth's Canon EOS C100, the Sony FS7, DSLRs, compact mirrorless cameras, plus some rigs, sliders, lenses, and lights from the instructor's inventory. Students are encouraged to bring their own cameras. There is a lunch break each session.



Jeremy Wilker, owner of [TWEAK Digital](#), loves making moving images and has created works—in documentary, commercial, narrative, and political forms—for businesses and organizations near (Golden Valley) and far (Hong Kong). He has run or assisted several successful Kickstarter campaigns, consults and trains on live streaming, workflow, software, and crowdfunding, and previously spent many years in the print and graphics world. Jeremy is a longtime FilmNorth member and serves on the FilmNorth board. He has also served on the Professional Advisory Board of the University of Wisconsin–Stout, and volunteered with film festivals. When he isn't creating imagery, Jeremy might be found geeking out with board games, snowboarding, or playing with his two children.

Basic Lighting & Grip

Instructor: Dan Miller

1 session: Saturday, May 6, 9:00 am-5:30 pm

Location: Cinequipt, 2601 49th Ave N, Suite 500, Minneapolis, MN 55430

Tuition: \$210 regular | \$165 member | \$130 low-income

In this workshop open to filmmakers of all levels you'll learn professional lighting techniques to affect the mood of a shot. We'll cover the vocabulary used to describe lighting a shot and how to use lighting equipment in single and multiple point lighting setups through hands-on demonstrations with tungsten, HMI, Kino Flo, and LED lights.

Other topics include green screen, background, and exterior lighting. We'll also cover some basic grip gear and how to use it along with lights to achieve a desired effect, plus tricks and tips for efficiently moving on to the next setup. The workshop includes lab sessions in which students will light a set to achieve certain textures and moods using the techniques presented.

Students are encouraged to bring a DVD or hard drive containing a scene from any movie they like, including their own work, to be discussed in class. Heavy leather, heat-resistant gloves are recommended. There is a lunch break.



Dan Miller is a longtime freelance lighting technician, who has worked in the grip and electric lighting departments for movies, commercials, and sporting and special events. Dan previously worked at the local ABC affiliate in Cedar Rapids, IA, directing the morning and noon news during the day, and shooting and editing video at the local cable operations at night. After moving to the Twin Cities, Dan spent five years at small ad agency shooting broadcast spots, corporate video, and business theater work before going freelance.

Sound Design for Film

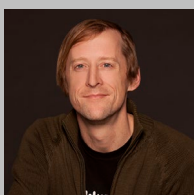
Instructor: James Patrick

3 sessions: Wednesdays, April 19-May 3, 7:00-9:00 pm

Location: Slam Academy, 1121 NE Jackson St, Suite 142, Minneapolis 55413

Tuition: \$250 regular | \$205 member | \$175 low-income

This class is for anyone looking to create original sounds for application to film. The concentration is on sound design concepts, production, and practical application for use in film and video. Foley recording, sampling, and synthesis will all be employed to produce professional sound effects, ambiances, and sonic environments that fit our visual media. If applicable, bring in your own video short that needs audio refinement to work on it in class with the instructor in Slam Academy's studios! There are no prerequisites for this course - all levels welcome. Bring a laptop with audio software such as Ableton Live or Logic Pro and headphones.



James Patrick is a Minneapolis-based music producer, composer, label owner, entrepreneur, and educator. He has over 20 years of professional experience performing at and directing historically significant electronic music events in the Minneapolis area. A pilot member of the Ableton Trainer Certification program, James participated in the first wave of trainer certifications and has been a critical force among the user base in the US. After more than a decade of teaching synthesis and sound design at various institutions including NYC's Dubsport and Minneapolis' Institute for Production and Recording, James cofounded Slam Academy in 2012, an Electronic

Music School and Ableton Certified Training Center. James uses his professional involvement in both academic and popular electronic realms to unite the creative energy, ideas, and people of his community.

Introduction to Adobe Premiere

Instructor: Khalid Ali

2 sessions: Saturday-Sunday, April 22-23, 10:00 am-4:00 pm

Tuition: \$245 regular | \$185 member | \$140 low-income

This course explores the craft of film editing through teacher-led demonstrations and hands-on experience. Students will learn to edit picture and sound with Adobe Premiere Pro using footage provided by the instructor. Topics include history of film editing, editing vocabulary and concepts, and common editing approaches for narrative and documentary film. Students will learn skills in importing and organizing footage, trimming clips, assembling rough cuts, working with sound, adding titles, and creating visual effects. Equipment is provided (sessions are conducted on iMac computers). Bring headphones or earbuds for lab time, plus a hard drive or 32GB USB flash drive to back up course files. There is a lunch break each session.



Khalid Ali is a filmmaker and educator from Baltimore, Maryland. Originally trained as a commercial filmmaker in Los Angeles, Khalid developed an interest in documentary film when he began traveling to China with his older brother. Intrigued by the ability of his camera to bridge cultural differences, his experiences there evolved into a series of documentaries about Chinese urban culture, particularly on the margins of society. Since returning home Khalid has applied the same approach to filmmaking in his native Baltimore. Whether in China or the US, his films follow people toiling in humble jobs but who aspire to greatness. Together, their stories show how work can define or defy one's identity. Before relocating to the Twin Cities, Khalid taught filmmaking for 11 years at Carver Center for Arts & Technology in Baltimore County. He became the Cinematic Arts Instructor at Perpich Arts High School in 2022.

Introduction to Adobe Premiere [Virtual]

Instructor: Beth Peloff

3 sessions: Mondays, April 24-May 8, 6:30-8:30 pm CST

Tuition: \$185 regular | \$140 member | \$105 low-income

This online course covers basic nonlinear editing with Adobe Premiere Pro CC through demonstrations and hands-on instruction using footage provided by the instructor. Topics include media management and archiving, editing vocabulary and concepts, importing and organizing your media, trimming clips and building your rough cut, using a variety of editing tools to fine-tune your edit, working with sound, applying transitions, adding titles, and exporting your project. The material covered is applicable to Premiere Pro for Macs and PCs. This course is hands-on and interactive; students need to use a computer with Adobe Premiere Pro CC to participate.



Beth Peloff is a filmmaker who works in both documentary and animation with over ten years of experience making short films about people coming together to make art and community. Her films have played at festivals both locally and nationally. She has taught video production classes since 2004 and co-owns with animator/filmmaker John Akre [Green Jeans Media](#), a video production and animation company that uses documentary storytelling to showcase the work of nonprofits. Since 2015, Beth and John have co-taught film classes to persons undergoing rehabilitation for a variety of complex medical conditions at the Courage Kenny Rehabilitation Institute in Golden Valley, MN.

Introduction to Adobe After Effects

Instructor: Ryan Ouradnik

4 sessions: Thursdays, April 20-May 11, 6:30-9:30 pm

Tuition: \$245 regular | \$185 member | \$140 low-income

After Effects is the leading software for producing cutting-edge motion graphics and visual effects. In this course you'll learn the basics of navigating the user interface of After Effects and how to organize files to create a great production flow. Class projects will take us through: animating titles and objects, compositing elements into a

scene, creating 3D projects from 2D assets, and the basics of visual effects. iMacs provided; students with PC laptops are welcome. Bring headphones or earbuds for lab time, plus a hard drive or 32GB USB flash drive to back up course files.



Ryan Ouradnik moved from Fargo, ND to Minneapolis to study computer graphics. He earned his degree at Academy College in Bloomington and then studied video and screenwriting at Minneapolis Community and Technical College. Ryan went on to teach computer animation and programming at the Science Museum of Minnesota for 9 years. His work in graphics and animation has been used at The Onion, Strayer University, Carnegie Mellon University, and the MN Charter School Board. He has previously taught Adobe design classes at the St. Paul Public Library. In his spare time, Ryan loves to work with computer programming, papercraft, and 3D modeling. He also bakes and is involved in the theatre community.

Collage Animation with Adobe After Effects [Virtual]

Instructor: John Akre

2 sessions: Saturday-Sunday, May 6-7, 9:00 am-12:00 pm CST

Tuition: \$185 regular | \$140 member | \$105 low-income

Unleash your inner Terry Gilliam or Martha Colburn and learn tools and techniques to animate with mixed media in Adobe After Effects! We'll explore masks, keying, puppet tools, 2.5D sets, effects and animation presets, and more. You'll try out a wide variety of techniques to bring your found media and photographs to life in After Effects. Students need a computer with [Adobe After Effects CC](#) installed. The workshop is open to all levels.



John Akre practices, studies, teaches, and lives animation. He is working on his fifth animated feature and has made over 100 animated shorts using a wide variety of animation techniques. His films have won several awards and have shown around the world. Working with his partner Beth Peloff, he has also created animation for several Minnesota-made documentaries. He is always on the look-out for interesting things he can appear to bring to life.

Working in the Art Department

Instructor: Dena Allen

2 sessions: Saturday-Sunday May 6-7, 10:00 am-2:00 pm

Tuition: \$185 regular | \$140 member | \$105 low-income

This workshop provides an in-depth look into the roles and responsibilities of the Art Department in the production of film, television, and commercials and is designed for prospective production designers, set decorators, art directors, and other Art Department crew. However, producers, directors, and directors of photography will all benefit by gaining a valuable understanding of the many details involved in creating the visual backdrop of a production.

Participants will have the opportunity to do a script breakdown (specific to the Art Department), learn about budgeting and tracking expenses, scheduling, and the division of labor. Using behind-the-scenes examples, students will see how a set can come together in a fantastic and successful way or fail completely.

The workshop objective is to showcase Art Department work as an exciting and fulfilling career path. Participants will learn about the creativity, skill, and hard work involved in taking an environment that exists only in someone's imagination and creating a physical set that supports the vision of the production.



Dena Allen has worked in the film and television industry for 28 years. Some of her credits as a Los Angeles-based set decorator include: *The Shield*, *Sons of Anarchy*, *Raising Hope*, *Jane the Virgin*, and *Queen of the South*. Dena was nominated for an Art Director's Guild Award in 2006 for her work on the groundbreaking first season of *Heroes*. She has worked on productions in Los Angeles, Atlanta, Chicago, Dallas, and Shreveport. Dena studied theater at the University of Minnesota, going on to be a stage manager for Equity waiver summer stock in Vermont and winter stock on Sanibel Island, Florida. She moved to Los Angeles in 1993 to explore working in the film industry.

Now semi-retired in the Twin Cities, Dena hopes to educate everyone who's interested in learning about the joys of working in the Art Department.

Marketing Independent Films – A Crash Course

Instructor: Jake Yuzna

1 session: Saturday, June 3, 1:00-4:00 pm

Tuition: \$90 regular | \$70 member | \$50 low-income

You've just finished your newest short film or feature and are ready to hit the festival circuit. Now, how do you get the most attention for your film? Are social media, press releases, advertising, and other marketing-related materials the right approach? Do you need a marketing plan? Should you spend the time and money on one? What are the professional standards?

Dispelling the confusion around the marketing of independent films, this workshop provides a crash course on the vital role promotion plays for any independent filmmaker. Whether you're a seasoned pro or just completing your first film, the workshop will reveal how marketing works for independent films and how it can be an essential element in your film successfully reaching audiences. You'll leave with the tools needed to draft a marketing plan for an independent film, with an optional follow-up one-on-one session to review your plan and receive feedback.



Jake Yuzna is a Minneapolis based writer, director, and genre curator. Their films have screened at the Cannes Film Festival, Berlin Film Festival, London Film Festival, New Museum of Contemporary Art (NYC), and the British Film Institute, among others. Yuzna is the first American feature director to win the Teddy Jury Prize at the Berlin Film Festival and has received additional awards from the National Endowment for the Arts, Creative Capital Foundation, Frameline Foundation, McKnight Foundation, IFP, and FilmNorth, as well as a

Richard P. Rogers Spirit of Excellence Award from the American Film Institute. Yuzna founded the cinema program at the Museum of Arts and Design in NYC where they curated the first American retrospectives on Italian Zombie Films, Alejandro Jodorowsky, Dario Argento, Sion Sono, and the medium of VHS. In addition, Yuzna has curated retrospectives on Andrei Tarkovsky, Crispin Glover, H.R. Giger, and Science Fiction cinema of the 1990s. His curatorial work on genre filmmaking has been collected by the libraries at Yale University and NYU.

PHOTOGRAPHY

DSLR & Mirrorless Photography Boot Camp

Instructor: Tom Baker

1 session: Sunday, May 7, 10:00 am-5:00 pm

Tuition: \$185 regular | \$140 member | \$105 low-income

Did you purchase a DSLR or mirrorless camera with the intention of taking family photos or documenting your travels but never got around to learning how to properly use it? This workshop covers the basics of DSLR and mirrorless digital photography, including composition, aperture, depth of field, exposure, and more, all of which are integral to maximizing the quality of your images. Discussion of each topic will be followed by hands-on exercises with cameras so students can apply the basic concepts and techniques presented.

Students should bring a digital single lens reflex (DSLR) or mirrorless camera, the camera manual, and at least one lens. Flash is optional (flash techniques will be discussed). The instructor will make time to answer participants' questions about their cameras and gear.



Tom Baker is a freelance photographer based in Minneapolis. He has a degree in photojournalism from the University of Montana School of Journalism and has been freelancing since 2007. He has worked at the Havre Daily News in Havre, MT, The Dalles Chronicle in The Dalles, OR, and the Portland Tribune in Portland, OR. His work has been published in the Star Tribune, MPR News, Associated Press, POLITICO, Agence-France Presse, Montana Standard, Draft Magazine, Rochester Magazine, and others. Aside from photography, he's a huge rock nerd and loves agate hunting, mountain biking, and spending time with his wife and dog.