

# SAN FRANCISCO FILM SCHOOL

2018-19 SCHOOL CATALOG



## INTRO TO SAN FRANCISCO FILM SCHOOL

“Creating filmmakers with careers in the entertainment industry.”

As one of the nation’s top film schools, the San Francisco Film School (FilmSchoolSF) is a leader in the training and development of film and media professionals. From its inception, FilmSchoolSF has dedicated itself to the re-imagining 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.

Nationally accredited by the Council on Occupational Education, 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 two programs in Digital Filmmaking – an Associate of Applied Science (AAS) degree and a Professional Certificate (PC). Both programs focus on the art and craft of filmmaking, allowing students to develop their own creative voice. Both programs lay a solid foundation upon which students can build their careers.
    - **AAS in Digital Filmmaking** teaches every aspect of filmmaking and is designed for students wishing to pursue careers as writers, directors, producers and editors in the motion picture and television industries. (see more on page 7)
    - **PC in Digital Filmmaking** program focuses on technical proficiency and is designed for students wishing to pursue careers in corporate and web-based production. (see more on page 13)
- Since 2010, graduates of our Digital Filmmaking Program have boasted a job placement rate of 92%.

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 and help launch careers.

## CAREER DEVELOPMENT

With an impressive 92% job placement rate for graduates, our Digital Filmmaking Programs are designed to give students the knowledge and experience to pursue a career in the motion picture, television and new media industries. 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 both the AAS and PC programs will possess all three of these valuable commodities.

## WHO SHOULD ENROLL?

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

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

You want to learn from and work alongside industry professionals.

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

Our school attracts students of varied ages and backgrounds from around the world, all of whom share a passion for filmmaking and are serious about developing their craft and growing as creative artists.

Our students:

- Have a story to tell.
- Have explored film basics by making movies on their own.

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- 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?

Our school 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 student and professionally-produced feature films
- Contacts in the entertainment industry
- Proven skills in five core areas of study: Producing & Directing, Screenwriting, Cinematography, Audio, Editing & Post-Production, and Visual Effects

What is unique to our school?

- Small class size
- Diverse, international student body
- Hands-on, production-based learning
- Mentorship from award-winning film, TV and new media professionals
- Intensive courses, challenging schedule, and an accelerated completion timeline
- 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

## THE CAMPUS

Founded in 2005, the San Francisco Film School is located in heart of one of the most vibrant and creative cities in the world. In 2016, we moved into a brand new state-of-the-art facility located in downtown San Francisco at 155 Sansome Street. The historic Art Deco building was formerly the San Francisco Stock Exchange and is home to the prestigious San Francisco City Club.

Our campus boasts editing classrooms, sound stage with green screen, and a movie screening room - all designed to provide the best teaching experience possible. Easy accessible by all forms of public transportation (BART, MUNI), our new campus is surrounded by movie theaters, art galleries, restaurants, coffee shops, shopping and more.



## **EQUIPMENT**

### Sound Stage

We have a state-of-the-art sound stage on the campus of FilmSchoolSF. 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.

### Apple Computer Labs

All of our computer equipment lab/classrooms offer students tricked-out Apple iMac computers running the latest editing and sound design software including the industry-standard Adobe Premier Pro. Students in their 3rd & 4th semesters shoot entirely in 4K, so one of our computer labs features brand new 5K iMacs able to edit uncompressed 4K video. 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.

### Professional Cinema Cameras

From the first day of class, our students work in HD video using the latest professional-grade cinema cameras. Students learn the craft of cinematography shooting on Canon DSLR's, Canon C-100's, Sony A7s' and RED Scarlet cameras. Professional Vinton, Monfroto and Miller tripods, matte boxes and hi-end tech monitors will round out every students camera package.

### Sound Recording Equipment

Our students learn the craft of production audio recording using the best professional digital filmmaking equipment. At traditional film schools audio is often ignored, but not at FilmSchoolSF. Our students use Sennheiser shotgun and lavalier microphones, Rode mics, multi-channel Tascam and Zoom digital recorders, and light-weight boom poles.

### Lighting and 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 digital filmmaking tools used on professional movie productions.

## **FACULTY**

### Jeremiah Birnbaum (Founder & Director/Producer/Editor)

Jeremiah Birnbaum is President and Founder of FilmsSchoolSF and has worked as a director, producer, editor and educator in filmmaking for over twenty-eight years. He is also president of Fog City Pictures, one of the most prolific feature film production companies in the San Francisco Bay Area. In the last dozen years, Fog City Pictures has developed and produce a variety of feature films and documentaries which have screened 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.

### Frederick Ritzenberg (Writer/Producer)

Frederick Ritzenberg has been in the film business for over thirty years, writing and producing motion pictures. He produced and directed GOSPEL. Ritzenberg was on the faculty at the Berkeley Digital Film Institute, before joining FilmSchoolSF. He holds a BA and MFA in filmmaking at the S.F. Art Institute and is a member of the Writers Guild of America.

### Natalie Zimmerman (Director/Producer/Cinematographer)

Natalie Zimmerman's film and media work has screened internationally in a variety of contexts including: SF Camerawork, de Young Museum (SF), Sigmund Freud Museum (Vienna), Independent Feature Project (Angelika Theater, NYC), Anthology Film Archive (NYC), Chicago Underground Film Festival, Moscow International Film Festival, Los Angeles Contemporary Exhibitions, CBC and Russia Today (broadcast). Her projects have been made possible with numerous grants from supporting institutions including; Paul



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Robeson Fund for Independent Media, LEF Foundation, Center for Cultural Innovation, Fleishhaker Foundation, Headlands Center for the Arts, Museumsquartier/Quarter21 and UC Berkeley Professional Development Award.

Zimmerman is a former Fulbright Scholar and holds a Film Certificate from New York University and a Master of Fine Arts from California Institute of the Arts. In 2008, she co-founded Social Satisfaction Studio with her longtime collaborator, Michael Wilson, to release their first feature documentary, Silhouette City. ([www.socialsatisfaction.org](http://www.socialsatisfaction.org)) She lives along the edge of an old-growth forest, 20 miles north of San Francisco.

## Michael Wilson (Director/Producer/Editor)

Michael W. Wilson is a filmmaker and artist. His works have been exhibited at the New Museum of Contemporary Art, San Francisco Documentary Film Festival, Ars Electronica, Entermultimediale, Chicago Underground Film Festival, Yerba Buena Center for the Arts, Los Angeles Contemporary Exhibitions, Miami International Film Festival and RealArtWays. Wilson has taught cinema, video, new media and art practice at Pitzer College, UC-Riverside, UC-Irvine, Otis College of Art and Cal-Poly-Pomona. His writing has appeared in a number of journals, books and online platforms. He holds a BA from Hendrix College, a BFA from the San Francisco Art Institute, and an MFA from Yale School of Art.

## 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 Geysers, 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.

## Frederick Marx (Director/Editor/Writer)

Frederick Marx is an internationally acclaimed, Oscar and Emmy nominated director/writer with 40 years in the film business. He was named a Chicago Tribune Artist of the Year for 1994, a 1995 Guggenheim Fellow, and a recipient of a Robert F. Kennedy Special Achievement Award. His film HOOP DREAMS played in hundreds of theatres nationwide after winning the Audience Award at the Sundance Film Festival and was the first documentary ever chosen to close the New York Film Festival. It was on over 100 "Ten Best" lists nationwide and was named Best Film of the Year by critics Roger Ebert, Gene Siskel, Gene Shalit, and Ken Turran and by the Chicago Film Critics Association. Ebert also named it Best Film of the Decade. It is one of the highest grossing non-musical documentaries in United States history.

## Carolee Carlson (Therapist)

Carolee Carlson is a working therapist who earned her Masters degree from The Wright Institute in Berkley, California, and also holds an additional Masters and training in Transpersonal Psychology from Naropa University. The style of psychotherapy she practices calls upon the strengths of various evidence-based and experiential modalities to support clients in the changes they seek. This includes eco-therapeutic

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practices, mindfulness-based techniques, semantics, attachment and psychodynamic theories, as well as EFT (Emotionally Focused Therapy for Couples), and play therapy for children.

She welcomes clients from all walks of life, including LGBTQIA clients, as well as clients from diverse cultural backgrounds, and those in traditional or non-traditional relationships.

Ms. Carlson has worked with many non-profits supporting climate change, endangered species, and sustainability. She has also developed and co-directed applied curriculum in sustainable careers.

## David Cox (Writer/Producer/Web Expert)

David Cox is an award winning filmmaker, digital media artist and producer who has lived and worked in Britain, the United States and Australia. He obtained his Masters Degree in 2003 from the Royal Melbourne Institute of Technology University, in Australia. He also holds a Graduate Diploma (with Honors) in 1990 from Melbourne's Swinburne University. He is based in San Francisco's Mission District. His films include "Puppenhead" and "Otherzone"

## Darcel Walker (Sound Recordist/Producer)

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).

## Brandon Hamilton (Director/Writer/Producer/Cinematographer/Actor)

Brandon Hamilton is a multiple award-winning director, writer, producer, cinematographer, editor, and actor. In addition to instructing he runs 2 production companies. The first, Dark Wolf Films, has produced 5 feature length films as well as multiple shorts and music videos all made with micro budgets in addition to utilizing both former and current alumni. The second, Pro Video Productions, specializes in high-end corporate videos, televised interviews, and documentaries which garnered him the prestigious Emmy Award in 2010.

All faculty, aside from Jeremiah Birnbaum, are employed part-time at the San Francisco Film School and are otherwise active within their field.



## **ASSOCIATE OF APPLIED SCIENCE IN DIGITAL FILMMAKING**

### **PROGRAM DESCRIPTION**

The San Francisco Film School was founded by filmmakers with the core philosophy - "the best way to learn the art and craft of filmmaking is to make films!" Our unique production-based curriculum combines traditional classroom learning with practical, hands-on instruction. Students study core areas of filmmaking including directing, screenwriting, cinematography, producing, editing & post-production, and audio for film. During the course of each program, students make their own films, collaborate on classmates' projects, make industry contacts, and create a body of work that will help them launch their career.

The AAS degree program is four (4) semesters and can be completed in 16 months. It teaches every aspect of filmmaking and is designed for students wishing to pursue careers as writers, directors, producers, cinematographers and editors in the motion picture and television industries.

In addition to their core filmmaking classes, students take general education classes in; history of film, psychology and the creative mind, computer programming, statistics, and business of film. See the complete list of classes below.

Every semester students write, produce, direct and edit their own films, as well as, crew on each others' projects. Over the course of four (4) semesters, students will make six (6) short films, each project becoming progressively more challenging.

Students produce the following films for the AAS degree:

Semester 1 - Visual Montage & Short Fiction Film

Semester 2 - Documentary

Semester 3 - Web Commercial & VR/360 Short Film

Semester 4 - Thesis Film

This project-based curriculum means that students learn filmmaking both in the classroom and hands-on, producing creative work that will help them develop their artistic voice and launch their career. By crewing on each others' projects, students gain valuable on-set experience to complement their classroom work.

### **PROGRAM REQUIREMENTS**

All students in this program follow the same course of study combining classroom learning, practical exercises and hands-on film production. Students apply these core skills and techniques by writing, directing, shooting, producing and editing six (6) 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. Students must successfully receive a passing grade in each course in the program and complete all film projects in order to receive their diploma.

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## Associate of Applied Science in Digital Filmmaking

### COURSE ORDER BY SEMESTER

Semester	Course Code/Title	Credits
1	101 INTRODUCTION TO PRODUCING & DIRECTING: MONTAGE & FICTION	8.5
1	102 CREATIVE WRITING: INTRO TO SCREENWRITING	3
1	103 INTRODUCTION TO DIGITAL CINEMATOGRAPHY	2
1	104 INTRODUCTION TO THE CRAFT OF EDITING	2
1	105 INTRODUCTION TO AUDIO FOR FILM	2
2	201 DOCUMENTARY PRODUCING & DIRECTING	8.5
2	202 ADVANCED CREATIVE WRITING	2
2	204 MOTION GRAPHICS	2
2	106 PSYCHOLOGY AND THE CREATIVE MIND	3
2	206 HISTORY OF FILM	2
3	301 COMMERCIAL PRODUCING & DIRECTING	8.5
3	302 ADVANCED SCREENWRITING	2
3	116 INTRO TO COMPUTER SCIENCE	3
3	303 INTERMEDIATE DIGITAL CINEMATOGRAPHY	2
3	305 ADVANCED AUDIO FOR FILM	2
4	401 ADVANCED PRODUCING & DIRECTING	8.5
4	126 INTRODUCTION TO STATISTICS	3
4	402 BUSINESS OF FILM	2
4	403 ADVANCED DIGITAL CINEMATOGRAPHY	2
4	404 ADVANCED EDITING	2

TOTAL CREDITS: 70

TOTAL COURSE LENGTH: 16 MONTHS



## COURSE DESCRIPTIONS

*All courses include an additional 25% of outside homework.*

### **101 – Introduction to Producing & Directing (8.5 Credits, 75 Lecture hours, 105 Lab hours)**

In this course students will be introduced to and practice the language of cinema and techniques of visual storytelling. Students will develop an ability to appropriately use technical and formal cinematic elements to convey meaning through montage and fictional film. This course will cover fundamentals of film directing and producing through lectures, hands-on workshops and supervised studio/lab time. Students will learn the basics of the three stages of filmmaking: pre-production, production and post-production. Each student will complete a 2-3 minute visual montage and a 4-6 minute short fiction film which will be formally screened and reviewed in class.

### **102 – Creative Writing: Intro to Screenwriting (3 Credits, 45 Lecture hours, 0 Lab hours)**

Course will center on the writing process; developing dramatic story lines, creating interesting characters, writing first drafts, re-writing and analyzing professional screenplays/stories. This course will cover story structure, character, plot and dialogue. At the end of this course, students will be able to complete an original short scene/story in proper screenplay format, demonstrate an ability to critique work and develop the ability to create and articulate a story idea in a narrative synopsis and logline.

### **103 – Introduction to Digital Cinematography (2 Credits, 15 Lecture hours, 30 Lab hours)**

This course will introduce students to the art and craft of digital cinematography. In film, the camera is tool for storytelling. Students will learn shot composition, film lighting techniques (natural and 3-point), digital cinema cameras (DSLRs and ENG), using professional grip equipment, and moving the camera (dolly and jib techniques). Students shoot on Canon DSLRs and C-100s, use Arri lighting kits, Mathews grip equipment, and professional tripods, dolly and jib.

### **104 – Introduction to the Craft of Editing (2 Credits, 15 Lecture hours, 30 Lab hours)**

In this class, we will examine the historical role and development of editing-from the silent era to contemporary digital film. Students will study the

various theories of editing, editing terminology and concepts; learning both the rules of continuity editing and how to break them. The role of aesthetics as a cultural and ideological force will be examined. Students will achieve a solid understanding of the technological workflow of post-production using Adobe Premiere Pro and Adobe Media Encoder.

### **105 – Introduction to Audio for Film (2 Credits, 15 Lecture hours, 30 Lab hours)**

This course is a straightforward and personal approach to learning the ins and outs of the audio production and post production pipeline and associated processes used within the motion picture, television, and new media industries today. This class offers the student knowledge on the history, technologies, and processes as well as the importance of audio as a story telling medium. Whether or not audio is a career path the student chooses to undertake, the student will understand the production, language, problems and ultimately, the power of sound. This class will provide the student hands on experience in planning, production and finalization of the motion picture soundtrack. The course is presented through lectures, presentations, hands on recording and editing workshops, and class participation.

### **106 – Psychology and the Creative Mind (3 Credits, 45 Lecture hours, 0 Lab hours)**

This course will identify theoretical underpinnings of the major areas of psychology; including personality, social and environmental influences, development and physiology of behavior. Students will learn the different models of human behavior and human meaning-making as they relate to aesthetic experience and the psychosocial impact of films. The objective of this course is to develop a deeper understanding of the influence of the filmmaker's personal psychology on his/her own creative process.

### **116 – Introduction to Computer Science (3 Credits, 45 Lecture hours, 0 Lab hours)**

This course will cover introductory programming skills, knowledge of augmented reality and gaming concepts, and file and time resource management skills.

### **126 – Introduction to Statistics (3 Credits, 45 Lecture hours, 0 Lab hours)**

This is an introductory course that assumes no prior knowledge of statistics. Real-world examples will be used to teach students basic statistical concepts and methods that emphasize

understanding the principles of data collection and analysis. Students will explore the areas in which statistical analysis is used in the entertainment industry.

**201 – Documentary Producing and Directing  
(8.5 Credits, 75 Lecture hours, 105 Lab hours)**

In this course students will gain an in-depth understanding of the history and modes of non-fiction filmmaking, as well as ethical considerations. Students will develop an ability to appropriately use technical and formal cinematic elements to convey meaning through film. Each student will develop a written project proposal that includes an understanding of their personal investment in the story, why the film is important within current broader social, cultural and political contexts, who their intended audience is and what they would like the film to accomplish once it is released into the world. Each student will complete a 6-8 minute non-fiction film, to be formally screened and reviewed in class.

*(Prerequisites: 103, 104, 105)*

**202 – Advanced Creative Writing  
(2 Credits, 15 Lecture hours, 30 Lab hours)**

Lectures in this course will center on the writing process; developing dramatic storylines, creating compelling characters, writing exercises, re-writing and analyzing professional screenplays/stories. Workshops will help develop skills to become a more proficient writer. Students will develop a working understanding of the elements of the story, the skill to create and execute a story idea, and learn how to critique a story/screenplay.

*(Prerequisites: 102)*

**204 – Motion Graphics  
(2 Credits, 15 Lecture hours, 30 Lab hours)**

An introductory course in motion graphics which includes the categories of commercial, broadcast, main title and music video. The course will include lectures, showcases and demonstrations of the history, techniques and applications of motion graphics in broadcast media. Projects will cover basic motion graphics principles, design and synchronization.

Appropriate and current industry standard computer applications will be introduced and applied. Motion graphics also hopes to situate video/animation (and related media) in broader cultural, social and aesthetic contexts, such as visual culture and the history of the senses modernity, modernism, and the avant-garde; commercial entertainment forms and leisure and

consumer culture; transnational media production and circulation, globalization and global media publics.

*(Prerequisites: 104)*

**206 – History of Film  
(2 Credits, 15 Lecture hours, 30 Lab hours)**

Upon completion of this course students will gain an historical appreciation of film based on a survey of cinematic traditions contained within both narrative and experimental forms. Students will acquire a critical, technical, and aesthetic vocabulary relating to particular cinematic practices, structures and genres. Students will develop a greater understanding of how films reflect as well as influence political, social and cultural contexts of any given time.

**301 – Commercial Producing and Directing  
(8.5 Credits, 75 Lecture hours, 105 Lab hours)**

Students in this course will be introduced to the fundamentals of advertising and commercials. Students will develop an ability to appropriately use technical and formal cinematic elements to sell products and create promotional videos. The fundamentals of directing and producing commercials will be taught through lectures, hands-on workshops and supervised studio/lab time. Each student will gain experience working with clients, learn the basics of virtual reality and 360-degree filmmaking. Students will complete a professional quality 30-second web commercial for a real-world client, as well as, a short virtual reality film.

*(Prerequisites: 201, 204)*

**302 – Advanced Screenwriting  
(2 Credits, 15 Lecture hours, 30 Lab hours)**

Students in this course will advance their writing skills and complete a screenplay for a thesis project. Students will pitch their projects to the class instructor, outline their story and write a logline/synopsis, write a first draft of their screenplays and revise their script. At the end of this course, students will be able to write a complete screenplay that will be the basis of their thesis project and adapt that screenplay into a shooting script.

*(Prerequisites: 202)*

**303 – Intermediate Digital Cinematography  
(2 Credits, 15 Lecture hours, 30 Lab hours)**

Delving deeper into the craft of cinematography, this course will cover the basic use and understanding of 4K cinema cameras, VR/360 film cameras, and aerial cinematography using drones. Students will complete a series of

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hands-on exercises practicing professional techniques in order to receive a deeper understanding of the art of using your camera to tell a story.

*(Prerequisites: 103)*

## **305 – Advanced Audio for Film (2 Credits, 15 Lecture hours, 30 Lab hours)**

This course is a more in depth examination and approach to the ins and outs of the advanced audio production and post production pipeline, and associated processes used within the motion picture, television, and new media industries today. This class offers the student knowledge and practical experience with the technologies and processes as well as further demonstrates the importance of audio as a story telling medium. The student will understand and gain experience in the production, language, and problems of sound. This class will provide the student advanced hands on experience in planning, production and finalization of the motion picture soundtrack. The course is presented through lectures, presentations, hands on recording and editing workshops, and class participation.

*(Prerequisites: 105)*

## **401 – Advanced Producing and Directing (8.5 Credits, 75 Lecture hours, 105 Lab hours)**

Students will explore and practice advanced techniques of producing and directing, delve deep into the craft of casting and directing actors, earn the skills necessary to be a professional producer and director and participate in seminars with working professionals in all areas of filmmaking including: production designers, casting directors, 1<sup>st</sup> AD, gaffers, directors of photography and editors. Each student will complete at 10-15 minute thesis film designed to go to film festivals, showcase student talent, and be an integral part of their demo reel.

*(Prerequisites: 301, 302)*

## **402 – Business of Film (2 Credits, 15 Lecture hours, 30 Lab hours)**

This course will outline the business of filmmaking. It explores the filmmaker's role in developing, producing, and distributing a film. Students will be instructed on creating a demo reel/portfolio. Students will also learn the best ways to present yourself for employment in the industry.

## **403 – Advanced Digital Cinematography (2 Credits, 15 Lecture hours, 30 Lab hours)**

This course provides a deeper understanding of light, politics of the film set, and the professional filmmaking world. Students will go in-depth into what it takes to become a professional cinematographer, completing a series of hands-on, on-set workshop in lighting & camera work. The class instructor will be supported by guest gaffers and cinematographers.

*(Prerequisites: 303)*

## **404 – Advanced Editing (2 Credits, 15 Lecture hours, 30 Lab hours)**

This class will provide students with an advanced workshop/seminar for thesis project editing support. Students will engage in a deeper examination of the various facets of editing and assistant editing in a longer form-both aesthetically and technically. We will further examine the historical role and development of editing alongside psychological approaches to the practice of editing. Students will gain further knowledge of the various theories and advanced editing concepts, take a more sustained and critical look at the role of aesthetics as a cultural and ideological force, and achieve a mastery of the technological workflow of post-production using Adobe Premiere Pro and Adobe Media Encoder.

*(Prerequisites: 204)*

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AAS DEGREE PROGRAM - COST PER SEMESTER:

Semester	Application Fee	Registration Fee	Security Fee	Student Tuition Recovery Fee	Tuition	Estimated materials costs
1	\$45* (Veterans \$10)	\$55* (Waived for Veterans)	\$150*	\$0*	\$10,412.50	\$500**
2	\$0	\$0	\$0	\$0	\$10,412.50	\$250**
3	\$0	\$0	\$0	\$0	\$10,412.50	\$250**
4	\$0	\$0	\$0	\$0	\$10,412.50	\$250**

\*These fees are non-refundable. Application fee for Veteran students is \$10.

\*\*The student is responsible for the purchase of a mac-compatible 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.



## **PROFESSIONAL CERTIFICATE IN DIGITAL FILMMAKING**

### **PROGRAM DESCRIPTION & OBJECTIVES**

The San Francisco Film School was founded by filmmakers with the core philosophy - “the best way to learn the art and craft of filmmaking is to make films!” Our unique production-based curriculum combines traditional classroom learning with practical, hands-on instruction. Students study core areas of filmmaking including directing, screenwriting, cinematography, producing, editing & post-production, and audio for film (see list of classes below). During the course of each program, students make their own films, collaborate on classmates’ projects, make industry contacts, and create a body of work that will help them launch their career.

The Professional Certificate program can be completed in either three (3) semesters (day schedule) or four (4) semesters (evening/weekend schedule). It focuses on creative expression and is designed for students wishing to pursue careers in corporate and web-based production. See the complete list of classes below.

Every semester students write, produce, direct and edit their own films, as well as, crew on each others’ projects. Over the course of the program, students will make five (5) short films, each project becoming progressively more challenging.

Visual Montage (2-3 mins)

Short Fiction Film (4-6 mins)

Documentary (5-7 mins)

Web Commercial (:30 sec)

VR/360 Short Film (2-4 mins)

This production-based curriculum means that students learn filmmaking both in the classroom and on-set, producing creative work that will help them develop their artistic voice and launch their career.

### **PROGRAM REQUIREMENTS**

All students in this program follow the same course of study combining classroom learning, practical exercises and hands-on film production. Students apply these core skills and techniques by writing, directing, shooting, producing and editing five (5) 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. Students must successfully receive a passing grade in each course in the program and complete all film projects in order to receive their diploma.





**PROFESSIONAL CERTIFICATE IN DIGITAL FILMMAKING**

COURSE ORDER BY SEMESTER

Semester	Course Code/Title	Credits
1	101 INTRODUCTION TO PRODUCING & DIRECTING: MONTAGE & FICTION	8.5
1	102 CREATIVE WRITING: INTRO TO SCREENWRITING	3
1	103 INTRODUCTION TO DIGITAL CINEMATOGRAPHY	2
1	104 INTRODUCTION TO THE CRAFT OF EDITING	2
1	105 INTRODUCTION TO AUDIO FOR FILM	2
2	201 DOCUMENTARY PRODUCING & DIRECTING	8.5
2	202 ADVANCED CREATIVE WRITING	2
2	204 MOTION GRAPHICS	2
2	206 HISTORY OF FILM	2
2	207 INTERMEDIATE PRODUCTION LAB	.75
3	301 COMMERCIAL PRODUCING & DIRECTING	8.5
3	302 ADVANCED SCREENWRITING	2
3	303 INTERMEDIATE DIGITAL CINEMATOGRAPHY	2
3	305 ADVANCED AUDIO FOR FILM	2
3	307 ADVANCED PRODCUTION LAB	.75

TOTAL CREDITS: 48

TOTAL COURSE LENGTH: 12 MONTHS

# SAN FRANCISCO FILM SCHOOL

## COURSE DESCRIPTIONS

**All courses include an additional 25% of outside homework.**

### **101 – Introduction to Producing & Directing (8.5 Credits, 75 Lecture hours, 105 Lab hours)**

In this course students will be introduced to and practice the language of cinema and techniques of visual storytelling. Students will develop an ability to appropriately use technical and formal cinematic elements to convey meaning through montage and fictional film. This course will cover fundamentals of film directing and producing through lectures, hands-on workshops and supervised studio/lab time. Students will learn the the basics of the three stages of filmmaking: pre-production, production and post-production. Each student will complete a 2-3 minute visual montage and a 4-6 minute short fiction film which will be formally screened and reviewed in class.

### **102 – Creative Writing: Intro to Screenwriting (3 Credits, 45 Lecture hours, 0 Lab hours)**

Course will center on the writing process; developing dramatic story lines, creating interesting characters, writing first drafts, re-writing and analyzing professional screenplays/stories. This course will cover story structure, character, plot and dialogue. At the end of this course, students will be able to complete an original short scene/story in proper screenplay format, demonstrate an ability to critique work and develop the ability to create and articulate a story idea in a narrative synopsis and logline.

### **103 – Introduction to Digital Cinematography (2 Credits, 15 Lecture hours, 30 Lab hours )**

This course will introduce students to the art and craft of digital cinematography. In film, the camera is tool for storytelling. Students will learn shot composition, film lighting techniques (natural and 3-point), digital cinema cameras (DSLRs and ENG), using professional grip equipment, and moving the camera (dolly and jib techniques). Students shoot on Canon DSLRs and C-100s, use Arri lighting kits, Mathews grip equipment, and professional tripods, dolly and jib.

### **104 – Introduction to the Craft of Editing (2 Credits, 15 Lecture hours, 30 Lab hours)**

In this class, we will examine the historical role and development of editing-from the silent era to contemporary digital film. Students will study the various theories of editing, editing terminology and concepts; learning both the rules of

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continuity editing and how to break them. The role of aesthetics as a cultural and ideological force will be examined. Students will achieve a solid understanding of the technological workflow of post-production using Adobe Premiere Pro and Adobe Media Encoder.

### **105 – Introduction to Audio for Film (2 Credits, 15 Lecture hours, 30 Lab hours)**

This course is a straightforward and personal approach to learning the ins and outs of the audio production and post production pipeline and associated processes used within the motion picture, television, and new media industries today. This class offers the student knowledge on the history, technologies, and processes as well as the importance of audio as a story telling medium. Whether or not audio is a career path the student chooses to undertake, the student will understand the production, language, problems and ultimately, the power of sound. This class will provide the student hands on experience in planning, production and finalization of the motion picture soundtrack. The course is presented through lectures, presentations, hands on recording and editing workshops, and class participation.

### **201 – Documentary Producing and Directing (8.5 Credits, 75 Lecture hours, 105 Lab hours)**

In this course students will gain an in-depth understanding of the history and modes of non-fiction filmmaking, as well as ethical considerations. Students will develop an ability to appropriately use technical and formal cinematic elements to convey meaning through film. Each student will develop a written project proposal that includes an understanding of their personal investment in the story, why the film is important within current broader social, cultural and political contexts, who their intended audience is and what they would like the film to accomplish once it is released into the world. Each student will complete a 6-8 minute non-fiction film, to be formally screened and reviewed in class.

*(Prerequisites: 103, 104, 105)*

### **202 – Advanced Creative Writing (2 Credits, 15 Lecture hours, 30 Lab hours)**

Lectures in this course will center on the writing process; developing dramatic storylines, creating compelling characters, writing exercises, re-writing and analyzing professional screenplays/stories. Workshops will help develop skills to become a more proficient writer. Students will develop a working understanding of the elements of the story, the skill to create and execute a story idea, and learn

# SAN FRANCISCO FILM SCHOOL

how to critique a story/screenplay.  
(Prerequisites: 102)

## **204 – Motion Graphics**

**(2 Credits, 15 Lecture hours, 30 Lab hours)**

An introductory course in motion graphics which includes the categories of commercial, broadcast, main title and music video. The course will include lectures, demonstrations of the history, techniques and applications of motion graphics in broadcast media. Projects will cover basic motion graphics principles, design and synchronization. Appropriate and current industry standard computer applications will be introduced and applied. Motion graphics also hopes to situate video/animation (and related media) in broader cultural, social and aesthetic contexts, such as visual culture and the history of the senses modernity, modernism, and the avant-garde; commercial entertainment forms and leisure and consumer culture; transnational media production and circulation, globalization and global media publics.  
(Prerequisites: 104)

## **206 – History of Film**

**(2 Credits, 15 Lecture hours, 30 Lab hours)**

Upon completion of this course students will gain an historical appreciation of film based on a survey of cinematic traditions contained within both narrative and experimental forms. Students will acquire a critical, technical, and aesthetic vocabulary relating to particular cinematic practices, structures and genres. Students will develop a greater understanding of how films reflect as well as influence political, social and cultural contexts of any given time.

**207-Intermediate Production Lab (.75 Credits, 0 Lecture hours, 33 Lab hours)**

## **301 – Commercial Producing and Directing**

**(8.5 Credits, 75 Lecture hours, 105 Lab hours)**

Students in this course will be introduced to the fundamentals of advertising and commercials. Students will develop an ability to appropriately use technical and formal cinematic elements to sell products and create promotional videos. The fundamentals of directing and producing commercials will be taught through lectures, hands-on workshops and supervised studio/lab time. Each student will gain experience working with clients, learn the basics of virtual reality and 360-degree filmmaking. Students will complete a professional quality 30-second web commercial for a real-world client, as well as, a short virtual reality film.  
(Prerequisites: 201, 204)

## **302 – Advanced Screenwriting**

**(2 Credits, 15 Lecture hours, 30 Lab hours)**

Students in this course will advance their writing skills and complete a screenplay for a thesis project. Students will pitch their projects to the class instructor, outline their story and write a logline/synopsis, write a first draft of their screenplays and revise their script. At the end of this course, students will be able to write a complete screenplay that will be the basis of their thesis project and adapt that screenplay into a shooting script.  
(Prerequisites: 202)

## **303 – Intermediate Digital Cinematography**

**(2 Credits, 15 Lecture hours, 30 Lab hours)**

Delving deeper into the craft of cinematography, this course will cover the basic use and understanding of 4K cinema cameras, VR/360 film cameras, and aerial cinematography using drones. Students will complete a series of hands-on exercises practicing professional techniques in order to receive a deeper understanding of the art of using your camera to tell a story.  
(Prerequisites: 103)

## **305 – Advanced Audio for Film**

**(2 Credits, 15 Lecture hours, 30 Lab hours)**

This course is a more in depth examination and approach to the ins and outs of the advanced audio production and post production pipeline, and associated processes used within the motion picture, television, and new media industries today. This class offers the student knowledge and practical experience with the technologies and processes as well as further demonstrates the importance of audio as a story telling medium. The student will understand and gain experience in the production, language, and problems of sound. This class will provide the student advanced hands on experience in planning, production and finalization of the motion picture soundtrack. The course is presented through lectures, presentations, hands on recording and editing workshops, and class participation.  
(Prerequisites: 105)

**307 – Advanced Production Lab (.75 Credits, 0 Lecture hours, 33 Lab hours)**

# SAN FRANCISCO FILM SCHOOL

**COST PER SEMESTER:**

Semester	Application Fee	Registration Fee	Security Fee	Student Tuition Recovery Fee	Tuition	Estimated materials costs
1	\$45* (Veterans \$10)	\$55* (Waived for Veterans)	\$150*	\$0*	\$10,412.50	\$500**
2	\$0	\$0	\$0	\$0	\$8,627.50	\$250**
3	\$0	\$0	\$0	\$0	\$8,627.50	\$250**

\*These fees are non-refundable. Application fee for Veteran students is \$10.

\*\*The student is responsible for the purchase of a mac-compatible 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.

**ADMISSIONS REQUIREMENTS**

# SAN FRANCISCO FILM SCHOOL

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 for AAS Program and PC Program:

- Completed application form and fee - \$45 non-refundable (Veterans & Transfer \$10)
- 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 (minimum of 80) 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.

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.

## FINANCIAL AID

FilmSchoolSF is a fully accredited, vocational art school licensed by the California Bureau of Private and Post-secondary Education (BPPE) and nationally accredited by the Council on Occupational Education (COE).

FilmSchoolSF is approved to participate in all Federal Student Financial Aid Programs by the Department of Education. Students who are accepted into either of the Digital Filmmaking Programs are eligible to receive Title IV funding, including Pell Grants and federal loans.

For more information on student loans and financial aid, please contact our Financial Aid Department – (415) 824-7000 or [info@filmschoolsf.com](mailto:info@filmschoolsf.com).

## VETERANS/MILITARY BENEFITS

FilmSchoolSF is approved to train veteran students by the California State Approving Agency for Veteran Education (CSAAVE). CSAAVE operates under contract with the US Department of Veteran Affairs under the authority of federal law. Title 38 U.S.C CSAAVE operates as part of the government of the State of California.

The following is a list of entitlement programs for which CSAAVE has approval and supervisory responsibilities:

- Post 9/11 GI Bill - Active Duty and Reserve (Chapter 33)
- Montgomery GI Bill – Active Duty (Chapter 30)
- Montgomery GI Bill – Selected Reserve (Chapter 1606)
- Veterans Educational Assistance Program (VEAP), (Chapter 32)
- Survivors' and Dependents' Educational Assistance Program, (Chapter 35)
- Reserve Educational Assistance Program (REAP), (Chapter 1607)

In some cases military educational benefits will not cover the entire cost of tuition. Eligibility and amount of active or reserve tuition assistance is determined by the branch of service. Students must independently





apply for tuition assistance online with the [Department of Veteran Affairs \(VONAPP\)](#). All military students with a gap in tuition will need to secure the enrollment in congruence with school policies prior to starting class.

If you are a veteran or currently serving in the military and would like to attend any of our film school's programs or workshops, please contact our Admissions Department to discuss options – 415.824.7000 or fill out the form on this page to find out more details on Military and Veteran Students. FilmSchoolSF is located in the heart of the Bay Area – downtown [San Francisco](#).

### **TRANSFER OF STUDENTS BETWEEN PROGRAMS**

SFFS offers two programs in digital filmmaking - an Associate of Applied Science (AAS) and a Professional Certificate (PC). The first semester of both of these programs is the same, and students are able to transfer between either program after the first semester. At anytime in the second and third semester of either digital filmmaking program students can transfer into the other program. If a student is transferring from the AAS program into the PC program then no additional class work is required. If a student is transferring from the PC program into the AAS program then the student must complete the additionally required classes at SFFS or, for general education classes, have credits earned at another institution successfully transferred. If a student completes the PC program and decides to get their Associate degree at a later date, then that student must complete the additionally required classes at SFFS or, for general education classes, have credits earned at another institution successfully transferred.

Previous SFFS students who have successfully completed the clock hour program in Digital Filmmaking can also have their credits counted toward the AAS program. Students will have to take the following additional filmmaking classes at SFFS: Motion Graphics (204), History of Film (206), Advanced Audio for Film (305), Advanced Digital Cinematography (403), Advanced Editing Techniques (404). In addition, students must complete the required additional general education credits, either by taking classes at SFFS or by having credits earned at another institution successfully transferred.

Students who have taken a workshop at SFFS and are joining either the AAS or PC programs, can request to receive credit for the work they've completed. A written exam, oral exam, or a technical competence exam will be required to determine if any credit is given. All determinations for credit are at the sole discretion of the Director of Education.

The school reserves the right to grant or reject any prior credit or training, this evaluation will become part of the student's permanent record.

### **CREDIT EARNED AT ANOTHER INSTITUTION**

All prior credits earned at another accredited institution are eligible to be evaluated for possible transfer if the following criteria are met: a) a grade of "C" or higher was achieved; b) the class is similar in scope and content to a class offered at SFFS. Students wishing to have their earned credits evaluated must provide a syllabus of the class as well as a transcript from their previous school to be evaluated by the Director of Education. A written exam, oral exam, or a technical competence exam may be additionally requested as appropriate for the class.

Any student credits allowed to be transferred will be recorded upon enrollment and a record of the evaluation with its supporting documentation will be placed in the student's permanent file. The length of the course will be shortened proportionally and the tuition charges and program hours will be reduced. In addition, the student and (in the case of a veteran student the DVA) shall be notified.

The school reserves the right to grant or reject any prior credit or training, this evaluation will become part of the student's permanent record.

### **CREDIT EVALUATION POLICY**

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All prior credits will be evaluated. Students with previous training in the course to be pursued will be tested upon enrollment and given appropriate credit. Evaluation will be based upon a written exam, an oral exam, or a technical competence exam as appropriate for the class. All general education credits will also be evaluated. The student must provide a syllabus of the class as well as a transcript from their previous school to be evaluated by the head of education. Credits allowed, with the transcript, will be recorded upon enrollment and a record of this evaluation with its supporting documentation will be placed in the student's permanent file. The length of the course will be shortened proportionally and the tuition charges and program hours will be reduced. In addition, the student and (in the case of a veteran student the DVA) shall be notified.

The school reserves the right to grant or reject any prior credit or training, this evaluation will become part of the student's permanent record.

## INTERNATIONAL STUDENTS

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

International Student Application Procedure:

- I. **COMPLETED APPLICATION:** Download an Application Form ([PDF file Application form](#)) International Students Application forms must be filled out completely, signed and dated.
- II. **OFFICIAL TRANSCRIPTS:** International applicants must submit official high school transcripts or diploma showing the Date of Graduation. Official college transcripts are acceptable and must verify Bachelor's degree. If your transcripts are not in English, they must be translated and notarized by a translation service.
- III. **AFFIDAVIT OF SUPPORT:** Applicants and sponsor(s) must fill out this form and sign it. Photocopy is unacceptable. Download and complete the form ([PDF file Affidavit of Support form](#))
- IV. **BANK LETTER:** Official/Original Bank Letter – A letter from your bank (or Sponsor's bank) showing at least \$48,000 USD for AAS degree in Digital Filmmaking program and \$38,000 USD for Professional Certificate in Digital Filmmaking program. Bank letter must be in English. Photocopy is unacceptable. Please note that U.S. Financial Aid is not available for International Students. International students SHOULD NOT depend on employment in the U.S. for financial support while attending school.
- VIII. **TOEFL OR TOEIC SCORE:** International 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. You may submit your application for admissions before taking the test. Please visit these websites if you have not taken either of these tests: for TOEFL <http://www.ets.org/toefl/>; for TOEIC <http://www.ets.org/toEIC/>. Our institutional code is 3258.
- IX. **PROFILE:** On a separate sheet of paper please include an essay (1-2 pages) containing a brief personal history, the inspiration behind your desire to study at FilmSchoolSF, the skills and experience you would like acquire and why you think FilmSchoolSF program is right for you. This piece of your application is very important to the admissions process and will be a key piece to your potential acceptance.
- X. **LETTER OF RECOMMENDATION:** Please provide a letter of recommendation with their contact information, their relation to you (instructor, advisor, employer, or friend) and contact information. The persons you list does not need to be in a position that relates to the program to which you are applying. We are looking for a character reference. Please advise your reference that an Admissions Advisor may contact them.



- XI. **SUBMIT DOCUMENTS:** Mail the form with the \$45 application fee (checks payable to FilmSchoolSF). International Admissions c/o FilmSchoolSF, 925 Mission Street, Suite 108, San Francisco, CA 94103

NOTE: You are responsible for following the guidelines set by your student visa immigration status. Immigration rules and regulations change frequently, so it's important that students stay in touch with their Admission Advisor, and review U.S. government websites regularly.

Learn more about immigration rules and regulations for Film School International Students here:  
<https://studyinthestates.dhs.gov/maintaining-your-status>

## **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) with a minimum score of 80. They must certify that they are 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.

## **STUDENT HOUSING**

The school does not provide dormitory facilities. However, the school does have a number of short-term housing options for incoming students. Please speak with your Admissions representative for details.

The school is located in the heart of downtown San Francisco where there are a number of long-term 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 San Francisco.

Please contact the Admissions Department for help with housing. We will do our best to aid you in finding suitable accommodations.

## **CANCELLATION AND REFUND POLICIES**

You have the right to cancel your enrollment agreement at anytime. A refund of charges paid through your attendance will be calculated based on the refund chart below. Students may cancel and receive a full refund for charges paid through the first week of class instruction, 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 security 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 Film School 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.

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(c) If the student cancels the agreement, the student shall have no liability, and the San Francisco Film School shall refund any consideration paid by the student within 45 days after the San Francisco Film School receives notice of the cancellation.

(d) If the school has given you any equipment, including books or other materials, you must return them to the school within 24 hours following the date of your Notice of Cancellation. If you fail to return this equipment, including books and other materials, in good condition the school may deduct its documented cost from any refund that may be due to you. Once you pay for the equipment, it is yours to keep without further obligation.

## REFUND PAYMENTS, REFUND EXAMPLE AND RIGHT TO RECOVERY OF TUITION

All refund payments will be mailed within 45 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.

## ASSOCIATES OF APPLIED SCIENCE AND PROFESSIONAL CERTIFICATE REFUNDS

All refunds are based on the amount the student has paid per semester. Refund amounts will be calculated according to the below charts.

Withdrawal	Percentage of refund
Week 1	100%
Week 2	75%
Week 3	50%
Week 4	25%
Week 5	0%

## ASSOCIATES OF APPLIED SCIENCE REFUND EXAMPLE

Weeks Attended	Refund Percentage	Tuition/Fees Paid	Refund
1	100%	\$10,412.50	\$10,412.50
2	75%	\$10,412.50	\$7,809.37
3	50%	\$10,412.50	\$5,206.25
4	25%	\$10,412.50	\$2,603.12
5	0%	\$10,412.50	\$0

## PROFESSIONAL CERTIFICATE REFUND EXAMPLE (First Semester)

Weeks Attended	Refund Percentage	Tuition/Fees Paid	Refund
1	100%	\$10,412.50	\$10,412.50
2	75%	\$10,412.50	\$7,809.37
3	50%	\$10,412.50	\$5,206.25
4	25%	\$10,412.50	\$2,603.12
5	0%	\$10,412.50	\$0

## PROFESSIONAL CERTIFICATE REFUND EXAMPLE (Second and Third Semester)

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Weeks Attended	Refund Percentage	Tuition/Fees Paid	Refund
1	100%	\$8,627.50	\$8,627.50
2	75%	\$8,627.50	\$6,470.62
3	50%	\$8,627.50	\$4,313.75
4	25%	\$8,627.50	\$2,156.87
5	0%	\$8,627.50	\$0

## 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

## 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 degree or 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.”

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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.

## **GRADING AND ACADEMIC PROGRESS**

In the both Digital Filmmaking Programs (AAS & PC), each course is graded by the individual instructor according to the criteria outlined in the class syllabus.

Grades are calculated on the basis listed below:

90-100 A 4.0  
80-89 B 3.0  
70-79 C 2.0  
60-69 D 1.0  
Below 60 F 0.0

Please note each class has a set of criteria for the components on which the student is evaluated. The score achieved reflects the student's competency and the skill level achieved to meet the criteria for the components.

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

Students will receive reports of their progress at the end of each semester. 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.

## **ATTENDANCE**

Attendance to class is required for all students enrolled in both Digital Filmmaking programs. Students who miss three (3) classes without either prior permission from their instructor or proof of suitable excuse (medical or family emergency) will have their class grade lowered by one full grade. Students who are absent for six (6) or more classes will fail the course.

## **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.

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Students are required to pass all courses in a program in order to receive a degree or professional certificate. Students may retake classes that they have failed, subject to availability and space. All retaken classes will incur additional tuition costs at the current cost-per-credit rate.

## **TARDINESS**

Tardiness is defined as arriving after the first 15-minute period of time from the scheduled start of the class or lab. Four (4) 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.

Students may retake a class they have failed, subject to availability and space. All retaken classes will incur additional tuition costs at the current cost-per-credit rate.

## **INDIVIDUAL COURSES**

Students can register for individual courses or retake a class they have failed, subject to availability and space. Any classes retaken will incur additional tuition costs at the current cost-per-credit rate. Individual course refunds are granted if cancellation is received before the first day of class.

## **GRADUATION REQUIREMENTS**

To receive an FilmSchoolSF certificate or degree, 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.

## **STUDENT 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

# SAN FRANCISCO FILM SCHOOL

## **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 finance 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.

## **SCHOOL LOCATION AND CONTACT INFORMATION**

Admissions and Main Campus  
155 Sansome Street, Second Floor  
San Francisco, CA 94104

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

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

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## CERTIFYING ORGANIZATIONS

This institution is a private institution and it is approved to operate by the Bureau for Private Postsecondary and Education ("Bureau") and nationally accredited by the Council on Occupational Education (COE).

### Need more?

Spend some time catching up with FilmSchoolSF students, faculty and school success stories on Facebook

<https://www.facebook.com/SchoolOfDigitalFilm>

<https://www.twitter.com/filmscholsf>

**This catalogue is effective as of 9/1/2017 expires on 12/31/2018**

### FAQ's

#### **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 Film School 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 many 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 Associate of Applied Science degree program have the opportunity to work with and be mentored by motion picture professionals on feature films produced in the San Francisco Bay Area by local and international production companies. On these productions students fill key crew positions such as – associate producer, assistant director, assistant camera, set decorator, best boy, grip/electric, wardrobe,

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property master, boom operator, capture tech, assistant editor and more.

**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 Epic Dragon, RED Scarlet, Sony A7S, Canon C-100, and Canon DSLRs. For post-production, students use Adobe's industry-standard Creative Suite (Premiere Pro, After Effects and Photoshop) and DigiDesign ProTools running on super-fast iMac 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 one of the big frustrations 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 & security 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: Can I get financial aid?**

FilmSchoolSF is nationally accredited by the Council on Occupational Education and therefore students enrolled in the Digital Filmmaking Program are eligible for Title IV grants and loans through the Federal Government. In addition, our school is registered with the Veterans Administration so veterans, military personal and relatives are eligible to use their GI Bill benefits. FilmSchoolSF has trained financial advisors 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 18-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.