

# *film*skills

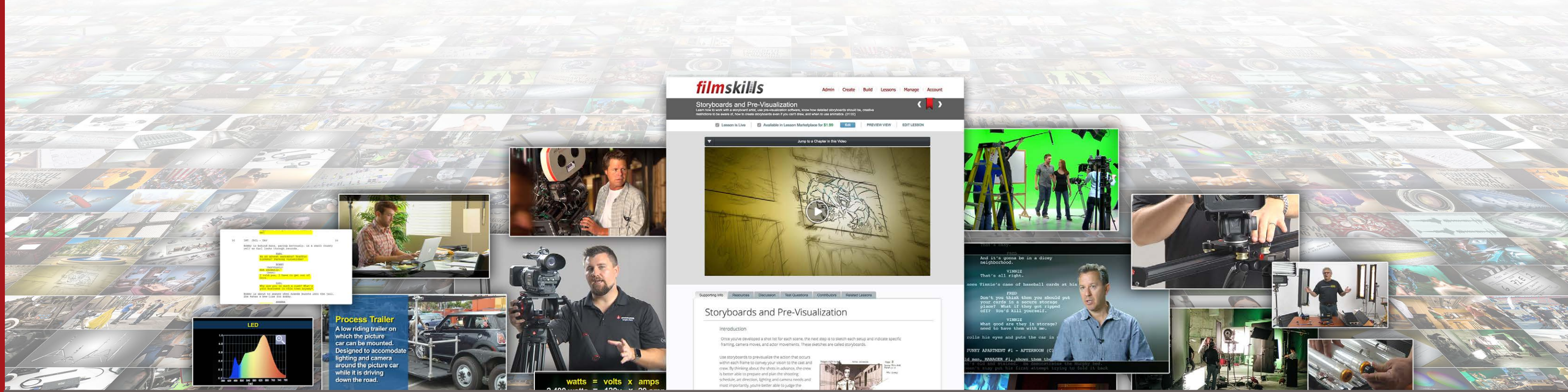
A C A D E M I C

A complete online filmmaking curriculum  
to visually engage your students



**2026-2027**  
General Catalog





**filmskills** Admin Create Build Lessons Manage Account

Storyboards and Pre-Visualization  
Learn how to work with a storyboard artist, use pre-visualization software, how detailed storyboards should be, creative methods to be aware of, how to create storyboards even if you can't draw, and when to use animatics. (31:02)

Lesson is Live Available in Lesson Marketplace for \$1.99 [BUY](#) [PREVIEW VIDEO](#) [EDIT LESSON](#)

Jump to a Chapter in This Video

Supporting Info Resources Discussion Test Questions Contributor Related Lessons

### Storyboards and Pre-Visualization

Introduction

Once you've developed a shot list for each scene, the next step is to sketch each setup and indicate specific framing, camera moves, and actor movements. These sketches are called storyboards.

Use storyboards to previsualize the action that occurs within each frame to convey your vision to the cast and crew. By thinking about the shots in advance, the crew is better able to prepare and plan the shooting. Schedule, art direction, lighting and camera needs and most importantly, you're better able to judge the

# THE COMPLETE ONLINE FILMMAKING CURRICULUM

The current generation of students relies more and more on online resources and video for information, with less information coming from textbooks. Unfortunately, online resources can be a source of dubious credibility.

That's why FilmSkills Academic has partnered with hundreds of top industry professionals to bring you an extensive online training tool that combines in-depth videos, companion text, downloadable resources, classroom exercises, and auto-grading tests, all based on standard industry practices.



## 330+ Video-Based Tutorials

Each lesson is packed with on-set video tutorials, illustrated reference guides, downloadable resources, projects and exercises, and instructor resources. Mix and match lessons to create custom learning paths for each class.



## Developed by Industry Leaders

The FilmSkills Academic curriculum has been built in partnership with a dozen companies and 150 Hollywood filmmakers, who have been honored with over 70 Academy Award and Emmy wins or nominations.



## Powerful Classroom Tools

The cutting-edge brandable platform lets you manage student rosters, create group tests, assign projects, build certifications, author your own content, build online courses, and engage students with robust teaching tools.



# 330+ LESSONS

## INSTANTLY UPDATED. ALWAYS CURRENT.

The heart of FilmSkills is the modular lesson. Each module is a self-contained lesson that works independently, or in conjunction with other modules, which you can mix and match to customize the learning path in each class. Each module contains a thorough, accurate and exhaustively complete study of the subject matter, curating the knowledge of hundreds of working professions into a easy-to-understand lesson.



### 160 Hours of On-Set Video Tutorials

In-depth video tutorials shot on Hollywood sets feature Emmy and Academy Award winning and nominated filmmakers. Chapterized for easy access.



### Hundreds of Illustrated Articles

Packed with behind-the-scenes photos, anecdotes, and real-world tips and techniques, beautifully-illustrated articles bring difficult concepts to life.



### Over 4,000 Test Questions

Create customizable group tests in minutes and access our library of over 4,000 test questions, carefully written from the content in each lesson.



### Hundreds of Downloadable Resources

Students can download real documents from working TV and movie sets, plus hundreds of blank templates for use on their own productions.

### Add world-class FilmSkills content to your classes

- 330+ multimedia lessons that span the entire filmmaking process
- Featuring over 150 leading filmmakers
- Over 100 hours of video, 4000 test questions, and thousands of articles
- Produced in partnership with top companies



Over 125 colleges, universities, high schools, and film commissions use FilmSkills Academic to enhance their curriculum

**20-25 min Chapterized Video**

**Downloadable Resources**

**Illustrated Tutorials**

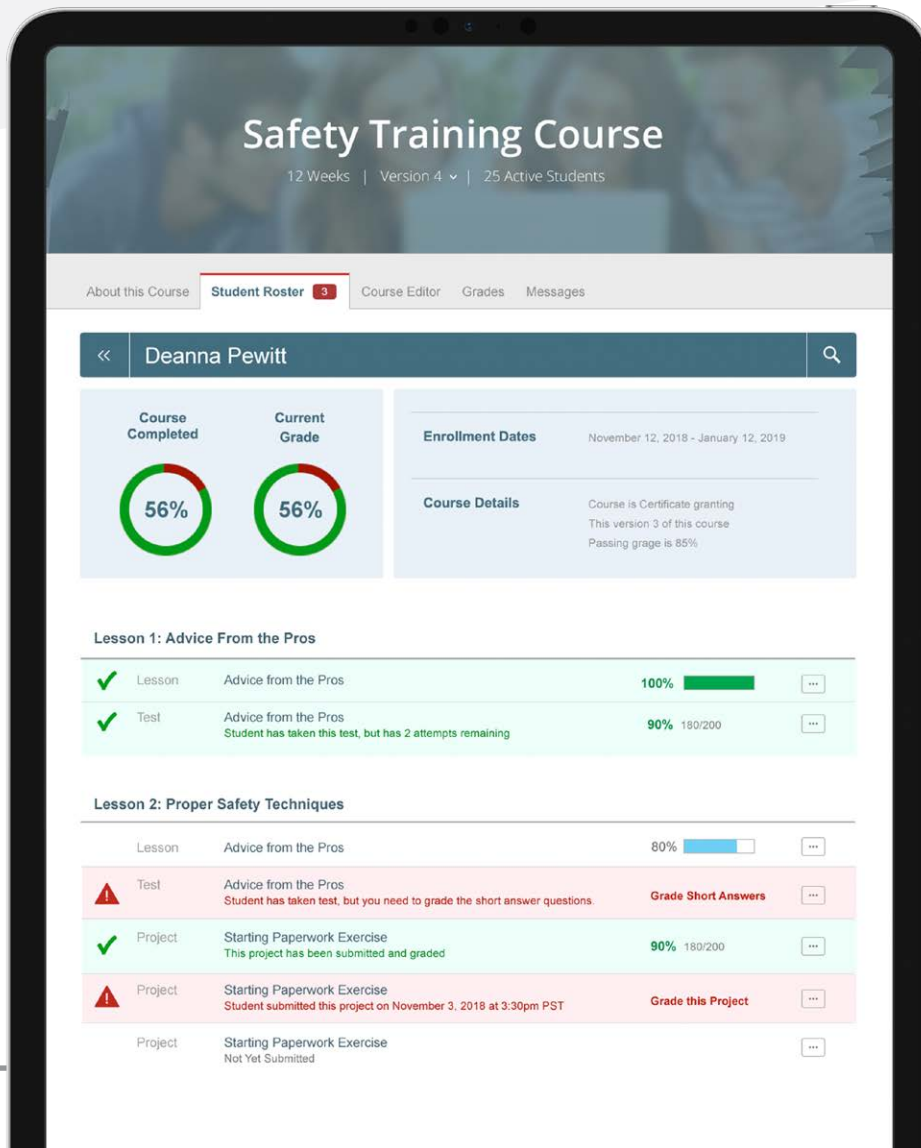
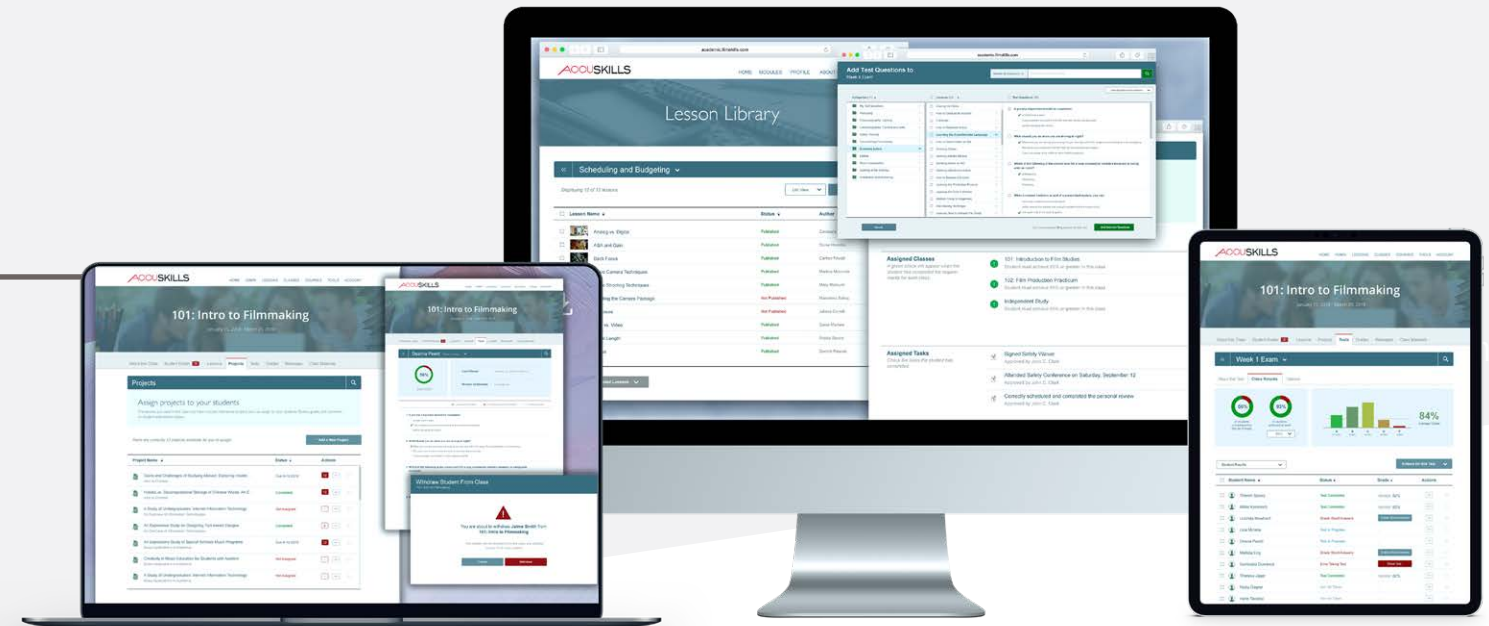
**Add Bookmarks and Notes**

**15-30 Test Questions**

**Projects and Exercises**

# PLATFORM TOOLS

FilmSkills Academic is a robust platform that empowers you to mix and match the modular lessons for each class, then ensure students' engagement and comprehension through an intuitive suite of classroom management tools. Used in over 125 universities, film commissions, and governments, FilmSkills Academic can take your program to the next level with ease.



## Fully White Labeled

Fully brand your account with your school's logo, welcome messages, landing pages, and dedicated URL and integrate FilmSkills completely into your online curriculum.



## Content Authoring Tools

Create engaging multimedia lessons to customize your curriculum. Add video, illustrated text, test questions, downloadable resources, and even collaborate and share your lessons with your faculty.



## Classroom Management

Powerful classroom tools help you manage your student roster, assign lessons, administer tests, create, assign, and grade projects, plus robust classroom grade books, attendance tracking, and discussion forums.



## New Testing Manager

The enhanced test builder is even more powerful with your own question library. Author, share, and mix your questions with lesson questions to assess your students' understanding of class materials.



## Analytics

All new interactive graphs and charts let you assess your students progress at a glance. Carefully engineered tools highlight problem areas to help you improve students' learning outcomes.



## Create Certifications

Create and manage certification programs with ease. Choose from 18 customizable certificate templates, create task lists, and link class performance to the fully automated, trackable database.



## Student Manager

Batch create, auto-enroll, and manage your student roster with ease. Group and assign students, contact, and manage, your student roster quickly and efficiently.



## Instructor Manager

Create instructor accounts, manage admin permissions and content access, and easily oversee full time and part time faculty all in one easy-to-use dashboard.

# EXPERT KNOWLEDGE



The FilmSkills Academic curriculum was developed in partnership with industry-leading filmmakers who have won, or been nominated for over 70 Academy Awards, Emmys, Golden Globes, BAFTAs, Golden Reel Awards, and SAG Awards

## Stephen Skrovan

Emmy-Winning Executive Producer  
Everybody Loves Raymond

## Josh McLaglen

1st Assistant Director  
Titanic, Beowulf  
1st Assistant Director & Co-Producer  
Real Steel, Avatar, Night at the Museum

## Andrew Davis

Director  
The Fugitive, Collateral Damage, Holes,  
Chain Reaction, A Perfect Murder

## Rob Bowman

Director  
The X-Files, Star Trek: The Next Generation  
Executive Producer  
Castle

## Mary Lou Belli

Emmy-Winning Television Director  
Monk, Sister Sister, Girlfriends, The Hughleys

## Bethany Rooney

Television Director  
Brothers and Sisters, Castle, Desperate  
Housewives, Private Practice, Ugly Betty,  
Grey's Anatomy

## Randal Kleiser

Director  
Grease, Blue Lagoon, Flight of the  
Navigator

## David Stump, ASC

Academy-Award-winning cinematographer,  
Technical Chair of the American Society of  
Cinematographers

## Wayne Fitterman

Head of Production of United Talent  
Agency (UTA)

## Tomlison Holman

Academy-Award winning developer  
of the THX Sound System, Director of  
Audio at Apple

## Anne Marie Gillen

Executive Producer, Fried Green  
Tomatoes

## Ron Franco

Emmy-Nominated Set Decorator  
True Blood, X-Files, Heroes

## Bruce Block

Producer  
What Women Want, The Parent Trap,  
Father of the Bride

## Deborah Landis

Academy-Award Nominated Costume  
Designer  
Raiders of the Lost Ark, Michael Jackson's  
Thriller

## Steve Zuckerman

Director  
Working Class, Melissa & Joey, According  
to Jim, Hannah Montana, Living with Fran,  
Love, Inc., Everybody Loves Raymond, The  
Drew Carey Show, Murphy Brown

## Harry C. Box

Camera Operator  
Heroes, Brothers and Sisters, Everybody  
Hates Chris, Author of The Set Technicians  
Lighting Handbook

## Maria Battles Campbell

2nd Assistant Director  
Avatar, Real Steel

## Mike Musteric

2nd Assistant Director  
Lost, Momento

## Jeff Ulin

Media executive, attorney, entrepreneur,  
and author of The Business of Media Dis-  
tribution; head of worldwide distribution,  
LucasFilm

## Veronique Vowell

Location Manager  
Cold Case, Curb Your Enthusiasm, Nick of  
Time, Encino Man

## Mike Fantasia

Location Manager  
Indiana Jones 4, Catch me If You Can, Jerry  
Maguire, The Terminal

## Larry Jordan

Editing Guru, Independent Filmmaker

## Lance Fisher, SOC

Camera Operator  
Jonas, House MD, The Shield, Blade: Trinity

## Chris Huntley

Academy-Award-winning creator of  
Scriptor

## Lloyd Kaufman

President, Troma Pictures, Chairman, IFTA

## Lori Jane Coleman

Editor  
Beverly Hills 90210, Picket Fences, The  
Practice, Dawson's Creek

## Richard Mall

Key Grip  
Avatar, GI Joe, Iron Man 1 & 2, The Italian Job,  
The Majestic, Red

## Kathy McCurdy

San Diego Film Commissioner

## Dan Riffel

Gaffer  
Iron Man, G.I. Joe, The Mummy, Hancock,  
Spiderman 3, X-Men: Last Stand

## Judy Irola, A.S.C.

Chair USC Cinematography Depart-  
ment

## Diana Friedberg

Editor  
Renegade, The Simple Life, Dog Whisperer

## Louise Levison

Financing Advisor  
The Blair Witch Project, Trouble the Water,  
Author of Filmmakers and Financing

## Blain Brown

Cinematographer, Author, Cinematog-  
raphy: Theory and Practice

## Eve Light Honthamer

Production Coordinator  
Titanic, Tropic Thunder, Author of The  
Complete Production Handbook

## Richard Middleton

Executive Producer  
Hitchcock, The Artist  
Line Producer  
I Love Your Phillip Morris, Jonah Hex, The  
Chosen One

## Noelle Green

Production Coordinator  
Spiderman 3, The Terminal, Legally Blonde,  
Almost Famous, The X-Files, Contact, The  
Haunting, Memoirs of a Geisha

## Cristen Carr Strubbe

Unit Production Manager  
Charlie Wilson's War, The Prestige, Catch Me if  
You Can, Ali, American Beauty

## Kevin Kaska

Composer/Orchestrator  
Life of Pi, The Dark Knight Rises, Battleship,  
Inception, Iron Man 2, Sherlock Holmes,  
Surrogates, Transformers: Revenge of the  
Fallen, Angels and Demons, The Dark Knight

## Susan Dukow

Production Coordinator  
Avatar, Poseidon, Spider-Man, 8mm, Jerry  
Maguire, Last Action Hero, Charlie's Angles

## Carole Kirschner

VP of Development for Spielberg's Amblin  
Entertainment, Director of WGA Showrun-  
ner Training Program; Co-Creator, CBS Writ-  
ers Mentoring Program Now You See Me

## Troy DeVold,

Producer  
Dancing with the Stars, The Bachelor, Holly-  
wood Game Night, Basketball Wives

## Pamela Douglas

Emmy-nominated, WGA Award-nominat-  
ed Writer  
Between Mother and Daughter, Frank's Place,  
Star Trek: The Next Generation

## Denise Wingate

Costume Designer  
The Three Stooges, Journey 2, Live Free or Dir  
Hard, Wedding Crashers, Paparazzi, A Cin-  
darella Story, Cruel Intentions

## Bob Mathews

Emmy-Nominated Costume Supervisor  
The Prestige, Cloverfield, 10,000 BC, The Day  
After Tomorrow, Constantine, Terminator  
Salvation

## Michael Rabiger

Documentary Filmmaker  
Author Directing: Film Techniques and  
Aesthetics, and Directing the Documentary

## Tammy Fearing

ADR Supervisor  
Titanic, Superbad, Knocked Up, Talladega  
Nights, Bridesmaids

## Margery Kimbrough

Script Supervisor  
GCB, Brothers & Sisters, Alias, Mr. & Mrs. Smith,  
Spiderman 2, Sweet Valley High

## Vanessa Theme Ament

Foley Artist  
Die Hard, Edward Scissorhands, Beauty and  
the Beast, Predator

## Mark Fenlason

Production Designer  
National Geographic, Special Props, Star Trek:  
The Next Generation

## Steven Saltzman

Music Editor  
Priest, Ghost Rider, Bewitched, Heartbreakers,  
The Hole, Movie 43

## David Fein

Emmy-Winning Foley Artist  
Looper, Fringe, The Town, The Hangover, Enter  
the Matrix, American History X, The Hills Have  
Eyes

# CAREER SKILLS

Developed from over 5 years of interviews, the Industry Lifestyle series gives students the inside track on how to succeed in the film industry, from the perspective, experiences, and advice of over 50 leading Hollywood filmmakers.

## Helping prepare your students for a successful career in the film industry

- Introduces students to the film industry and how it works
- Helps set realistic expectations about career paths and goals
- Introduces students to the various career opportunities within the film industry
- Teaches students the necessary skills to network and build a base of contacts
- Reveals how to make money, save money, and budget personal expenses while working freelance
- How to prepare and when to consider moving to Los Angeles
- Expectations when graduating from film school and how to make the most out of the experience



### Realities of the Film Industry (29:06)

The entertainment industry does a great job of creating an illusion of how it operates, but how does it really work? Learn from top Hollywood filmmakers what really goes on behind the scenes, how to prepare for the long hours, how to strike a live/work balance, and deal with rejection.



### Careers in Filmmaking (32:23)

Learn the possible career paths as a filmmaker, including moving to Los Angeles to become a part of the Hollywood industry, taking advantages of state and regional tax incentives to work locally, and shooting content for local businesses through your own production company.

Working Hollywood filmmakers share honest advice on the challenges of breaking into the business, getting the next job, and how to get out.



### Working Freelance (22:25)

Learn the realities of working in a freelance-based industry and how to survive. Learn the differences between working as a full-time employee vs as a freelancer, how to manage taxes and expenses, the benefits of an S-corporation, how to handle unemployment, negotiate day rates, and manage downtime between jobs.



### The Art of Networking (22:02)

Like they say, it's all who you know... and they're right. In this lesson, learn the art of networking successfully in the film industry to make contacts and open doors, how to get a mentor, the nature of the work family and how it's unique to life as a filmmaker.



### Moving to Los Angeles (21:12)

Deciding to move to LA is a big decision, and in this video, you will learn how to prepare so you can hit the ground running. From the traffic to the cost of living, Los Angeles locals share their advice and guidance on how to get to LA and succeed.



### Making Money as a Filmmaker (24:37)

Learn the difference between above the line and below the line jobs, how to negotiate your day rate, union membership, working for free, generating extra income through charging a kit fee, how to manage tax deductible expenses, save money for slow times, and diversify your income.



### Living in Los Angeles

Learn what to expect when you live here, from the best neighborhoods to managing the infamous LA traffic.



### How to Survive in Hollywood (17:00)

Breaking into the film industry as a writer is one thing - staying in it is another. Emmy-winning writer Steve Skrovan shares insights from his 30-year career on how to keep your Hollywood career alive and active. Learn common pitfalls, life balance, and how to stay relevant in one of the fastest-changing, exciting businesses in the world.



### Advice From the Pros (21:17)

Dozens of successful Hollywood filmmakers share their secrets, tips, and advice on how to make it in the most competitive industry in the world.

From directors and producers to dialogue editors and grips, gain an honest perspective on life in the film industry, what to expect, and how to succeed.



### Film Schools (18:58)

Learn whether film school is the best option for you. In this lesson, working professionals share their insights on how film school is viewed in the industry, what to expect to learn, how to manage the cost, and which film school to choose for the greatest career advantage.

*My principal interest is education, but I started doing a little video work in the last couple of years, and I must mention that this is **a fantastic example of how much can be clearly explained and demonstrated without rushing.***

- Dave T, Student

# QUICK-START LESSONS

This series of lessons has been designed for non-technical students who may need to use equipment for a project, but require a basic overview of how to set up and use the camera, record audio, and prepare for production.

*Our university switched to online instruction about half way into the semester, and I honestly don't know what I would have done without FilmSkills. I wanted to let you know how thankful we are here at Union University for FilmSkills.*

- Chris Blair, Ph.D., Union University



### Setting Up Your Camera

This lesson covers how to set up the recording resolution, aspect ratio, CODECs, ISO, picture profiles, plus basic lens techniques.



### Basic Framing Techniques

Students learn shot types, camera moves, compositional guidelines, how to frame people, and a basic workflow for shooting each shot.



### Shotgun Mic Position

3'- 4' from the actor's mouth, 45 degrees above their head, aimed at their chest

### Basic Audio Techniques

Students learn how to choose a microphone, reduce ambient noise, configure audio settings, set levels, plus audio recording techniques.



### Basic Shooting Techniques

The lesson shows students the basics of focus, exposure, frame rate, and shutter speed in simple, non-technical language.



### Basic Directing Techniques

Students learn how to block actors, basic scene coverage, plan proper coverage, shoot sequences, and how to work with actors.

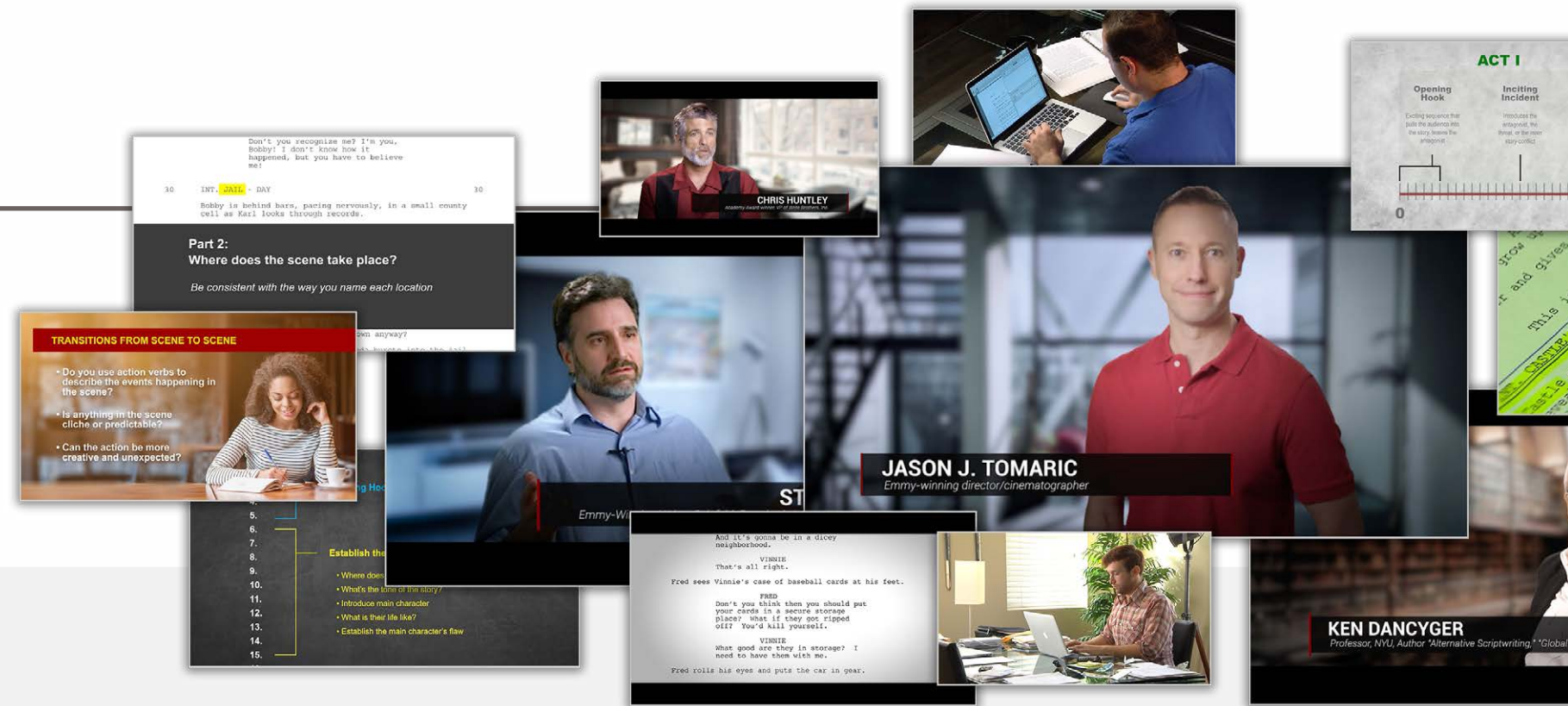


### Basic Production Techniques

Students learn basic pre-production techniques, how to scout a location, prep equipment, mark shots, manage media, and wrap out a location.

# ALL-NEW LESSONS IN SCREENWRITING

From the birth of an idea to the green light, this series takes students inside the writing process, and teaches the complete journey of writing a feature-length screenplay, including the mechanics of story structure, character development, the writing process, and marketing options.



## Getting Started

Learn how to begin the process of writing a feature-length screenplay, tips to building a solid story foundation, and how to assess audience interest in your genre.



### Beginning the Writing Process

You're ready to start writing your movie script, but where do you start? Before we jump into developing characters and discussing story structure, you need to prepare your tools and set-up a space to work. In this lesson, we will share some tips and tricks to helping you prepare to write your screenplay.



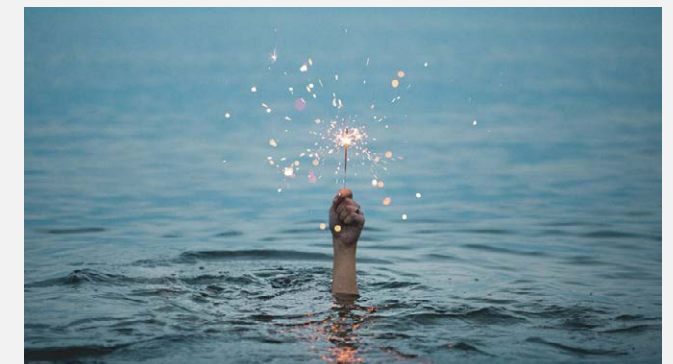
### Working with a Writing Partner

Writers rarely approach a new script alone, but working with a writing partner can introduce its own challenges. In this lesson, we will show you tips and techniques for finding and establishing a good relationship with a writing partner.



### Finding Story Ideas & Inspiration (17:36)

In this lesson, the writers behind dozens of TV shows and movies, including Everybody Loves Raymond and Now You See It, plus studio executives, top Hollywood agents, and the Academy Award-winning Christ Huntley who defined the Hollywood story structure teach you how to find inspiration and develop your idea.



### Developing a Marketable Idea (19:40)

Movie making is one of the most expensive and time-consuming art forms, and it's wise to research the potential audience for your movie. In this lesson, Emmy and Academy Award-winning writers, studio executives, and screenwriting professors share dozens of tips and tricks to determining the market for your story concept.

# SCREENWRITING

## Story Structure

In the second section, learn how to properly structure your story for plot and pacing, how to engage the audience, and write a screenplay producers will want.



### Story Formats (17:18)

Stories can be told in a number of different ways, and in this lesson, we discuss how story is structured in feature and short films, animation, commercials, documentaries, music videos, and corporate videos.



### The Implication of Genre (16:40)

In this lesson, we look at the range of genres and how they can influence both the story and the ability to market your production, balancing both art and commerce.



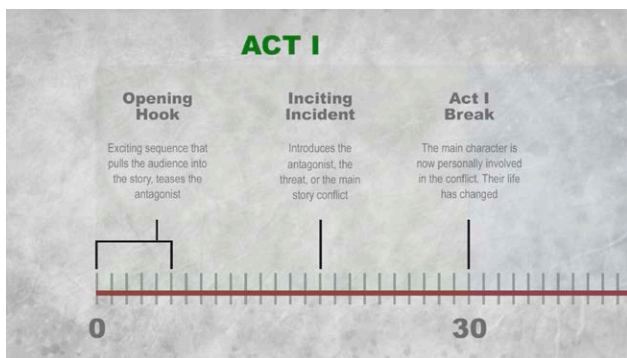
### A-Story and Subplots (27:52)

In this lesson students learn how to write a structured A-story and how to use subplots as tools for plot progression and character development.



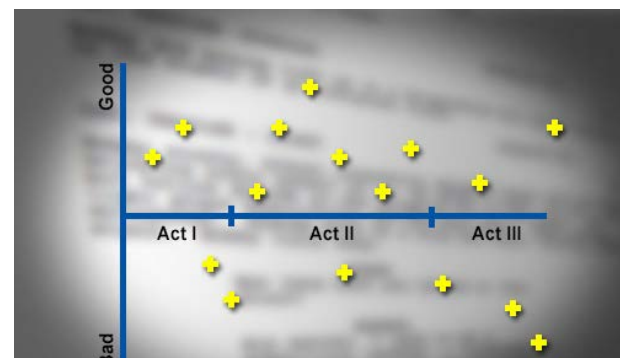
### The 7 Plot Types (20:01)

Every story that has ever been told, is being told, and will ever be told can be distilled into one of seven basic story lines. In this lesson, we will explore each of these 7 plot types and how you can adapt them to your story.



### Three Act Structure (39:00)

In this lesson, students learn how to use the three act structure to properly pace the story, build each act, the length of each act, what happens at the beginning, middle and end of each act, and how to apply these techniques to their screenplay.



### Techniques to Improve Story Pacing (14:39)

In this lesson, students learn literary techniques for maintaining strong pacing – especially through the second act, to keep the audience engaged through each and every minute of the story.



### Techniques to Engage the Audience (23:11)

Story pacing is critical to keep your audience engaged and interested in your movie. In this lesson, we're going to reveal top literary tools you can use in your screenplay to keep people visually, emotionally, and psychologically engaged in your story.

FilmSkills Academic blends the academic and real-world approach to teaching screenwriting.

Practical advice, re-world examples, and a methodical approach make the FilmSkills Screenwriting lessons an essential addition to your curriculum.

## Character Development

In the fourth section, learn to develop and write compelling characters - from the protagonist and antagonist to the supporting characters.



### The Protagonist (32:08)

This lesson explores techniques for writing a strong, multi-dimensional protagonist, whether the protagonist is also the main character, whether they change or remain steadfast, and how to write the protagonist so the audience relates to them.



### Conflict Types (22:33)

Conflict in a story is everything – it defines the very purpose of the protagonist. We can divide the types of conflict into one of several categories – each category helping to define the antagonist's role in the story. In this lesson, we explore the types of conflict and how you can use them to craft a compelling antagonist.



### Character Archetypes (24:44)

All characters can be broken down into eight different archetypes – considered the basic ingredients of creating a character, enabling the writer to mix and match archetypes to create more complex, unique characters. This lesson explores the six archetypes that make up supporting characters.



### The Antagonist (23:23)

In this lesson, students learn how to develop a compelling, believable villain to counter the protagonist and impede the story goals through avoiding cliché, and structuring the character that meets the story needs and entertains the audience.



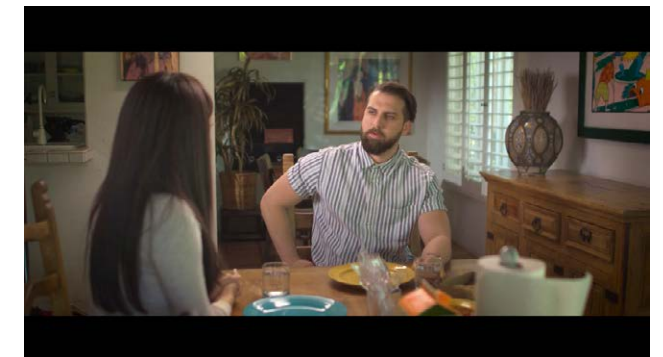
### Supporting Characters (18:54)

A movie is populated with dozens of other characters – many of whom have an influence on the protagonist and the antagonist. This lesson teaches writers how to utilize the supporting characters to either help or hinder, compliment or compete with our protagonist and antagonist.



### Designing Personality and Backstory (29:06)

Writing is about creating people with real fears, ambitions, strengths and weaknesses. Who they are helps them confront the conflict, learn more about themselves and ultimately succeed or fail. This lesson reveals methods for developing story-driven character personalities.



### How to Write Natural Dialogue (21:46)

Learn how to write tight, engaging dialogue from working Hollywood writers who share valuable insight into avoiding clichés, writing dialogue that establishes personality and drives the plot forward, and how to channel their character's voice when writing.

FilmSkills Academic has dedicated 7 lessons to helping students create believable characters, whose life-views, feelings, and decisions are rooted in the reality of the story.

# SCREENWRITING

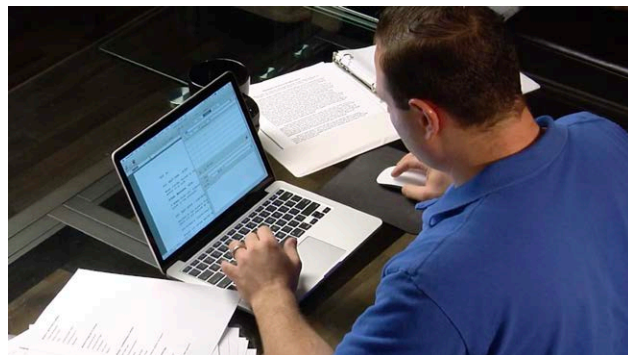
## The Writing Process

This section focuses on the mechanics of writing - from proper screenplay formatting in the first draft to confidently tackling the rewrites.



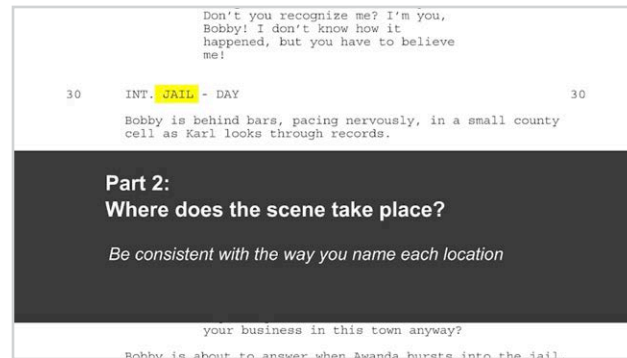
### Title, Theme, and Log Lines (15:02)

The title, theme, and log line are often the first exposure audiences, producers, and agents have to your movie. But as a writing tool, they help you develop the plot thread and the heart of your story. In this lesson, we explore techniques for crafting a compelling title, developing a theme, and honing the log line to your screenplay.



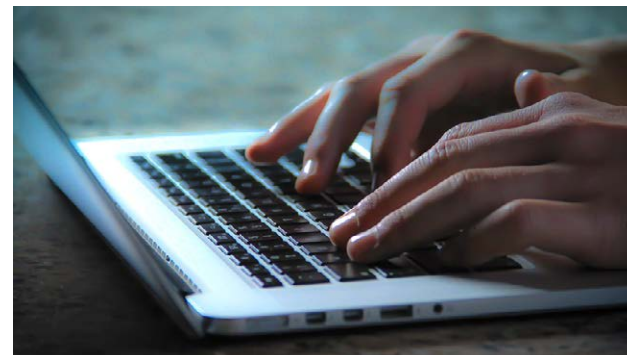
### How to Write a Treatment and Outline (19:30)

The treatment and outline for a movie is literally the backbone of the story, and the quality of your work in this phase can either make or break your script. Learn how to write an effective treatment and outline and simplify the process of writing the first draft. Working Hollywood writers teach you how to get the most out of this valuable writing tool.



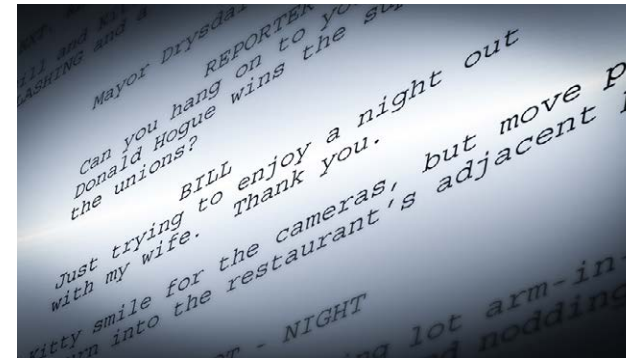
### How to Format a Screenplay (18:13)

Learn how to properly write and format the first draft of your script, including scene headers, characters, parentheticals, dual dialogue, scene descriptions, and actions. Learn formatting requirements, and how to convey the story efficiently.



### How to Write the First Draft (10:34)

Now that your treatment and outline are complete, you can start writing the first draft of the script. This process is when you take each story beat and develop the action and dialogue of each scene. It's a tedious process, and one that can be frustrating, but we will give you tips on how to make the first draft the best it can possibly be.



### Improve Your Rewrites (13:55)

Once the first draft of your script is ready, the real work begins. Learn how to approach the rewriting process, how to identify problem areas that may adversely affect the story and how to get the most out of each plot, character and line of dialogue.

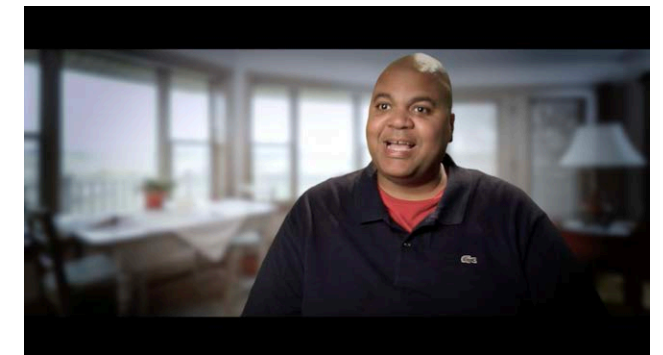


### How to Market Your Screenplay (21:18)

You've finished the script, now what? Working Hollywood writers and producers take you through the process of finding an agent, manager, or producer, how to deal with the studio reader, cope with rejection, and how to navigate the intricacies of the Hollywood system.

*As someone who learns well by seeing and hearing information explained, I found that the **videos made it easier to understand the material and keep up with the class**. I appreciated being able to go back and rewatch lessons whenever I needed a refresher or wanted to take better notes.*

*- Brenae W., Student*



### Your Screenplay and the Real World (17:28)

Congratulations! Your screenplay is finished... or is it? When you sell or option your screenplay, agents, managers, and producers will often ask for multiple rewrites. In this lesson, we'll show you how to manage feedback, how to protect your screenplay, grow your network, and improve your skills.

# USING FINAL DRAFT

Learn to use the leading screenwriting software through demonstrations, on-set examples, and interviews from prominent writers and script supervisors

## Final Draft - Script Basics (26:05)

Learn the basics of script formatting and how you can use Final Draft software to begin formatting your screenplay, including scene headers, action lines, dialogue, parentheticals, dual dialogue, and transitions.

## Final Draft - Using Templates (13:02)

Learn how to use existing templates to format your Final Draft script into hundreds of popular formats including sitcoms, hour-long dramas, SNL skits, multi-camera shows, Broadway musicals, and novels.

## Final Draft - Story Organizing (15:21)

Learn how to throw away the old note card and use Final Draft's story organizing capabilities to organize your scenes, characters, and dialogue in an efficient way.

## Final Draft - Distributing Your Script (17:37)

Learn how to export and distribute your script through Final Draft for both physical and electronic delivery, prepare your script for table reads, water mark, and learn about Final Draft on mobile devices.

## Final Draft - Tips, Tricks, and Utilities (28:00)

Enhance your use of Final Draft with a number of tips and tricks.

## Final Draft - Production (23:15)

Learn how to use Final Draft to manage script changes and revisions, how to lock pages, manage scene numbers, scene omissions and additions, and export reports that quickly analyze your script for production.

# WRITERS SKILLS

Expand your students' screenwriting skills with an in-depth study of comedy, how to become a Hollywood writer, and how to navigate the writers' room.



## Defining Comedy (29:36)

When you think about comedy, what comes to mind? Slapstick, jokes, laughing? Well, comedy is much deeper and is a reflection on who we are as humans. In this FilmTalk, accomplished comedian Steve Kaplan provides shocking insight into comedy and how it relates to the human condition.

## The Hidden Tools of Comedy (32:02)

Comedy is often mistaken as being easy to write, act, and direct, but it may be one of the most difficult genres in which to work. In this brilliant FilmTalk, Steve Kaplan takes us on a journey into the hidden rolls of comedy to help us better understand what's funny.

## The Changing Landscape of Television (34:36)

Television has evolved from being a 3-network based medium, broadcasting their shows to a TV set in your living room to a massive content network accessible on wide range of devices – from home theaters to the phone in your pocket. In this engaging FilmTalk, Emmy-nominated writer Pamela Douglas reveals incredible techniques for adapting your writing style for the new age of television.

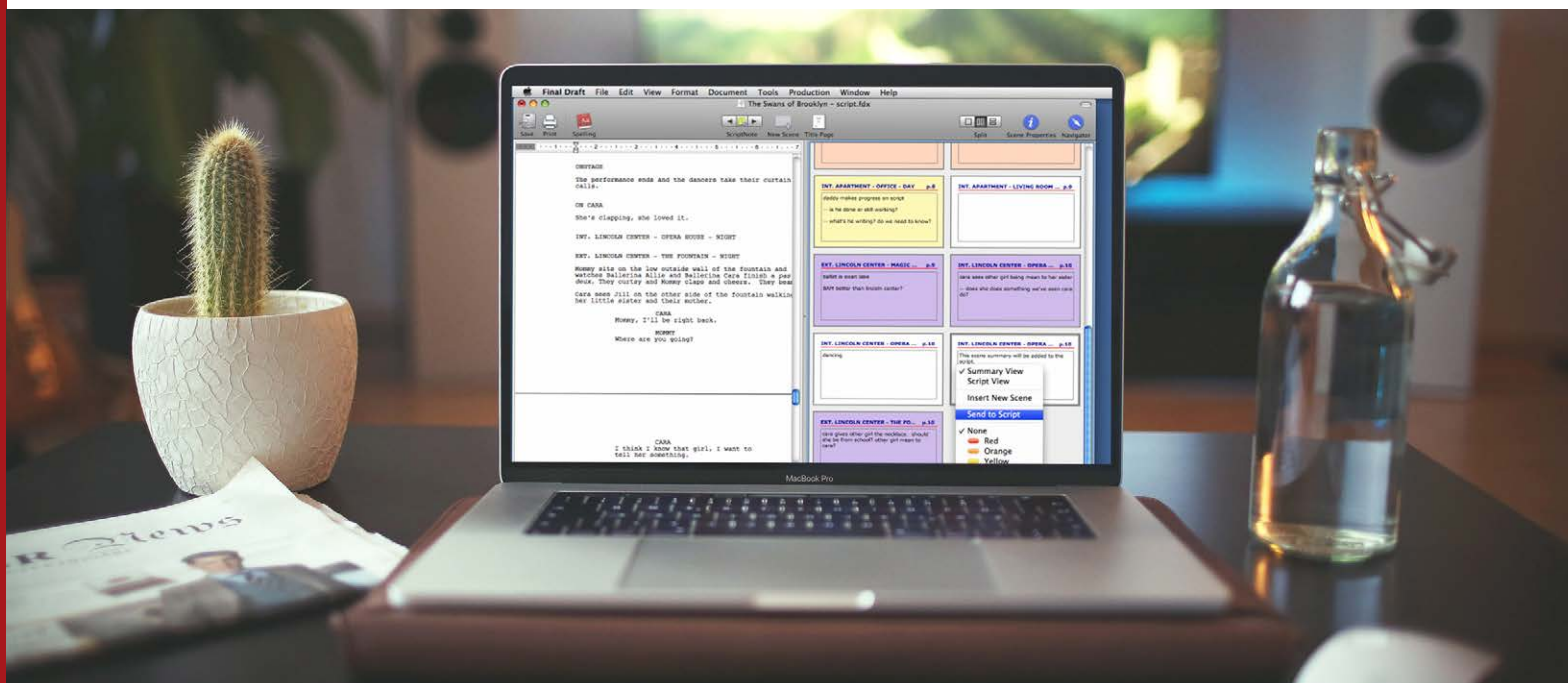


## Working in a Television Writer's Room (24:40)

Episodic television series hire a group of writers who work together to develop the character and story arcs, create the story lines, and write the scripts for every episode. Lead by the showrunner, the writers come together in what Hollywood calls "the writers' room." This collaborative workspace can be as politically-charged as it is creative and knowing how to work in the writers' room can be the difference between a lucrative career and sitting on your couch. In this engaging FilmTalk, Emmy-winning writer Steve Skrovan takes us into one of the most creative rooms in the industry and shows you how to succeed in it.

## How to Become a Hollywood Writer (43:01)

Emmy-nominated writer Pamela Douglas walks you through each step of how to begin your Hollywood writing career. Culminated from years of experience, Pamela's insights give you an insiders perspective on how to build a successful career.



# DEVELOPMENT

Learn how the studio system works, the life-cycle of a script, how to research, package, and pitch a projects, and how the business and art of filmmaking intersect.

- Academy Award and Emmy-winning writers, directors, and producers share their industry knowledge
- Studio and network executive teach you how to pitch, and what they're looking for
- Extensive business and financial information on the inner workings of the set
- Learn the business side of the film industry from working Hollywood professionals
- From working with agents to paying crew people, students learn how to produce a movie
- Thoughtfully designed to explain complex topics with ease
- Supplements even the best curriculum



## **The Studio System (37:49)**

Discover how the studio system works—identify key players, understand mini-majors, track studios' evolving role under corporate conglomerates, analyze their film slates, and learn how to break into this ecosystem.



## **Making a Studio Movie (40:00)**

Learn how to get your project through the studio approval system, what studio executives are looking for, and how studios work with directors and producers.



## **Making a Business Plan (31:12)**

Learn, step-by-step, how to build a business plan that will appease even the savviest investors. Hollywood producers take you through the process so you can go into the fund raising process confident in the movie you're selling.



## **Packaging Your Movie (29:37)**

Learn how to choose the right actors for your movie, work with distributors in the development process, determine the value of your creative talent, how to attract top-tier talent, and ultimately make your movie attractive to distributors and audiences.



## **The Reality Television Story Process (22:22)**

We have all seen reality programming on television, but what happens behind the scenes? Veteran reality producer Troy DeVold takes into the fascinating world of reality production, its challenges, and the process of keeping the audience gripped in the drama of its characters.



## **Agents and Managers (24:02)**

Learn the different between an agent and a manager, the roles each fulfill, how to get one, the costs involved, and how to use their services to promote your career.

# PRODUCING

The film industry is a business, and while art is important, students learn to make a product that can generate revenue. Emmy and Academy Award winning producers walk you through every step of how to produce a film, including financing, working with unions and vendors, and ensuring liability protection.

- Students learn the business skills to produce a marketable product
- Learn how to create and manage a company
- Learn how to raise money and manage the budget from concept to completion
- Learn how the create a business plan
- Learn how actors are packaged with a screenplay
- Learn from experienced Academy Award and Emmy-winning directors, producers, and executives
- Methodical and detailed, FilmSkills Academic lessons guide students through complex concepts



### Managing the Budget (23:16)

Learn how to establish and oversee dedicated bank accounts, safeguard investor capital using escrow and completion bonds, and strategically allocate budgets for pre-production, filming, and post-production.



### Tax Incentives (24:37)

Learn how to take advantage of tax incentives, the difference between rebates and credits, how to convert credits into money, what to expect during the auditing process, and how to collect your money.



### How to Form a Company (19:17)

In this lesson, learn the types of corporate structures, how single purpose vehicles protect the parent company, how to protect your assets, and how to create a new LLC for your project.



### Raising Money (45:50)

Learn how to raise money through various financial instruments, including development funding, equity and debt financing, credit cards, bank loans, pre-sales, gap financing, tax incentives, and crowdfunding.



### Common Expenses (21:49)

Learn to manage standard production expenses like per diems, mileage reimbursements, petty cash funds, and loan-out agreements.



### Working with Vendors (18:34)

Learn to find qualified vendors in your shooting area, manage relationships with vendors, the financial workflow from purchase orders to invoices, and tips to making sure you get the resources you need on set.

# PRODUCING



## Contracts and Attorneys (19:11)

This lesson teaches filmmakers the essential legal and contractual foundations of production, covering entertainment attorneys' roles, key agreements like deal memos and location releases, business structuring, hiring compliance, and risk management to protect their projects and careers.



## Managing the Production Office (14:44)

Learn how to scout, negotiate, prepare, and manage a production office when shooting on location. From finding the perfect location to meeting the needs of everyone involved, this lesson covers the essentials to ensure a smooth shoot.



## Unions and Guilds (37:15)

Learn how the unions function, the benefits for members, the key unions: IATSE, DGA, SAG-AFTRA, and WGA, the differences in hiring union and non-union crew, how productions flip, and how to shoot in a "Right-to-Work" state.



## Hiring People (19:11)

Learn the process of hiring both above the line and below the line people, hiring union vs non-union and the implications, understand who hires crew, and how to manage problematic workers.



## Paying People (27:59)

From independent contractors to employees, learn how to calculate day rates, structure payments to crew members, manage workers compensation, handle tax deductions, loan outs, pay or pay clauses, and loan outs.



## Working with SAG-AFTRA (24:01)

Learn how SAG functions, the ramifications of the SAG-AFTRA merger, how signatories work, how the Taft-Hartley act admits new members into SAG-AFTRA, and the benefits and drawbacks of Financial Core. Be prepared when working with SAG-AFTRA actors on your production.



## Insurance (22:09)

Learn how to insure your production against liabilities and costs incurred from accidents, the types of insurance you'll need, where you can buy production insurance, the costs of insuring a production, cast insurance, film and video tape insurance, equipment insurance, and E&O insurance.

It made my job as an instructor much more effective!

Students produce higher-quality work because they have a stronger understanding of the skills and techniques.

# SCHEDULING & BUDGETING

Today's students are visual learners, which is why FilmSkills lessons have been carefully designed to show them the latest filmmaking processes in a way no textbook can.

In this engaging new series, students learn how to balance the business of filmmaking with the art through effectively breaking down the shooting script, developing a realistic shooting schedule, and how to develop and manage an accurate budget.

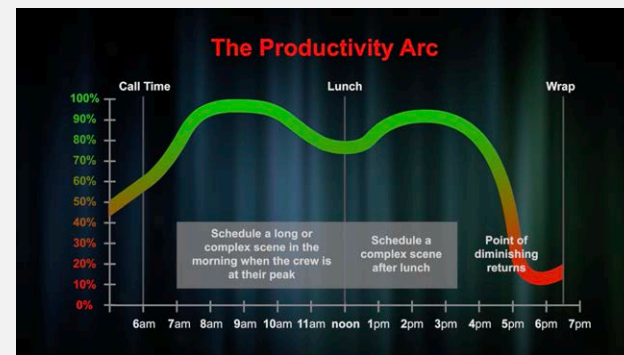
### Student will learn

- How to format and break down a script for production
- How to create strip boards, one-line schedule, and call sheets
- How to balance the director's shot list against the realities of the schedule
- How to factor in meal times, travel times, turnaround, splits, night shoots, meal breaks, and more
- How to build a solid budget and effectively manage money



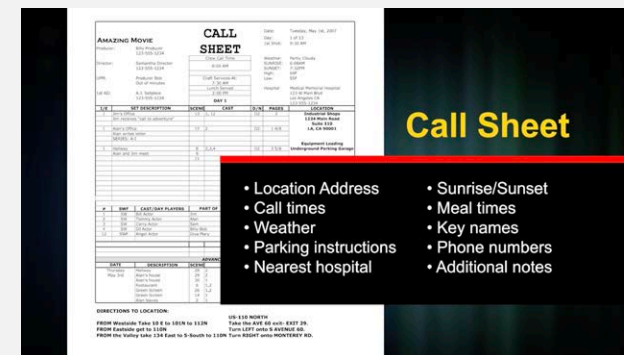
### Breaking Down the Script (19:54)

Learn to properly break down the script, line the script, techniques for breaking down each scene, how to use scene breakdown forms, and how assistant directors and line producers should manage the breakdowns from other departments on the project.



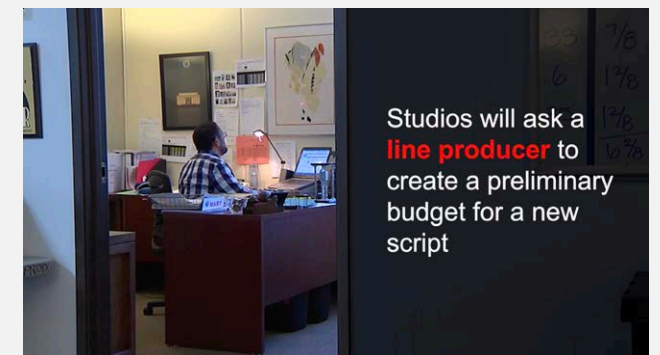
### Scheduling the Production (33:54)

Learn to determine the number of shooting days needed to shoot your film, how to determine the shooting order, manage day and night shoots, account for turnaround time, and the benefits of shooting consecutive shooting days.



### Scheduling the Day (29:48)

Learn how to schedule company moves, meal breaks, learn the productivity arc of a shooting crew, how to work with the director's shot list, skills for managing a shoot running over schedule, how to generate a one-line schedule, and how to create call sheets.



### Budgeting (30:45)

Learn to create an accurate budget, tricks to reducing the budget if you're running over, how to plan for contingencies, how to manage crew expectations, and how to go into production knowing you'll have the money to finish.

# CASTING THE ROLES

Learn how to find and cast actors who bring a creative presence to the screen and provide a marketable face for distributors and audiences.

## Student will learn

- How to find the most qualified actors for the production
- How to work with casting directors and talent agencies
- How to conduct an effective audition
- How to conduct callbacks and make final casting decisions
- How to work with local celebrities to increase press and public exposure



## Finding Actors (23:43)

Learn how to work with casting directors to approach recognizable actors, how to develop a script that appeals to certain talent, the art of packaging, casting actors on your own, and the pros and cons of working with unknowns.



## Auditions (27:35)

Learn how to find the ideal audition space, attract qualified actors, conduct auditions, and learn what to look for so you can find the perfect cast for your movie.



## Callbacks (12:44)

Learn how to conduct the second and third auditions, what to do after the auditions, recognize danger signs in actors, and how to prepare the actors for the next step: the rehearsals.

## The Art of Auditioning (18:38)

Auditions can be an intimidating and difficult process for both actors and directors. In this FilmTalk, accomplished actor Michael Laskin takes us into the actor's process to reveal tips and techniques for honing and improving the audition process.

## Working with Local Celebrities (15:46)

Learn the best way to approach local celebrities, how to use them, and the secret benefits they can bring to your movie. Working with local celebrities will not only improve the visibility of your production, but lead to a number of other benefits that can not only help promote the movie, but assist greatly in production.

# FILM CREW DEPARTMENTS

Today's students are visual learners, which is why FilmSkills lessons have been carefully designed to show them the latest filmmaking processes in a way no textbook can.

There are a lot of craftspeople on a film set, and in this all new 23-part series, leading Hollywood crews from blockbuster TV shows and movies give students an in-depth look at each major below-the-line crew position.

## Student will learn

- The duties and responsibilities of each below-the-line crew position
- The unspoken guidelines for crew - taught by professional movie crew members
- A day-in-the-life look of each position - from getting the call for the job through wrap
- Career options and paths to achieving the desired job
- Real-world advice from the people who work in these roles every day



### Line Producer (35:57)

Students learn how the line producer manages the production budget, serves as the liaison between the production and the studio, and ensures the project is delivered on time and on budget.



### Unit Production Manager (23:14)

Managing the day-to-day on set, students learn how the unit production manager ensures the production is effectively run, addressing problems, and overseeing vendors, crew, and equipment.



### Production Coordinator (19:44)

Students learn the duties and responsibilities of the production coordinator, and how to break into this position as a launch point for a career as a producer.



### Script Supervisor (27:07)

Working Hollywood script supervisors teach students the day-to-day duties and responsibilities of the script supervisor, how to interface with the director, the expectations of bridging the set to the editing room, how to effectively prep a production, and the expected deliverables when the production wraps.

# FILM CREW DEPARTMENTS

## The Assistant Directors

The teams behind Titanic, Avatar, Stranger Things, and dozens of other Hollywood blockbusters teach students the day-to-day duties and responsibilities of the Assistant Director department.

### 1st Assistant Director (28:26)

Students learn how the first assistant director prepares a project, manages the cast and crew on set, builds the production schedule, and manages the Director.

### 2nd Assistant Director (9:23)

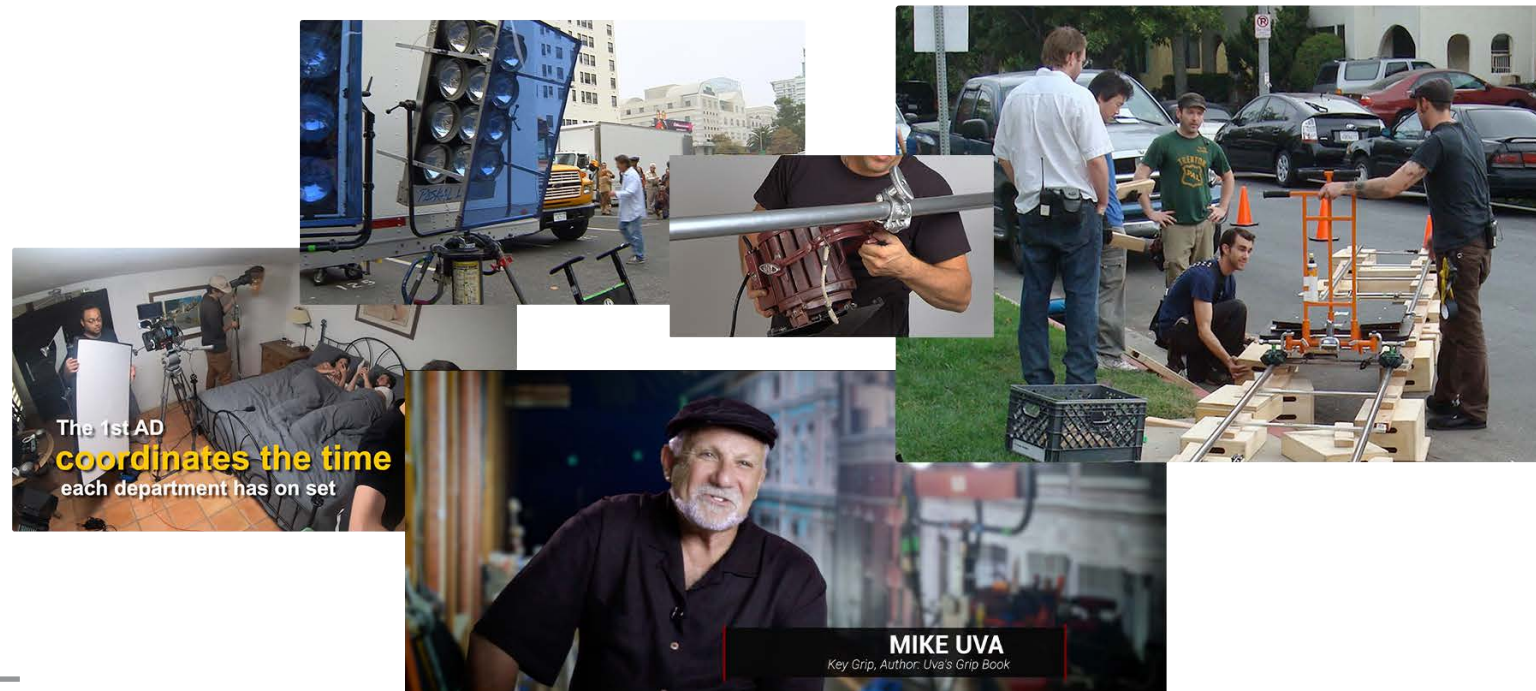
Students learn how the second assistant director manages the paperwork, call sheets, and prepares for the next day of production.

### 2nd 2nd Assistant Director (5:59)

Students learn the role of the second second assistant director, the responsibilities with the cast, and how to grow within the assistant director department.

### Production Assistants (24:15)

This comprehensive lesson introduces students to the responsibilities and expectations of the entry-level position of production assistant.



## The Camera Department

In this three lesson series, working Hollywood camera operators, 1st and 2nd ACs reveal best practices, expectations, and responsibilities of a professional camera crew, and how to break into the camera department.

### Camera Operator (26:46)

As the head of the camera department, camera operators from Hollywood top TV shows and movies teach students the daily duties and expectations of the position.

### 1st Assistant Camera (16:47)

Students learn the responsibilities of the first assistant camera, from prepping the camera and preproduction through pulling in managing focus on set.

### 2nd Assistant Camera (7:33)

Students learn the roles and responsibilities of the second assistant camera.

## Hair & Make-Up

### Costume Design

Students learn the role of the costume designer, how costumes are designed and managed on a film set.

### Make-Up

Students learn the role of the make-up department, differences between straight and effects make-up, how to maintain continuity, and tips for hiring make-up artists.

## Craft Services

### Craft Services

Students learn how to set up a craft services table, suggested menus, and techniques for keeping the cast and crew happy on set.

## Crew Structure

### Crew Positions

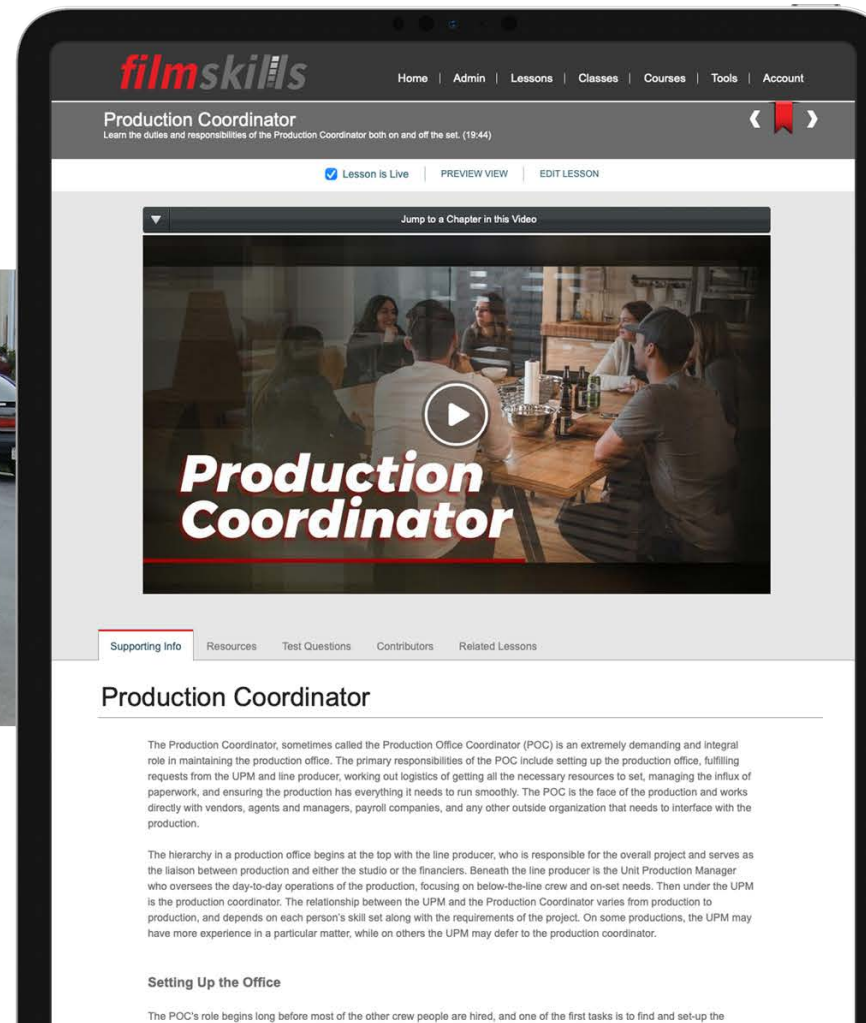
This lesson provides a complete overview of each crew position, helping students understand the structure and relationship of the on-set crew.

### Crew Structures

From small independent productions to large Hollywood movies, students learn how to build a crew, who hired whom, and how each position changes based on the size of the crew.

### How to Find a Crew

This lesson reveals techniques for finding and hiring professional crew, what to look for, and how payment, meals, and credit works.



# FILM CREW DEPARTMENTS

## The Electric Department

Professional Hollywood gaffers, best boy electrics, and electricians reveal the day-to-day duties and responsibilities of the electric department, how they interface with other departments on set, and how to make a living in the electric department.

### Gaffer (19:38)

This comprehensive lesson provides students a detailed overview of the role and responsibility of the gaffer, how they manage the electric department, coordinate with the cinematographer and key grip.

### Best Boy Electric (10:30)

Often the most misunderstood roll on set, students learn the duties and responsibilities of the best boy electric, and how they manage the administrative responsibilities of the electric department.

### Electricians (16:36)

In addition to the duties and responsibilities and such, students learn how to break into the electric department as an electrician and the expectations associated with the role.



## The Grip Department

Experienced, professional Hollywood grips methodically reveal the expectations of the grip department, how they interact with the electric department, the working hours and wages, and on-set practices to have a successful career in the grip department.

### Key Grip (17:05)

As the head of the group department, the key grip requires comprehensive knowledge about grip and rigging, on set safety, and how to coordinate with both the cinematographer and the gaffer.

### Best Boy (12:27)

Students learn how the best boy manages the administrative requirements of the grip department on large sets, and how the role adapts to smaller productions.

### Grips (11:49)

This lesson takes students on set to experience the day in the life of a grip, the expectations of the position, and how to break into the grip department.

### Dolly Grip (12:40)

Straddling both grip and camera departments, students learn how the dolly grip manages the expectations of getting a shot, while working under the camera operator.

### Working as a Grip (25:16)

Amazingly entertaining Hollywood Key Grip Casey Slade takes us into the grip department to get an insight about one of the most versatile - and interesting - departments on a film set.



## The Art Department

In this five lesson series, professional Hollywood production designers, art directors, set decorators, and property masters teach students the hierarchy of the art department, how to achieve the desired look within the schedule and budgetary limitations, and how to effectively interact with the rest of the crew.

### The Art Department (22:39)

In this introductory overview lesson, students learn the art department structure and how it is adapted based on the size and scale of the production, from small independent productions through Hollywood blockbusters.

### Production Designer (20:15)

Responsible for designing the world in which the story takes place, students learn how the production designer balances the creative role, the relationship with the director, and the limitations of the schedule and budget.

### The Art Director (11:11)

Students learn the role of the art director, whose responsibilities often overlap with a production designer, in pre-production and on set.

### The Construction Coordinator (14:55)

Students learn the role of the construction coordinator who manages the ever-scalable construction department, oversees the construction of new sets, augmentation of existing locations, and how they balance the demands of the production designer against the budget.

### The Construction Crew (9:28)

Comprises of painters, plasterers, foremen, and dozens of craftspeople. Students learn how to work in the construction crew of a production.

# PRODUCTION DESIGN

Learn how filmmakers create believable, story-driven worlds that reveal character, mood, and theme through production design. From visual world-building and budgeting to set construction, set dressing, and props, these lessons explore every stage of the production design process while demonstrating how professional filmmakers transform scripts into immersive cinematic environments.

## Student will learn

- How to design, build, and dress character-driven sets
- How to develop an art department budget
- How to choose between a filming location or a set built on a soundstage
- Practical on-set tips taught by working production designers and art directors
- The process of designing the world of the story

By aligning education with professional standards, FilmSkills Academic helps educators prepare students to enter the industry with clarity, confidence, and a deep understanding of the craft.



### Designing the World (26:46)

Students learn how production design shapes cinematic storytelling through the creation of macro, meso, and micro worlds that reveal character, theme, and emotion. Students also explore how color, architecture, and environmental design influence audience perception, and how collaboration between the director, cinematographer, and production designer creates a unified visual language.



### Production Design Process (27:33)

Discover the complete production design process, from script breakdowns and budgeting to location, set, and prop planning. Students explore how production designers collaborate with directors and cinematographers to create visual worlds that support story and tone, while gaining practical insight into pre-production planning, hidden costs, and designing environments specifically for the camera.



### The Art Department Budget (24:21)

Students learn how production designers and art directors develop and manage the art department budget during pre-production. Explore script breakdowns, construction and decoration costs, prop coordination, and resource allocation, while gaining insight into how filmmakers balance creativity with production constraints and develop practical solutions to maximize visual impact within limited budgets.



### Locations vs Soundstages (19:37)

Students learn how filmmakers evaluate whether to shoot on location or build sets on a soundstage. Explore the creative, financial, and logistical factors that influence this decision, including permits, noise, lighting control, construction requirements, and production workflow, while demonstrating how filmmakers choose environments that best support the story, schedule, and technical needs of a production.



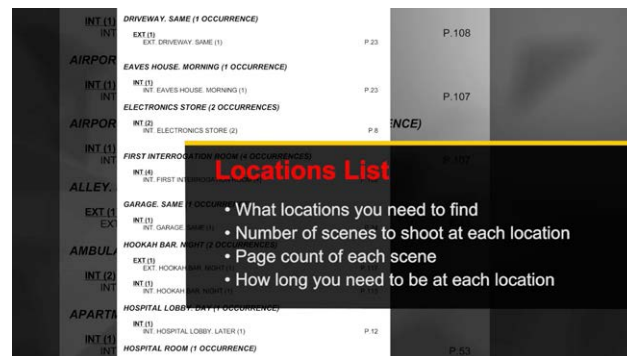
# SHOOTING ON LOCATION

The majority of film productions are shot on location, which means the film crew must interact with location owners and the general public. In this series, viewers learn the process of scouting and securing a location, working with location owners, and managing the public.



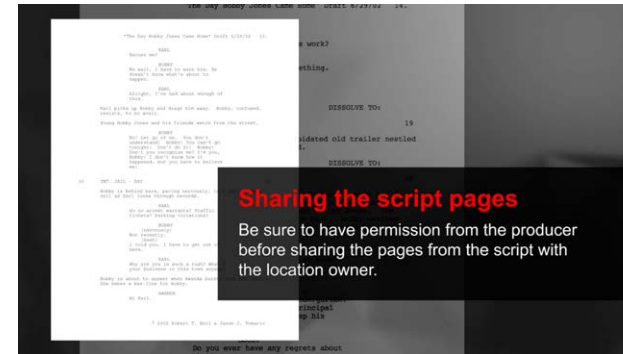
## Scouting Locations (18:51)

Locations play a critical role in every film production, and in this module you will learn how to properly break down the script, scout locations, work on cold scouts, and how to assess the technical feasibility of a location and its local industry support.



## Film Commissions (25:49)

Each state has a film commission tasked with attracting motion picture production to that state. In this module, learn the services offered by a film commission, how to use their services to find the best location for your movie, liaise with local industry, and potential unexpected issues.



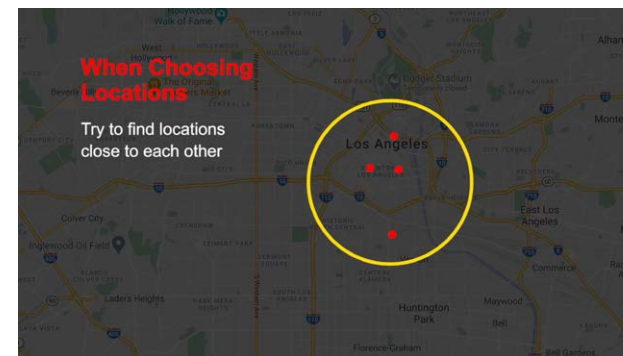
## Working with Location Owners (34:02)

Approaching and asking a location owner to use his or her property for your film shoot can be a daunting task. In this module, you will not only learn how to approach a location owner, but which contracts and forms are needed, proper protocol, how to deal with problems and how to help a location owner prepare himself for the whirlwind that is the production process.



## Film Permits (24:33)

In most major cities, you're required to obtain a permit to be able to shoot on both public and private property. This module will walk you through the permitting process, when one is required, how to get one, the costs involved and common traps associated with free permits.



## Location Tech Scouting (26:03)

Movies are either shot on a sound stage or on a real location. Shooting on location can bring its share of challenges, which is why understanding how to do a thorough site survey is critical to being prepared. In this module you will learn what to look for when you're scouting locations.



## Community Relations (26:41)

No one makes a movie in a vacuum - every day you shoot will invariably affect someone, whether it's one neighbor or an entire community. In this module you will learn how your film shoot affects the public, how to work with local officials, how to notify residents, how to leave a positive impact on the community when you're finished shooting and a general code of conduct for crews when shooting on location.

# WORKING ON SET

Students get first-hand advice from working filmmakers on proper on-set behavior and etiquette, from what to wear and how to prepare for a day shooting, to how to properly use walkie talkies and manage a range of personality types.



## A Day On Set

Get a glimpse into a typical day on set, how to prepare yourself for the on-set experience, and what you can expect to find when working on a film crew.

## Filmmaker's Toolkit (10:40)

Film sets are places of uncertainty where anything can happen, and sometimes having a \$2 tool can save you from disaster. But being prepared is a matter of experience, and we're going to share with you the experiences of professional filmmakers who want to save your shoot from disaster. In this lesson, students learn how to create a kit with the necessary tools, gadgets, and gizmos to help the set run smoothly.

## Proper Set Etiquette and Behavior (15:44)

Movie sets are a unique work environment. Each crew consists of freelancers who may have never met before, all coming together to tame an unseen location to make movie magic. The dynamics, personalities, egos, and stress of production make navigating the politics of the movie set intimidating to new filmmakers. In this lesson, veteran Hollywood filmmakers share their insights on how to handle yourself on a movie set.

## Walkie Talkie Etiquette (14:59)

Walkie talkies are the primary tool for keeping a film crew in constant communication. The language and techniques for using a walkie talkie on set is different than other industries, and knowing how will help you look more professional on set. In this lesson, you will learn proper walkie talkie technique.

## What to Bring to Set (09:31)

Working on set is about being prepared with the right clothes and tools to take on any situation. In this lesson, we will show you how to properly dress for a day working on set, the tools you need to bring, and tips for making your work day just a little easier.

## Working with Difficult Personalities (22:56)

Hollywood is full of amazing people - artists, technicians, craftsmen, executives, performers, and business execs. Each of these people have their own personalities - some more challenging than others. Part of surviving in the industry is knowing how to work with everyone - including the most difficult personalities. Hollywood veteran Casey Slade shares with us his entertaining insights on how to deal with ego in the film industry.



# CAMERA AND LENS



In this comprehensive series, students learn how the camera and lens work, and how to apply an understanding of the physics of cinematography to real-world on-set environments.

## Introducing the all new cinematography curriculum

- Demonstrate hard-to teach concepts through on-set video tutorials
- Lessons balance the science, art, and technique of cinematography
- Students see and experience complex concepts
- Academic concepts are anchored in real-world demos
- Partnerships with leading companies and filmmakers ensure up-to-date information
- Chapterized videos are easy to assign and discuss



### Focusing Techniques

From traditional focusing techniques of setting marks and measuring distances, to using digital focus assist tools, students learn how to set focus, overcome focus challenges, and proper on-set procedures.



### How to Expose a Shot

Learn exposure techniques including zebra stripes, false color, waveform monitors, histograms, and light meters, plus how to expose skin tones, and work within the camera's latitude and contrast ratio.



### Frame Rates

Learn the technical details of frame rates, interlaced vs progressive, time code, drop frame, 3:2 pull down, slow motion and time lapse, and how to calculate exposure with different frame rates.



### How to Prep a Camera

Students learn how to properly prep the camera, matte box, follow focus, monitor, cables, batteries, media, and how to conduct lens calibration tests to ensure the camera works properly on set.



### Imaging Sensor and ISO

Students learn how the imaging sensor, CCD and CMOS chips, and photosites function, plus Bayer pattern and debayering, CODECs and RAW formats, bit depths, ISO, image quality, and gain.

### How a Cinematographer Preps a Project

Learn the process professional cinematographers use when beginning a new project.

### Building the Camera Package

Learn the components and accessories of a professional camera package when prepping for a new production.

### How to Test a Lens

Learn the process of testing a lens at the rental facility when prepping for a job.

### The Zone System

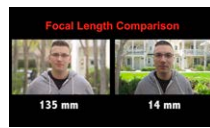
How to apply Ansel Adams' Zone System when determining proper exposure.

### Film vs Video

Learn the fundamental differences between shooting on film vs. shooting digitally.

### Back Focus

Learn how to set and calibrate a camera's back focus.



### Lens Focal Length

Students learn the power of the lens, how focal length affects the field of view and depth, changes in the illusion of time, plus how to work with zoom vs prime lenses, and compensate for crop factor.



### Taking Care of Lenses

Students learn how to properly change lenses, remove dust and debris, protect lenses both in transit and on set, prevent condensation, and how to properly clean the imaging sensor.



### f-Stops and T-Stops

This lesson covers how f-stops and T-stops are used to determine exposure, how to work with fast and slow lenses, and how f-stops are used to determine camera exposure and lighting ratios on set.



### The Camera Shutter

Students learn how electronic shutters function, how to choose the shutter angle, global vs rolling shutters, motion blur, managing screen flicker, and how to compensate exposure.

# CINEMATOGRAPHY: CAMERA AND LENS



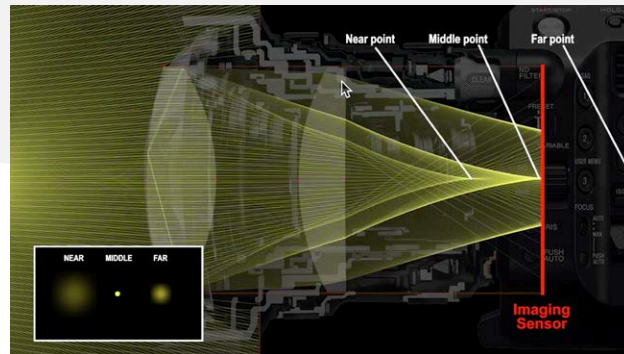
## How to Shoot Green Screen (25:22)

The all-new video tutorial methodically guides students through the process of lighting, exposing, and recording green screen footage. This lesson covers:

- When to choose green or blue
- Differences between chromakey and digital blue/green
- Shooting in a studio vs on location
- How to light green screen (space lights, cyc lights, LED, Kino-Flo, book lights)
- How the bit depth and compression affect a key
- Capturing in LOG vs REC709
- How to expose actors
- How to reduce spill and create a cleaner key

## Introduction to Lenses (22:00)

Enter the world of cinema lenses, and learn the differences between prime and zoom lenses, lens speeds, lens types and how to choose the best lens for your production. Taught by an Emmy-winning cinematographer at Panavision in Hollywood, this hands on module will demystify the various attributes of the lens so you can choose the best lens for your production.



## Depth of Field Tutorial (27:29)

Students learn how to control, measure, and creatively apply the depth of field to their shots. This lesson balances science with art, and includes several demonstrations that show how the depth of field alters the emotion of the scene.

- How to change the depth of field
- How to adjust the aperture and maintain exposure
- How distance from the camera affects the depth of field
- Circle of confusion and how it is calculated
- Measuring the depth of field and applying calculations on set
- How to choose the depth of field most appropriate to the content of the scene

## Tripods and Sliders (17:58)

Learn about the equipment that can help you stabilize and support the camera. From tripods to jib arms, this module is an outstanding introduction to the gear filmmakers use to control their camera shots.

Home | Admin | Lessons | Classes | Courses | Tools | Account

## F-stops and T-Stops

Learn how f-stops and t-stops work, and how to use them as a measure of exposure. (17:41)

Lesson is Live
PREVIEW VIEW
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Jump to a Chapter in this Video

Supporting Info
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## F-Stops and T-Stops

**Introduction**

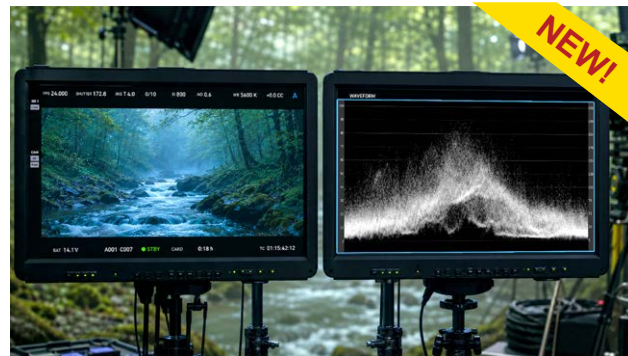
As cinematographers, we need a way to measure the amount of light that passes through the lens. That measurement is called an F-number. F-numbers are not an absolute measurement, like a kilometer or a liter that defines an absolute distance or volume, rather it is a relative unit that measures the change in the amount of light. Quite simply, an F-number is the doubling or halving of light we let through the lens. If you take the existing amount of light - however much that may be - and double its brightness, you just increased it by one f-number. Conversely, if you take the current amount of light and reduce it by 50%, you just decreased it by 1 f-number.

*Opening the aperture by one f-stop will double the amount of light that passes through the lens to the imaging sensor.*

You may be wondering why I'm calling an f-number, and not an f-stop. An f-stop is the same as the f-number and is the amount of light that should pass through the lens. Unfortunately, not all the light that enters the front of the lens makes it out the back. We lose some light to refraction as it passes through each optical element in the lens. Lenses with fewer optical elements allow more

# CINEMATOGRAPHY: CAMERA AND LENS

This seven-part series teaches students how to capture, process, expose, and grade digital images using Rec. 709, Log, RAW, LUTs, waveform monitoring, and bit depth to maximize image quality and post-production flexibility.



### Waveform Monitors (21:12)

Learn how professional cinematographers use waveform monitors to expose images accurately across any display device. This lesson explores IRE values, dynamic range, skin tone placement, highlight protection, shadow detail, and professional exposure workflows for Rec. 709, LOG, and RAW cinematography.



### How to Shoot Log (17:45)

Learn how professional cinematographers use LOG recording to capture greater dynamic range, preserve highlight and shadow detail, expose footage accurately with waveform tools, apply LUT workflows, minimize noise, and maximize flexibility for cinematic color grading and post-production control.



### Working with LUTs (10:57)

Learn how professional filmmakers use LUTs to restore LOG and RAW footage, evaluate images accurately on set, apply creative looks, and maintain maximum flexibility and image quality throughout the color grading and post-production workflow.



### Rec709 vs Log vs RAW (16:20)

Explore the differences between Rec. 709, LOG, and RAW recording workflows, and learn how each format affects dynamic range, image quality, file sizes, color grading flexibility, and production efficiency. This lesson helps cinematographers choose the right recording format based on creative goals, budget, workflow, and post-production requirements.



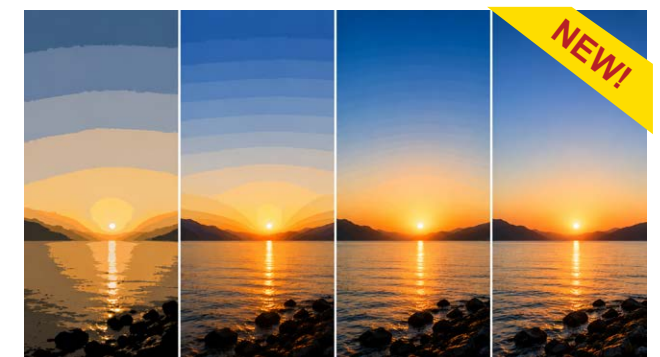
### How to Shoot Rec709 (12:19)

Learn how to expose and control Rec. 709 footage professionally by managing dynamic range, protecting highlights, preserving shadow detail, and using waveform monitors, false color, and zebra patterns to create clean, broadcast-ready images directly in-camera with minimal post-production correction.



### How to Shoot RAW (10:09)

Learn how to use RAW recording to maximize image quality, preserve sensor data, manage large-scale media workflows, generate proxies, and maintain complete creative control over exposure, color, and image processing throughout post-production and final color grading.



### Understanding Bit Depth (15:54)

Learn how bit depth affects image quality, color grading flexibility, file sizes, and production workflows by understanding the differences between 8-bit, 10-bit, 12-bit, and 16-bit recording in modern digital cinematography.

# LIGHTING TOOLS AND TECHNIQUES

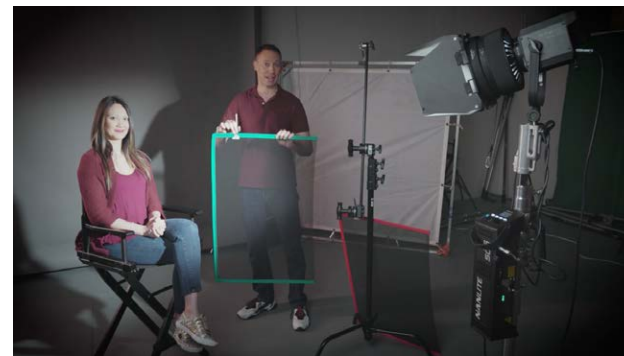
Go on set with Emmy and Academy Award-winning cinematographers as they teach the art and craft of cinema lighting. Learn the tools used in creating, shaping, and softening light to achieve the desired look.



## Creating Soft Light (26:50)

In this in-depth tutorial, students learn how to create soft light using a variety of techniques:

- How to control the size of a light source
- Using Fresnels to craft the spread of light
- Controlling wraparound
- Working with diffusion on barn doors
- Working with soft boxes and Chimeras
- Skinning 4x4s
- Working with 6x6 overheads
- How to control spill from soft light sources
- Real world demo



## Techniques to Reduce Light (26:43)

The all-new video tutorial methodically guides students through the tools and techniques used to reduce light on your subject. This lesson covers:

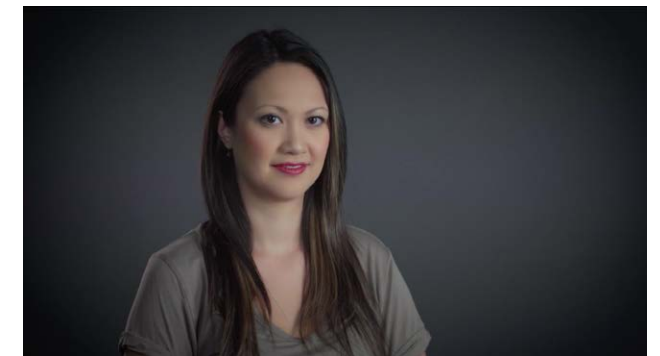
- Working with wire scrims
- Working with dimmers
- Remotable Wi-Fi dimming options
- Solids, cutters, and floppies
- Creating negative fill
- Lenses and Courtesies
- Protecting fabric scrims
- Scrim and C-stand rigging safety
- Neutral Density gel on windows



## Techniques to Shape Light (23:53)

Creating light is easy - the art of lighting is in how the light is shaped. In this lesson, students experience industry-standard techniques to shape light to create the desired look.

- The power of shadows
- Creating internal vs external shadows
- Benefits and drawbacks of barn doors
- Working with black wrap
- Egg crates and louvres
- Flags and solids
- Creating gobos
- Working with a cucoloris and brancholoris
- Building duvatyne skirts



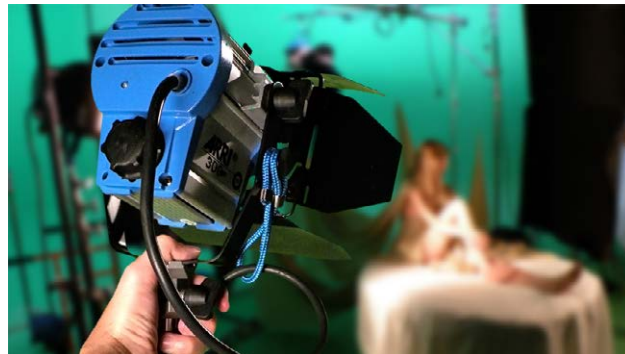
## Working with Reflected Light (19:18)

While the previous lessons teach direct lighting techniques, this lesson shows students techniques on how to work with bounced and reflected light.

- Factoring in the Inverse Square Law
- Foam core and bead board
- Collapsible reflectors
- Shiny boards
- Physics of reflected light
- Bouncing light off ceiling
- Working with overheads
- Shaping hair lights
- Working with mirrors

# CINEMATOGRAPHY: LIGHTING

## Learning the Gear



### Tungsten Lighting (11:48)

Learn how to work with, operate and trouble shoot tungsten lighting fixtures. Students learn about power consumption and output and configuration options available for on-set lighting needs.



### Kino-Flo Fluorescent Lighting (14:20)

Learn how to properly use Kino-Flo lighting fixtures, ballasts, bulbs, and accessories on set.



### Intro to Light and Exposure

Students are introduced to the nature of light, how it's measured, and the foundations of exposure. Complex techniques of the inverse square law, dynamic range, latitude, and contrast ratios are made simple.



### Three Point Lighting

Students learn a range of key light techniques for beauty and drama, how to work with ambient fill light, rim lights, kickers, and how to use contrast to separate the subject from the background.



### LED Lighting (7:10)

New LED technology is appearing on sets around the world. Learn how LED lighting can add to your lighting toolbox.

### How to Build a Light Kit (15:31)

Light kits are self-contained, portable lighting kits. In this module, you will learn how to build a light kit, the pricing options and additional tools we'd recommend you always have on set.



### HMI Lighting (19:22)

Learn about HMI light fixtures, how to operate, maintain and troubleshoot them.

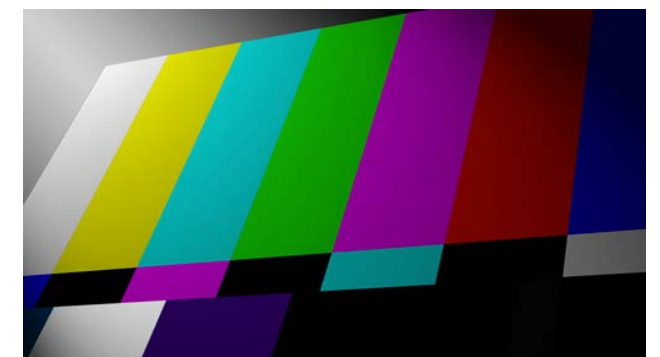
### Low Budget Lighting Tools (9:37)

Lighting equipment can be expensive, or unavailable. In this module, we're going to show you simple, inexpensive lighting options for your shoot.



### Using a Light Meter

Learn how to properly use an incident and spot meter to gauge accurate light levels on set when setting exposure.



### Using a Monitor (14:29)

Production monitors are used on practically every set. In this lesson, students learn how to properly calibrate a production monitor to ensure that the image you see on screen is what is actually being recorded.

## Lighting Techniques



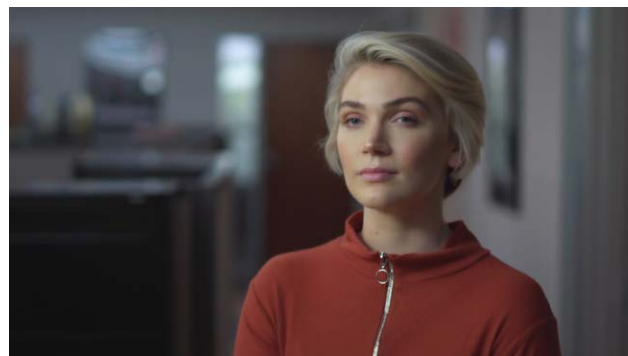
### Key Light Techniques (26:56)

Learn advanced on-set lighting techniques for shaping your actor's key light to create the desired look.



### Advanced Lighting Techniques (17:44)

Learn advanced lighting techniques to add style and quality to your shot.



### Attributes of Light (34:02)

Learn the basic attributes of light and how to craft it to achieve the ideal cinematic look.

### Lighting a Scene (24:42)

Learn how to assess an existing location, scene blocking and existing lighting to determine the best way to light a set.



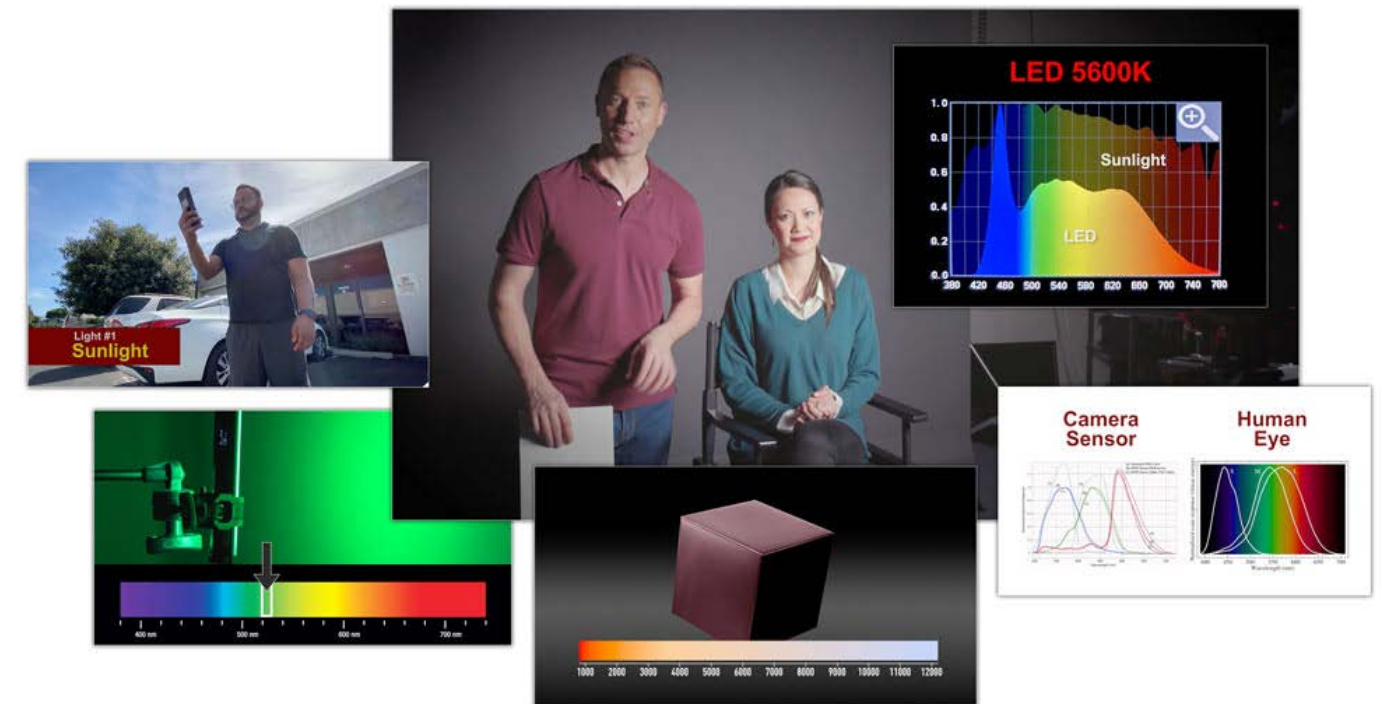
### Lighting People (23:36)

Learn how to use the three-point lighting system to properly light people.

### Lighting Outside (23:10)

Learn how to light actors outside using only sunlight, reflectors and diffusion.

## Color Science



### Color Temperatures and White Balance (26:22)

The all-new video tutorial introduced students to color theory, how color is rendered on screen, and how common light sources appear on screen. This lesson covers:

- Defining how a camera sees white
- The Kelvin scale - origins and how it's used
- How the imaging sensor sees color
- Measuring light sources with a spectrometer
- White balancing techniques
- How to cheat white balance

### Working with Mixed Light (22:32)

From gelling lights to working with variable-color temperature LEDs, students learn how to color balance lights on set to achieve the desired look. This lesson covers:

- How to use gels to color correct light sources
- Light loss calculations through gels
- Working with LEDs
- Working with sunlight
- How to gel windows

# ON-LOCATION LIGHTING TUTORIALS

In this brand-new 9 part series, students go on location to learn the practical approach to cinematography, how to identify and overcome common production challenges, and how to achieve a professional, cinematic look.



## Daytime Interior - Kitchen Counter (19:12)

Students learn how to address exposure issues when shooting on location with windows, how to gel windows, balance exposure, and create natural, motivated lighting.



## Nighttime Interior - Bedroom (23:18)

In this tutorial, students learn to shoot a realistic night scene that achieves the desired emotional tone, all while producing a clean, noise-free image.



## Nighttime Interior - Kitchen Table (23:02)

Students learn how to shoot a nighttime dialogue scene between two people, on location. Covering both his and her shots, this tutorial guides students through the blocking, composition, and lighting decisions behind creating a cinematic night scene.



## Nighttime Interior - Living Room (12:32)

In this lesson, students learn how to light and shoot a scene with practical light fixtures, how to enhance the light so it is motivated, and how to bring the outside into the latitude of the camera.



## Morning Interior - Living Room (16:20)

In this on-location tutorial, students learn how to create a morning light on a nighttime set. From working with haze and creating volumetric light, students learn to block and light for a cinematic look.



## Daytime Interior Part I (19:58) & Part II (13:19)

One of the most common scenes is the interior dialogue scene. Students learn how to gel windows, balance exposure, and create natural, motivated lighting.



## Daytime Interior - Bedroom (20:17)

Students learn how to create a sculpted light in a bedroom interior during the day. In this lesson, students learn how to balance exposure between the subject and outside sunlight, all while creating a cinematic look.



## Daytime Interior - Bathroom (24:20)

Shooting in a small, confined space like a bathroom creates a range of production challenges, which we systematically address in this engaging tutorial. From a simple bathroom to a dramatic shot, students learn how to achieve the desired look on set.

# ON LOCATION LIGHTING TUTORIALS



## Lighting the Courtroom (19:58)

Students experience the step-by-step process of lighting a courtroom set from Emmy-winning cinematographer Jason Tomaric. From placing the camera and setting lights to setting exposure and achieving professional camera movements, this lesson ties the principles of cinematography together into a real-world demo.

## Lighting the Hospital Set (16:20)

In this real-world demonstration, students learn how to work with natural fluorescent light, create highlights, use color for contrast, and apply cinematic principles to achieve professional results.



## Lighting an Apartment - Daytime (20:17)

Emmy-winning cinematographer Jason Tomaric reveals the step-by-step process professionals use to light an apartment set for daytime scenes. Addressing common challenges of lighting a large area, this lesson applies concepts taught throughout FilmSkills lessons to a real-world shoot.

## Lighting an Apartment - Nighttime (24:20)

Students learn the fundamentals of lighting a nighttime scene. Flipping the world from day to night, this lesson reveals professional techniques used to achieve a believable nighttime look.

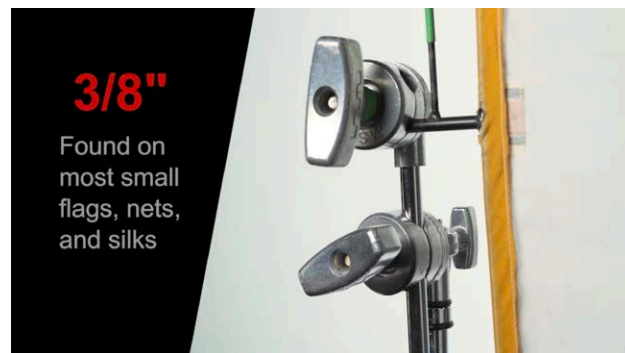


# GRIP AND RIGGING

In this series, we partnered with Matthews Studio Equipment, the world's leading manufacturer of grip equipment to introduce students to the grip and rigging gear commonly used on set, proper rigging techniques, safety standards, and life on set as a grip.

### We bring the grip truck to your classroom

- Every clamp is demonstrated in its use and safety considerations
- Students learn how to set-up grip stands
- Dolly and track set-up and usage
- How to set-up and safely use overheads
- How to rig on location
- Rigging safety procedures



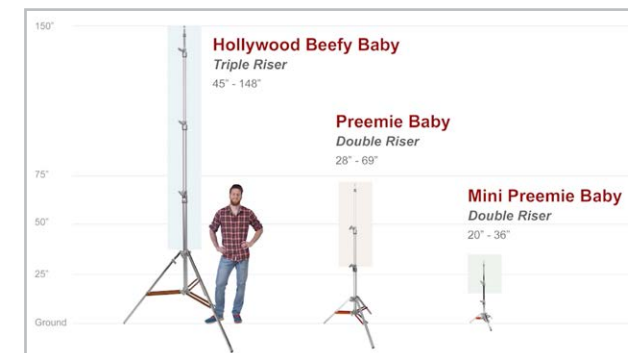
### C-Stands (17:59)

C-stands are one of the most commonly-used stands on set. In this module, students learn about the different types of C-stands, how to use them and C-stand safety.



### Clamps (23:36)

Students learn how to safely use mafers, cardellinis, C-clamps, furniture clamps, playtpus clamps, scissor clamps, gaffer grip, safe rigging safety.



### Stands (16:37)

From baby and combo stands, to hi-his and low boys, students learn how to safely use industry-standard stands on set.



### Rigging (17:59)

Students learn how to safely use grid and pipe clamps, lollipops, offset arms, wall plates, double and triple headers, grip heads, wall spreaders, Mattpoles, putty knife, and chain vice grips.

# CINEMATOGRAPHY: GRIP AND RIGGING



## Grip Support (8:02)

Students learn how to properly use apple boxes, sand bags, furniture pads, and taco carts on real-world sets.



## Dolly and Track (29:18)

Dynamic camera moves can add production value to practically any shoot. One of the most common ways of moving the camera is to lay down track and use a camera dolly. This module introduces students to the common doorway dolly, shows you how to set it up and use it.



## Grip Rigs (19:09)

Students learn how to safely build a menace arm and goalpost rig - two common rigs often used on set to place lights in the desired position.

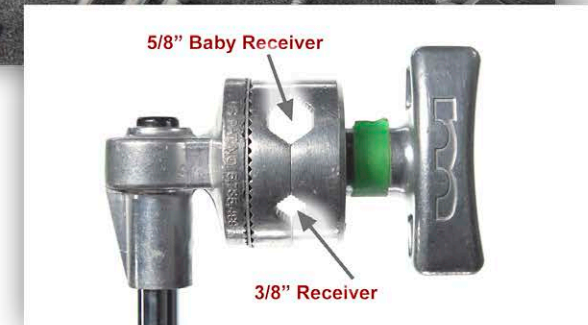
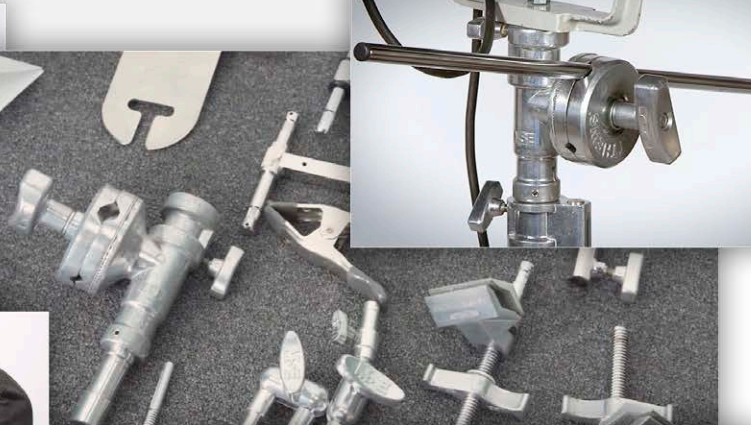
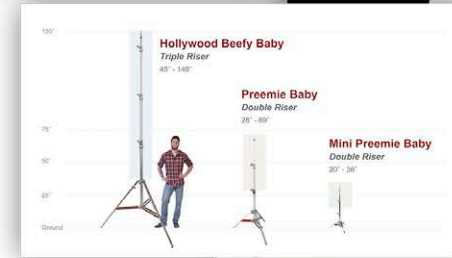


## Butterflies and Overheads (18:51)

Students learn how to set-up and safely use butterfly and overhead frames from 5x5' to 20'x20'. From pipe and coupler options to proper handling of fabric materials, this lesson focuses on proper safety procedures with working with overheads.



**Junior 1 1/8"**  
Called a "Junior Pin," these are most common for larger, heavier lights



## Grip's Tools (9:20)

Learn basic tools used by grips on set, including essential personal tools every grip is expected to have.



## Knots for On Set Rigging

Students learn the most common rigging knots used on set and how to safely tie them.

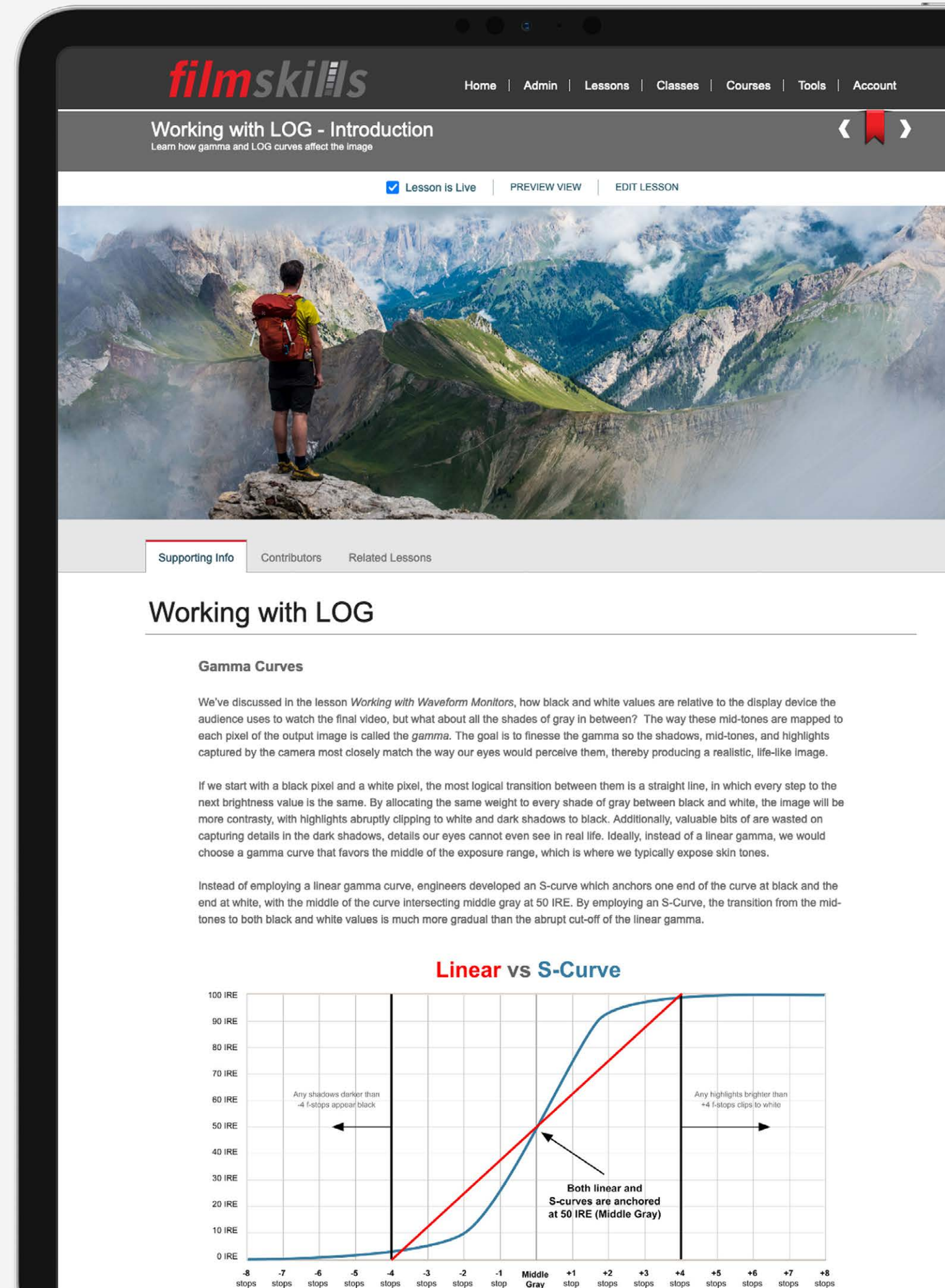
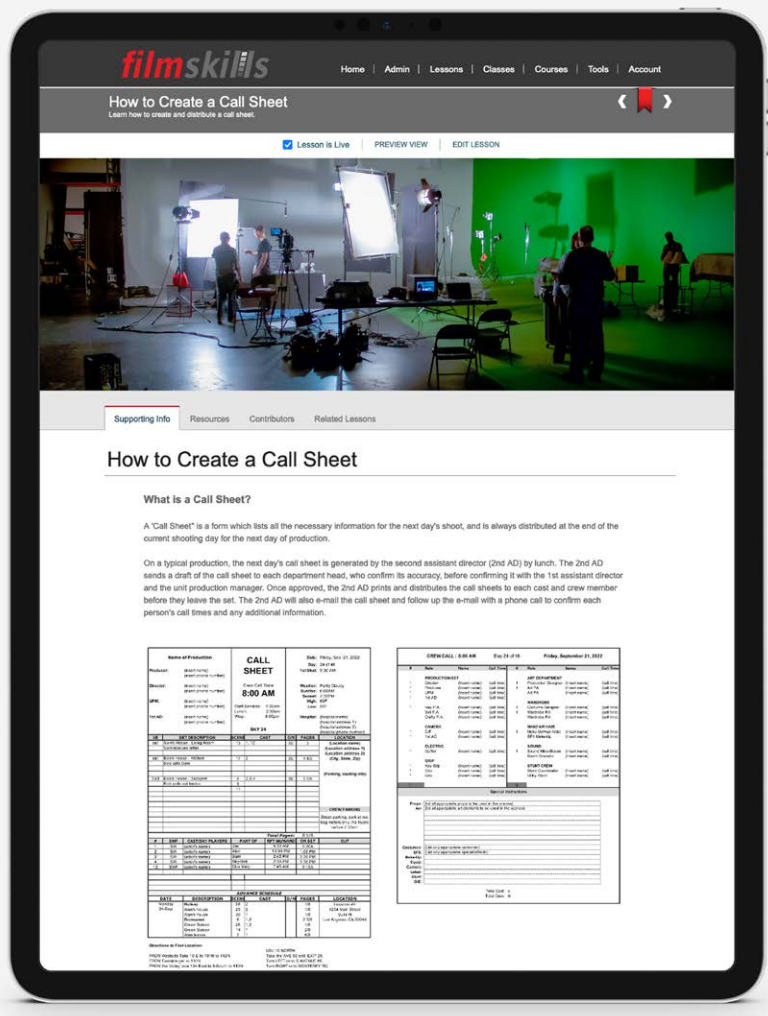
# EXPANSION LESSONS

Each lesson focuses on one form, with concise directions and blank templates students can use on their own productions.

- **How to Use Day-Out-of-Days**
- **How to Create a Call sheet**
- **How to Use a Camera Log**
- **How to Use a Daily Production Report**
- **How to Use a Crew Deal memo**
- **How to Use a Location Agreement**
- **How to Use a Location Release**

The cinematography expansion lessons feature industry best practices for common on-set scenarios.

- **Prepping the Camera for a Walkaway**
- **Working with a Follow Focus**
- **Factors to Consider with Moving Shots**
- **Shooting the Rehearsal**
- **Setting Actor's Marks**
- **How to Shoot Car Scenes**



## Working with LOG - Introduction

Learn how gamma and LOG curves affect the image

Lesson is Live | PREVIEW VIEW | EDIT LESSON

Supporting Info | Contributors | Related Lessons

## Working with LOG

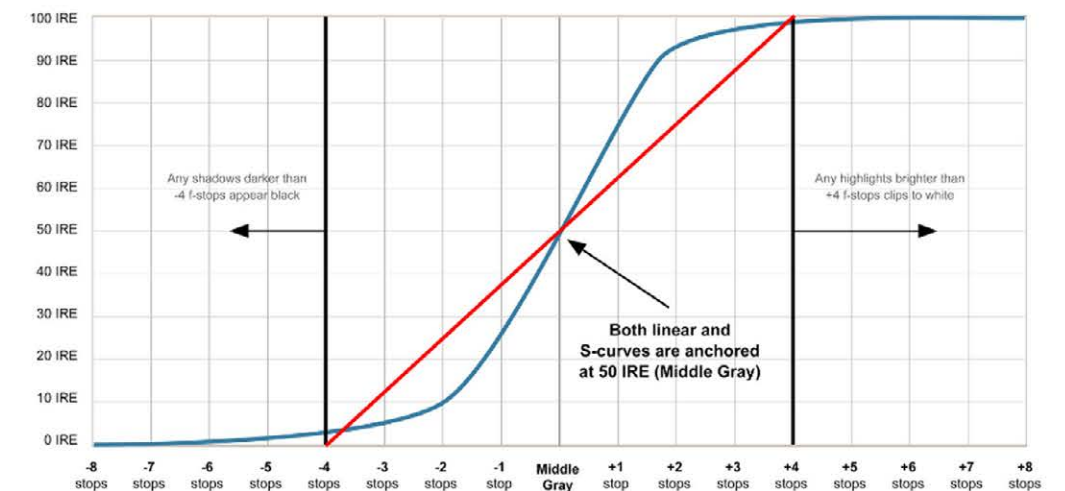
### Gamma Curves

We've discussed in the lesson *Working with Waveform Monitors*, how black and white values are relative to the display device the audience uses to watch the final video, but what about all the shades of gray in between? The way these mid-tones are mapped to each pixel of the output image is called the *gamma*. The goal is to finesse the gamma so the shadows, mid-tones, and highlights captured by the camera most closely match the way our eyes would perceive them, thereby producing a realistic, life-like image.

If we start with a black pixel and a white pixel, the most logical transition between them is a straight line, in which every step to the next brightness value is the same. By allocating the same weight to every shade of gray between black and white, the image will be more contrasty, with highlights abruptly clipping to white and dark shadows to black. Additionally, valuable bits of are wasted on capturing details in the dark shadows, details our eyes cannot even see in real life. Ideally, instead of a linear gamma, we would choose a gamma curve that favors the middle of the exposure range, which is where we typically expose skin tones.

Instead of employing a linear gamma curve, engineers developed an S-curve which anchors one end of the curve at black and the end at white, with the middle of the curve intersecting middle gray at 50 IRE. By employing an S-Curve, the transition from the mid-tones to both black and white values is much more gradual than the abrupt cut-off of the linear gamma.

### Linear vs S-Curve



# DIRECTORS CRAFT

We are proud to announce the all new Directors Craft lessons. Designed to help students understand the director's role in visual storytelling, the seven updated lessons combine interviews with Hollywood directors, on-set tutorials, and methodical step-by-step approach to the director's process.

### Introducing the all new directing curriculum

- Students learn how to tell the visual story
- Students begin by learning how to break down the script as a director
- Working Hollywood directors guide students through scene coverage
- From shot lists to storyboards, students learn the importance of prep
- Lesson include illustrated companion tutorials, test questions, and projects



Medium, over-the-shoulder shot



### Basic Coverage (21:45)

Learn the basic template for shooting the action in a scene - the master, coverage, inserts and cat-in-the-window shots, learn how to vary shot size to increase coverage, break the standard, plan for the edit, and ensure you get the coverage you need.

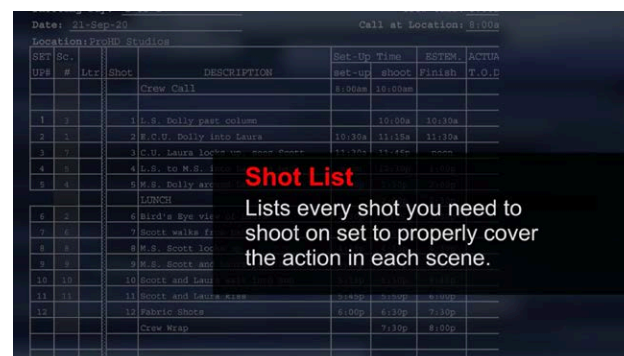
### Advanced Coverage (25:54)

Learn how to craft a one, create a psychological impact for each shot, create compelling establishing shots, manipulate the pacing and rhythm of a scene, determine the opening visual, and enhance transitions from one scene to the next.



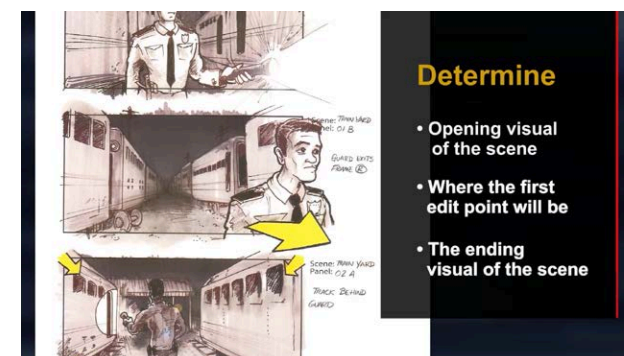
### A Director's Prep - Beginning a Project

**(27:17)**  
Learn how to begin the directing process, read the script for the first time, best prepare long before you even set foot on set, and how to breakdown the script for character and story.



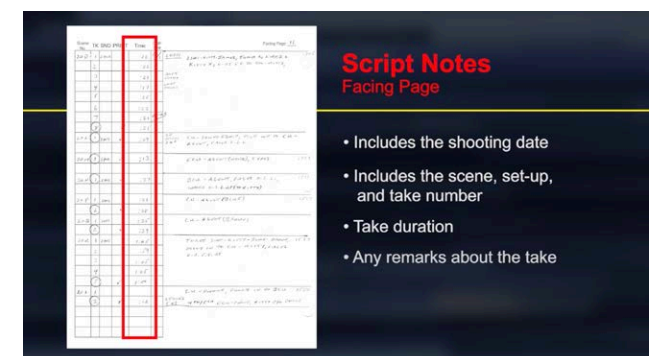
### Creating a Shot List (17:41)

Learn how to create a shot list, location requirements, how to decide your shots, the elements in a shot list, how the shot lists are used to schedule and budget a film, and to prepare for days when you go over schedule or over budget.



### Storyboards and Pre-Visualization (30:47)

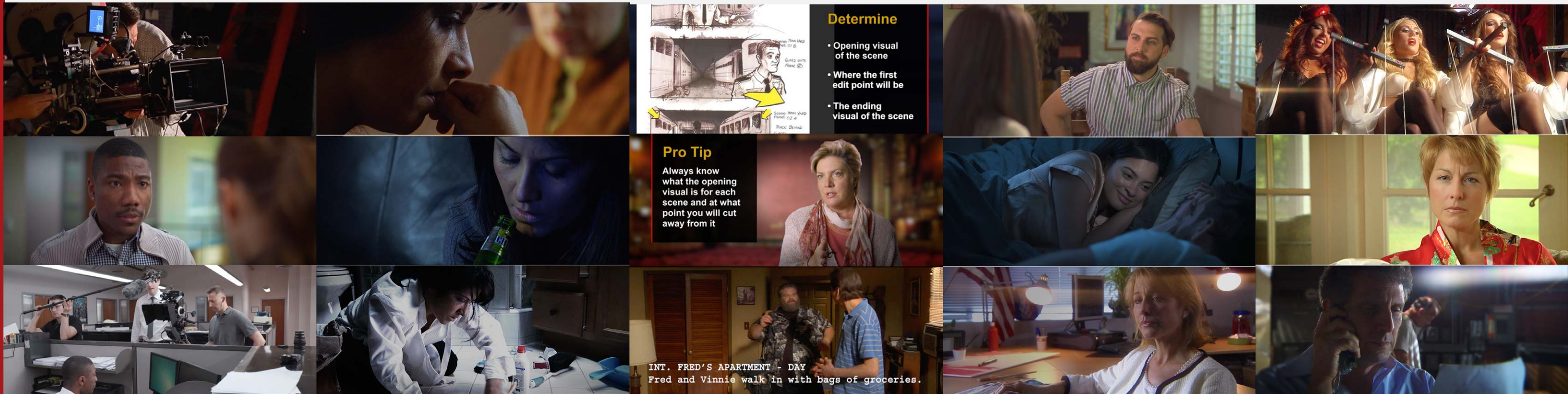
Learn how to work with a storyboard artist, use pre-visualization software, know how detailed storyboards should be, creative restrictions to be aware of, how to create storyboards even if you can't draw, and when to use animatics.



### Continuity and Script Notes (22:12)

Learn the importance of on-set continuity, how to maintain it, the role of the script supervisor, and how to create an industry-standard continuity notebook.

# DIRECTORS CRAFT



**Determine**

- Opening visual of the scene
- Where the first edit point will be
- The ending visual of the scene

**Pro Tip**

Always know what the opening visual is for each scene and at what point you will cut away from it

INT. FRED'S APARTMENT - DAY  
Fred and Vinnie walk in with bags of groceries.

**How to Shoot a Scene (39:23)**

In this comprehensive introductory lesson, students learn the process of how to shoot a scene using the block, light, rehearse, tweak, shoot method. This lesson takes students onto the set of "Castle" where watch the directing process unfold for one of the scenes.

**How to Direct a Scene (31:00)**

Emmy-winning director Jason Tomaric applies the concepts in this series to a sample scene, in which he walks students through the process of directing, blocking, and shooting a short scene.

**Working with the Military (20:23)**

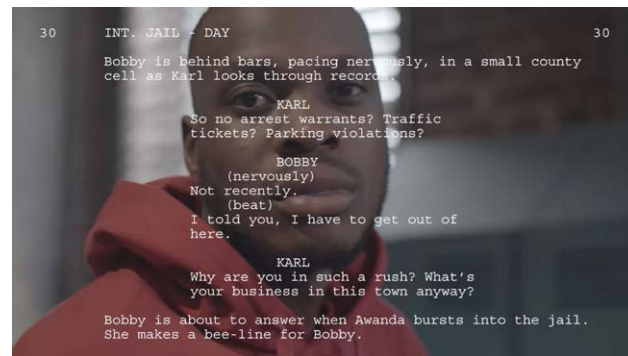
Learn how to approach the National Guard, work with the US military, the types of resources the military can provide, and how to work with reenactors.

*"Filmskills has provided my students with concise yet critical information from professionals in a format that makes it accessible to them. As a production instructor, **Filmskills is not only my collaborator in the classroom, but my best 're-enforcer' of the skills I am teaching.**"*

- Sandra Luckow, Yale University

# DIRECTING ACTORS

This updated series helps students learn the skills to effectively direct actors to achieve an authentic performance on set.



## Analyzing Character (30:19)

In this module, you will learn directing techniques to help actors determine the subtext, intent, and back story of their characters. Develop your directing skills and help your actors portray honest, memorable characters.



## Directing Actors on Set (38:28)

Learn what to say to an actor at the beginning of every scene – 30 seconds before you call action and 30 seconds after you call cut, learn how to rehearse on set, establish strong blocking, and how to help actors balance their performance with the technicalities of film production.



## Rehearsing Actors (26:47)

Learn how to structure rehearsals, how to conduct a table read, and what the responsibilities are of the director and actors during the rehearsal process.



## The Language of Directing Actors (34:07)

Learn from Hollywood actors and directors on how to approach and work effectively with actors on set, how to deal with problematic actors, and how to communicate in the actor's language.



# HOW TO DIRECT ACTORS

## Introducing the all new directing curriculum

- How directors can effectively communicate with actors
- The director's process of breaking down the script for story and character
- How to identify the back story, subtext, objective for each character in every scene
- What to say to actors on set before calling action and after calling cut
- How to avoid common directing mistakes
- How to help the actor deliver an authentic, character-driven performance



### On-Set Intimacy (8:36)

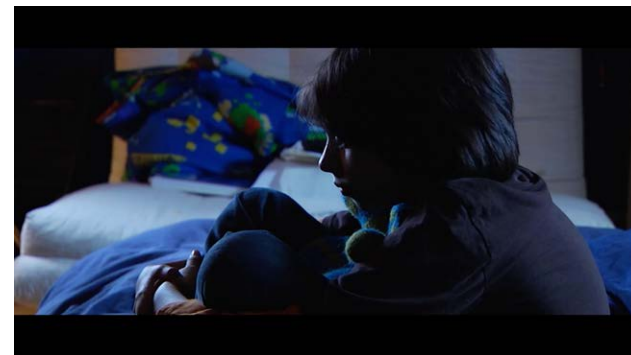
In this all new lesson, students learn to promote a professional set that is respectful of everyone involved when shooting scenes that include nudity, semi-nudity, and simulated sex acts.

This lesson follows the SAG-AFTRA guidelines for the auditioning, prep, rehearsal, and on-set best practices when shooting intimate performances, including the involvement on an Intimacy Coordinator.



### Blocking the Actors (33:11)

Learn how to block the actors, what story cues to look for, how to drive the blocking emotionally, and how to work with the actors to get the best physical performance possible.



### Directing Mistakes (26:28)

Learn to identify common directing problems and how to fix them to ensure you get the best performance on set possible.



### Directing Extras (24:35)

Learn how to find extras, the right way to direct them, how to cheat them on set, liability concerns and how to avoid them, logistics on the shooting day, and the most common problems filmmakers encounter when working with extras.



### Rehearsal Exercises (12:49)

Learn valuable techniques from working Hollywood directors to get to the heart of the actors' performance, learn rehearsal techniques from developing the character to overcoming mental blocks on the set.

# FRAMING & COMPOSITION

Designed for both directors and cinematographers, the Framing and Composition lessons balance the techniques of cinematic composition, technical requirements and limitations of various formats and aspect ratios, and the emotional impact of every shot choice.

## Learn the technical and creative aspects of composition

- Learn the visual vocabulary of shot types and camera movements
- Learn how framing decisions are impacted by the format on which you are shooting
- Learn the history of framing and composition
- Learn how cinematic composition affects the story and how to make the best choice
- Learn how to frame people to add an additional layer of meaning in each scene
- Learn how to maintain set geography on screen



### The Visual Story (35:48)

A director's job not only includes interpreting the story through the actors' performances, set design, and camera coverage, but also how compositional choices affect the audience's perception and emotional reactions.

In this lesson, learn how the cinematic components of line, shape, tone, color, movement, and rhythm affect the emotional subtext of the story, and how the director can incorporate these techniques when crafting the composition of each frame.



### Composing the Shot (27:03)

The audience only sees what you point the camera at, and as filmmakers, the stories we tell must exist within the boundaries of the frame. The way we choose to place our subjects in the frame significantly affect the audience's visual perception of the story and invoke subtle – yet powerful emotions.

In this lesson, learn how to break down the script for story-driven composition, plan concise coverage, common mistakes to avoid, and how to cheat the frame for the sake of the story.



### Creating Depth on Screen (25:43)

Learn techniques for creating the illusion of depth on screen by using strategic blocking in depth planes, blocking techniques for actors, camera positions, lens focal length, depth of field, camera movement, and parallax.

From proscenium staging to complex single-camera blocking, working directors and cinematographers guide you through techniques used to create a sense of depth on a two-dimensional screen.



### Singles and Over the Shoulder Shots (24:25)

Learn techniques for framing people when shooting a dialogue scene, from the basics of framing actors in single shots and over the shoulder shots to advanced techniques that use camera position, lens choice, and depth of field to enhance the emotional tone of the scene.

Learn how to create subjective and objective experiences through framing choices and how various aspect ratios affect compositional choices.

# FRAMING & COMPOSITION



## Head Room and Lead Room (19:41)

Learn the compositional guidelines for head room and lead room for proper composition of people in the frame. Working Hollywood directors and cinematographers teach how to adapt for the acquisition format and exhibition method, how to work under creative requirements on a television show, and how the aspect ratio affects your framing choices.



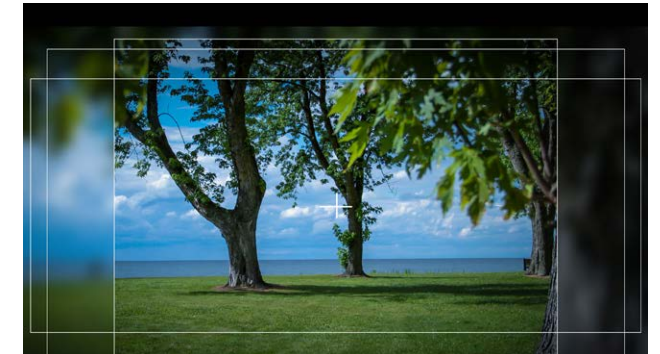
## Eyelines (18:01)

Learn how to choose the best eyeline, directing techniques for ideal camera placement, how to overcome challenges when working with visual effects, and how to fine tune actor's eyelines within mere inches to achieve the desired emotional impact.



## Shot Types and Camera Movements (27:56)

In this lesson, learn the intricacies of framing and camera movements, the basic shot types, advanced variations on each shot type, on-set shorthand for communicating shot sizes, and how to interpret emotional beats in each scene into the ideal composition.



## The Frame (24:45)

In this lesson, learn how to identify and work with different aspect ratios, the history of aspect ratios in cinematic history, how to convert 4:3, 16:9, and 2.39:1 formats, safe framing guidelines, how various aspect ratios are adjusted for different exhibition and broadcast formats, using anamorphic lenses, and understanding pixel aspect ratios.



## Screen Direction and the Rule of 180 (23:06)

Learn the core fundamentals of screen direction, how to establish the line of action, the rule of 180, exceptions to the rule of 180, instances where the line of action doesn't apply, how to shoot multiple character with an ever-moving line of action, and how to prepare your shot lists to avoid catastrophic editing problems.



## Screen Division and the Rule of Thirds (23:06)

Learn how the compositional techniques of screen division, the Golden Ratio, and Rule of Thirds influence the tone and visual style of the frame, tips to translate story beats into compositional choices, and how to effectively apply these framing concepts when shooting different aspect ratios.

*As someone who aspires to be part of the industry, the information provided by FilmSkills is invaluable. I have often felt at a disadvantage because I'm unable to interact with the film community to the extent I'd like.*

***Having the FilmSkills lessons in every conceivable area of the filmmaking process is truly like having professionals next door from whom I can learn.***

-Karlos DelToro, Student

# DOCUMENTARY FILMMAKING

Students learn the entire documentary story-telling process from over a dozens leading documentary filmmakers. From developing the story through on-set production techniques, the documentary storytelling process comes alive.

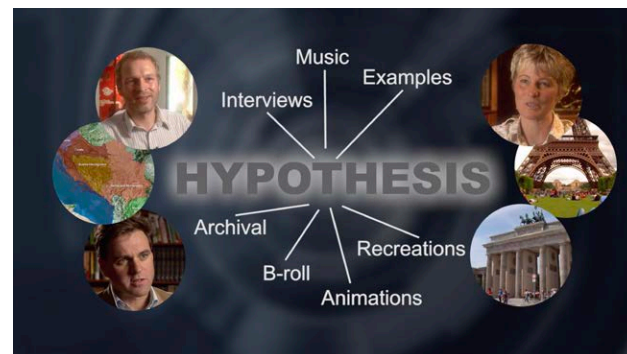
*You know you're in reliable hands because the experts imparting their wisdom are actually industry professionals.*

- MovieMaker Magazine



## The Documentary Format (17:05)

In this lesson, students learn about documentary storytelling, the types of documentaries, the challenges of the medium, the difference between objective and subjective filmmaking, observational cinema, and how the documentary format differs from fictional movies.



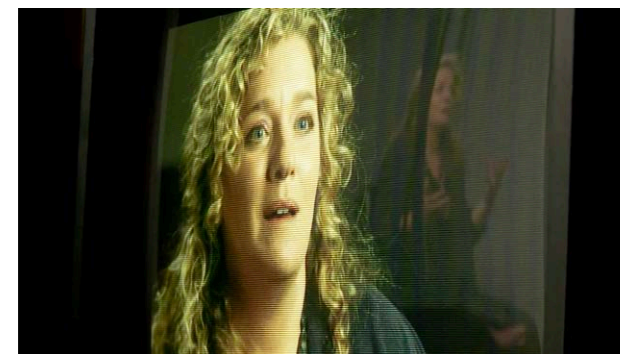
## Documentary Story-Telling Tools (23:01)

In this lesson, we explore the story-telling tools of the documentarian. We dive into how interview, B-roll, recreations, and archival footage can be used to support the story you are telling.



## Finding the Story (24:50)

In this lesson, students learn how to find the story by refining the subject matter, develop a viable and engaging hypothesis, unlock the secrets of the story arc, find a balance between the art and commerce of documentary filmmaking, know the audience, and narrow down broad concepts..



## Preparing for the Interview (33:03)

Learn how to find qualified subjects, techniques for preparing to shoot the perfect interview, tips on what to wear, how to select the right chair, how to work through a translator, and how to deal with release forms – especially in a heated or controversial interview.




## The Art of the Interview (27:18)

Learn how to warm up a nervous subject, how to determine the objective of the interview, the first question you should always ask, how to uncover the truth especially with subjects intent on deceiving or leading you, how to work with difficult subjects, how to conduct interviews in which you are also on camera, and how to conduct man-on-the-street interviews.

Interview #2  
**The Skeptic**

- Provides opposing viewpoint
- Personal experience
- Shares anecdote
- Emotionally-charged



## Ethics and Objectivity (21:37)

Learn the difference between a subjective and objective approach to filmmaking, how to recognize bias, how to balance your own ethics and feelings in difficult situations, and ethical guidelines both in the field and in the editing room.



# SAFETY TRAINING

Introducing a comprehensive safety training program based on the California Safety Pass program and taught by several of its instructors. Designed to increase on-set safety awareness and reduce liability, students learn industry best safety practices via on-set tutorials.



**Safety is an Attitude (20:45)**

Students learn the impact of human factors on accidents, how to identify them, plus preventive measures for ensuring safety in the continually-changing environment of production.



**Basic On Set Safety (34:49)**

Students learn to conduct safety meetings, appropriate clothing, drug and alcohol policies, safety bulletins, and maintaining an organized set to create a safe working environment.



**Electrical Safety I (39:10)**

Students learn the fundamentals of electricity, circuits, voltage, amperage, and wattage, including proper grounding and polarity, and how to identify and reduce the risk of electric shock or electrocution.



**Electrical Safety II (29:51)**

Students learn proper guidelines for working near high voltage power sources, how to identify faulty equipment, and the correct use of cords and outlets, especially in high-traffic areas.



**Studio Facilities Safety (24:14)**

Students learn how to maintain a safe environment while working on a soundstage, including fire lanes, working safely from heights such as catwalks and green beds, handling combustible materials, adhering to safety protocols, and implementing emergency and evacuation plans.



**Location Safety (20:32)**

Students are trained to assess various hazards at a location, including environmental and animal hazards. The lesson covers safe practices for working alone, working on rooftops, working around the public, and ensuring the safety of production personnel on location.



**Lighting Equipment Safety (26:46)**

This lesson addresses the hazards and safe practices associated with working with high-output lights, dimmer boards, HMIs, and light stands. Students learn essential techniques for maintaining organization, securing equipment, and handling potential dangers related to lighting equipment.



**Grip and Rigging Safety (30:36)**

Students learn proper rigging safety techniques, including rigging equipment overhead, mounting clamps to set walls, securing overheads when working outdoors, tying proper knots, securing stands, and adhering to comprehensive rigging safety procedures.

# SAFETY TRAINING



**Vehicle and Roadway Safety (21:13)**  
Students learn proper safety protocol for working around public roadways, when the road is used in the scene, or when the crew is shooting near a roadway.



**Shooting Moving Vehicles (19:34)**  
Students learn proper safety procedures when shooting driving scenes on a public street – from the poor man's process to process trailers; this lesson covers professional tools and techniques.



**Weapons and Props (29:08)**  
Students learn how to properly use weapons (and prop weapons) on camera, from handling procedures, to employing a qualified armorer, to dealing with the public and working with local officials.



**Vehicles, Lifts, and Tools (24:25)**  
Students learn the safety procedures for working with hand power tools, ladder and scaffold safety, the safe operation of truck lift gates and aerial lifts, and how to work around production vehicles.



**Equipment Use and Safety (18:47)**  
Students learn how to assess the hazards of a location - from environmental to animal hazards. We discuss how to work safely alone, how to safely work on rooftops, around the public, and how to make a location safe for production personnel.



**Environmental Safety (25:45)**  
Students gain the skills necessary to recognize, prepare for, and operate effectively in diverse environmental conditions. These conditions range from extreme heat to extreme cold, as well as working near water and in locations with potential health hazards.



**Pyrotechnics and Special Effects (24:06)**  
This lesson explores the proper and safe procedures for working with squibs, explosives, fire, smoke and fog, and other types of atmospheric effects.

*"The FilmSkills Online Safety Training Program allows us to augment our in-class lessons with in-depth and comprehensive modules. Having had our students take the series of safety modules, we are confident that our students now have the knowledge to achieve their artistic vision SAFELY."*

- Professor William McDonald,  
Chair, UCLA Department of Film,  
Television & Digital Media

# AUDIO RECORDING

Students experience the step-by-step approach to recording high-quality audio on set, from choosing the right microphones to learning how to use a boom mic. Leading audio experts including the head of Apple Audio and inventor of THX Tom Holman, teach skills they learned over a lifetime career

### When Reading the Script

- Identify and mark important sounds in each scene
- Identify and mark sounds inferred in each scene
- The number of people speaking in each scene
- Any potential challenges in recording the audio

**Lower**  
Signal-to-Noise Ratio  
(More noise)

**Higher**  
Signal-to-Noise Ratio  
(Less Noise)

### Camera Audio

 <b>\$5,000</b> Typically lack robust audio controls	 <b>\$15,000</b> Typically has the best audio controls	 <b>\$75,000</b> Designed for image quality, not audio
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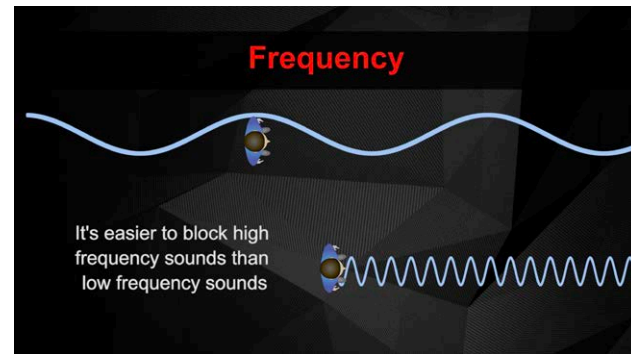
### Frequency

Cycles per second

The number of vibrations per second is also referred to as "cycles per second"

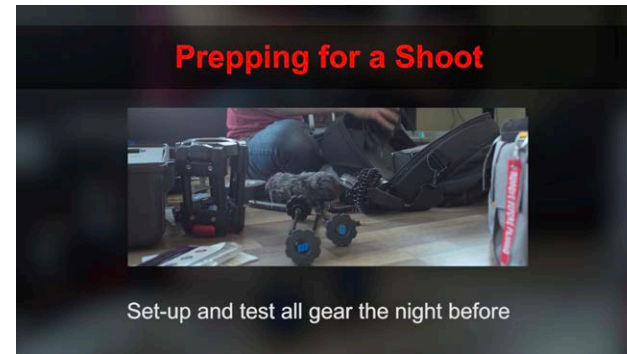
1 cycle per second

4 cycles per second



### The Physics of Sound (26:01)

In this lesson we're going to look at the physics of sound – the sound wave, how it can be measured and ultimately, how it is used to create emotion through story.



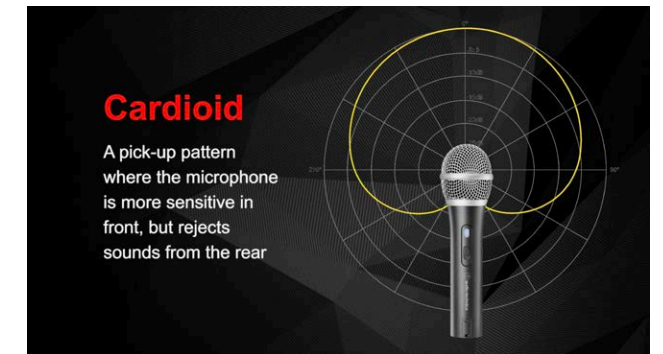
### Audio Pre-Production (24:52)

Learn how to prepare for a shoot by breaking down the script, determining the best equipment to use and how to address complex scenes.



### How Microphones Work (23:52)

Microphones convert sound energy into electrical energy and can do so in different ways. You will learn how microphones capture sound, how that sound is converted into energy and the strengths and weaknesses of each microphone type.



### Microphone Pick-Up Patterns (19:10)

Learn the different types of pick-up patterns, how they capture sound, and which to choose when recording audio. We will explore omnidirectional, cardioid, hypercardioid, figure-of-8, multipattern mics and much more.



### The Microphone Boom (19:09)

The boom mic is one of the most common ways to record good on-set audio. In this module you will learn how to choose the proper boom pole, the various types of shock mounts and wind reduction tools. Recording excellent audio begins with having the right tools.



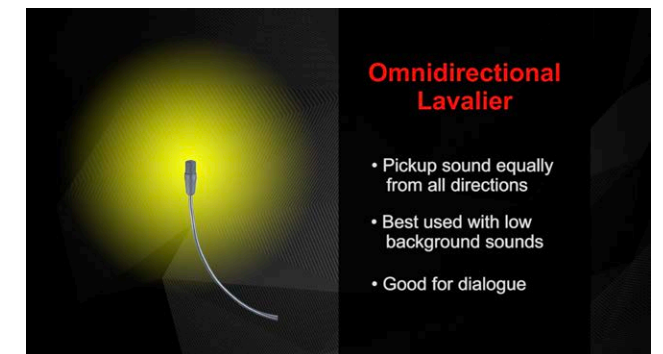
### Boom Operating Techniques (23:02)

At first glance, the boom mic seems to be fairly simple and straightforward to operate. In actuality, however, it is a very tricky skill which balances the ideal mic placement with the movements of the operator. So in this module, we're going to look at proper technique for using a boom pole to record on-set audio.



### Location Recording Techniques (28:17)

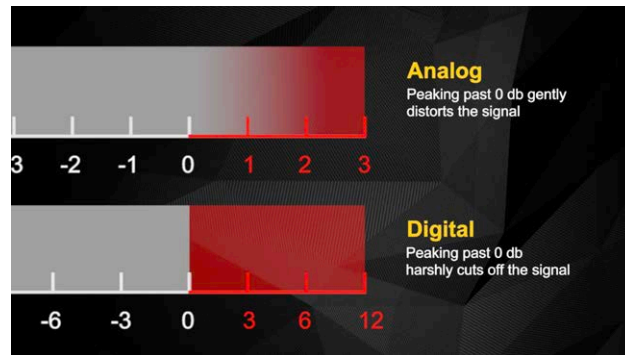
Recording location sound is a challenging process - and the decisions you make on set can either make the post-production process easy, or can cost tens of thousands of dollars. In this lesson, we're going to look at how to properly prepare for a shoot - the type of gear you'll need, how to conduct a location scout and tips for minimizing location noise.



### Lavalier Microphones (20:33)

Lavalier mics are small condenser microphones that can be worn on the body or hidden on set. In this module, we're going to look at the various types of lavalier microphones, how best to use them and their limitations.

# RECORDING ON-SET AUDIO



### Camera Audio

<b>\$5,000</b>	<b>\$15,000</b>	<b>\$75,000</b>
Typically lack robust audio controls	Typically has the best audio controls	Designed for image quality, not audio

## Helping students master the other 50% of the moviegoing experience

- How sound works - a fundamental core skill for recording sound
- How different microphones respond to different frequencies
- How to prep a project for sound, including breaking down the script
- Industry best practices for recording on location audio
- Boom operating techniques and on-set etiquette
- How to work with both wired and wireless audio systems
- How frame rate, sample rate, and bit depth affect the recording
- How and when to use compressors, limiters, and EQ
- How to plan the audio work through and gain structure for clean sound recording

### Recording the Audio (37:58)

Once the microphone picks-up sound, it is then encoded into either an analog or digital signal, then recorded to a device. With advancements in technology, the quality of the recorded signal can be virtually indistinguishable from the original sound. In this module, we explore how sound is recorded and encoded.

### Audio Configurations (23:35)

Audio can be recorded many ways - directly into the camera, through a mixer, and/or to a separate recording device. In this module, you will learn common techniques for recording sound, how to manage line/mic level inputs, work with dumb and smart slates, and work with timecode.

#### Benefits of a Balanced Line

- Long cable runs do not affect signal quality
- Balanced cables are insulated from interference
- Can send up to 48v electricity to power the microphone

### Cables and Adapters (21:16)

It's so easy to focus on the specifications and quality of both the microphone and the recording device that you forget about the cables that connect them. Cables, although seemingly the least interesting equipment, can make or break your shoot. In this module, we're going to look at the types of cables, and connectors, when to use them and how to care for them.

Lesson Name	Author	Status	Actions
<input type="checkbox"/> The Physics of Sound	Jason Tomaric	Published	...
<input type="checkbox"/> How Microphones Work	Jason Tomaric	Published	...
<input type="checkbox"/> Microphone Pick-Up Patterns	Jason Tomaric	Published	...
<input type="checkbox"/> Audio Pre-Production	Jason Tomaric	Published	...
<input type="checkbox"/> Lavalier Microphones	Jason Tomaric	Published	...
<input type="checkbox"/> The Microphone Boom	Jason Tomaric	Published	...
<input type="checkbox"/> Boom Operating Techniques	Jason Tomaric	Published	...
<input type="checkbox"/> Location Recording Techniques	Jason Tomaric	Published	...
<input type="checkbox"/> Recording the Audio	Jason Tomaric	Published	...
<input type="checkbox"/> Audio Configurations	Jason Tomaric	Published	...

**SARA EVANS**  
Production Sound Mixer: Grey's Anatomy, Passengers, Westworld

### How Microphones Work

**Introduction**  
Microphones are transducers. They convert one form of energy - sound - into another form of energy: electricity. Ideally, there is no loss when the sound energy is converted into electrical energy. The more efficient the process, the better the microphone.

There are three different electrical and mechanical means by which microphones do this, each with its own strengths and weaknesses.

**Dynamic Microphones**  
The first type of microphone is the dynamic microphone. Dynamic microphones are pressure sensors that sense changes in air pressure. A diaphragm, which is moved by sound waves, also moves a coil of wire, which creates magnetic flux that induces an electrical current. In essence, a dynamic microphone is a miniature generator. The stronger the sound that hits the diaphragm, the more electricity is generated. The changes in current are amplified and recorded as the sound signal.

A dynamic microphone is a speaker in reverse, and many speakers are also microphones. For example, when you enter a hamburger at the drive through, the same speaker is also used as a microphone.

Dynamic microphones do not require power because they themselves generate current. This benefit comes at a price though as they are not as sensitive as other microphone types, however they are incredibly rugged and can easily handle the heat of a

# ART OF EDITING

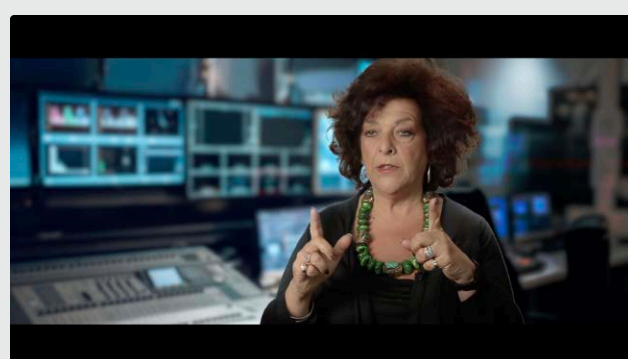
Emmy-winning television and film editors take students inside the process and psychology of film editing. Learn how to properly shoot footage on set to maximize options in the editing room, when to cut from one shot to the next, how to choose your shot selection, how to work with the editor, and how to create the most emotion in each scene.

*The FilmSkills Editing Series is software and hardware agnostic and provides a robust curriculum that will never going out of style or become outdated as editing tools continue to evolve.*



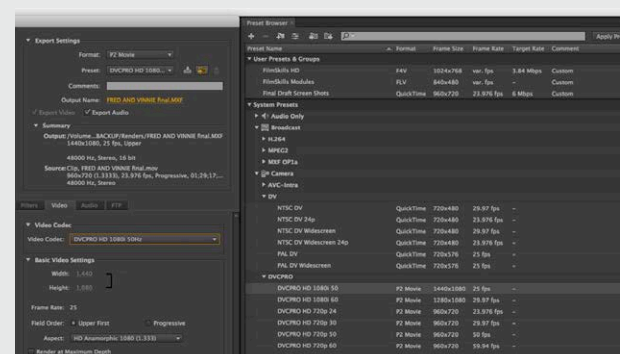
## Hiring an Editor (11:35)

In this lesson, students learn how to find a qualified editor, how to assess an editor's demo reel, tips for ensuring his vision and communication style match yours, and how to ultimately get the best person for the job.



## Working with an Editor (22:21)

Learn techniques for communicating your vision to the editor, the editor's workflow, and what you can do to get the best results possible in the editing room.



## Data Management and Workflow (20:32)

Learn how to develop a system for organizing the footage from set to post, how to develop a workflow that keeps the process smooth and conflict-free, how to conduct post-production meetings, the role of the post-production supervisor, standard techniques for labeling and managing footage, and data handling techniques.



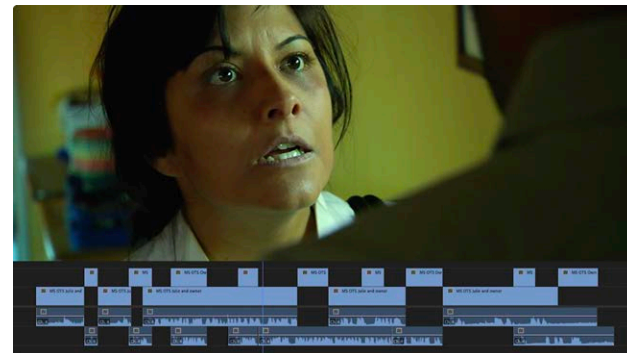
## The Psychology of Editing (29:10)

Learn when to cut, how to determine whether you should cut or not, the hierarchy of story-telling importance when editing, what to show or not show, and how to use psychology to craft a scene the invokes powerful emotions – all through how it is edited.



### The Assembly Cut (19:28)

Learn how to approach the assembly cut, how to manage music and sound effects, what should or shouldn't be included, and how to address issues of pacing, story, and character development.



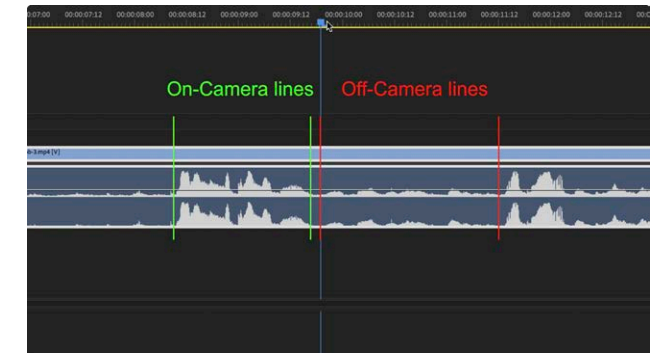
### The Rough Cut (19:42)

Learn how to approach the rough cut, determine what moments work, how to re-structure the story, and ultimately create a movie that stands on its own-divorced from the script.



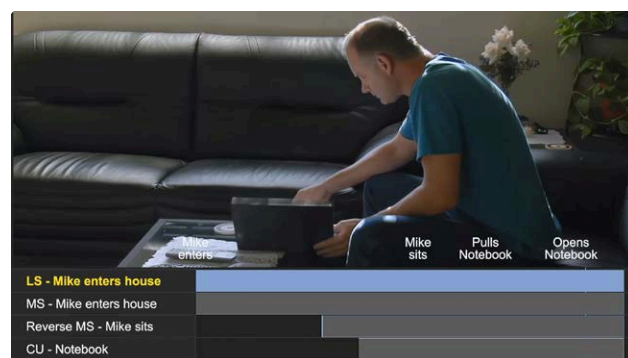
### The Fine Cut (16:01)

Learn techniques for perfecting every single frame of your movie before locking the picture edit, how you will know when the movie is done, the implications of locking the picture, and the process of prepping the film for audio.



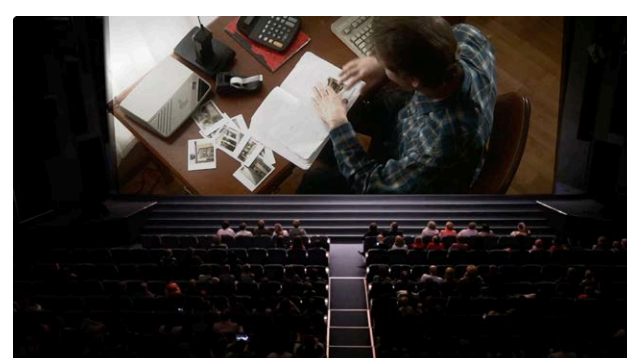
### How to Shoot and Edit a Dialogue Scene (28:57)

Learn the correct and incorrect ways of shooting dialogue on set, advanced techniques for manipulating the pacing and emotional intensity of the scene, techniques for balancing the visual performance with the dialogue, how to mix the audio, ultimately how to get the best performance through the edit.



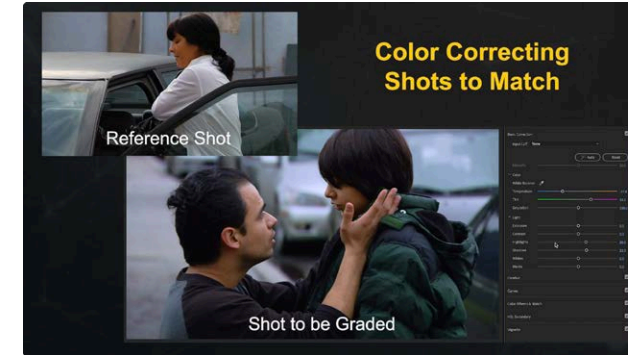
### How to Shoot and Edit Action (19:49)

Learn how to edit action for proper flow, continuity, and pacing. Learn techniques for compressing time, revealing only the essentials to keep the story moving forward, and advanced editing techniques used by master editors.



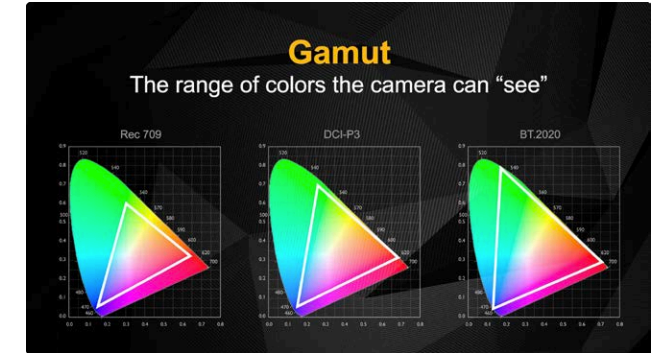
### Test Screenings (24:18)

Learn how to prepare for and conduct a test screening, how to choose the right test audience, what questions to ask after the test screening, and how to filter the responses into usable comments that can improve the story.



### Offline/Online Editing (7:46)

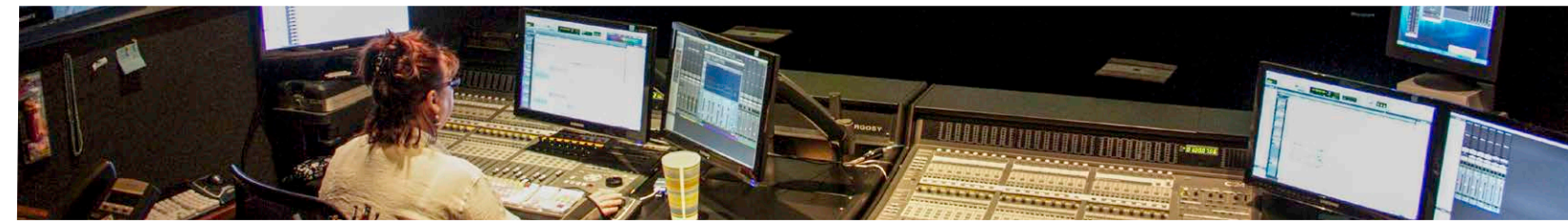
Learn how and when to work in an offline environment, how to transition to an online cut, and techniques for ensuring the process goes smoothly.



### Color Grading (25:53)

Learn the color grading process, how it differs amongst formats, the balance between technical and artistic grading, how to protect yourself from the "fix-it-in-post" mentality, and how to get the look you want.

# AUDIO POST



Students experience techniques and process of making perfect audio in post from editing dialogue and ADR to creating realistic Foley sounds through the final mix.

### **Introduction to Audio Post-Production (26:06)**

Learn the five components of audio and go to the sound studio to experience the construction of the audio for a scene. Learn the ADR process, the contributions of Foley to the mix, the role of sound effects, and ambience, and the music.

### **ADR (30:31)**

One of the most important elements of the audio track is the dialogue - not only from the creative sense, but technically. The dialogue editors work hard to make sure the audience can hear the everything the actors are saying and that it's free and clean of any background noise or distracting sounds. While dialogue editors may try hard to remove the background noise, or even smooth it out, sometimes there is no other option than to re-record the dialogue. This process is called Automated Dialogue Replacement (ADR), and in this module you're going to learn the process of properly using ADR to improve the quality of your dialogue track.

### **Directing Actors in ADR (28:19)**

Learn how to work with actors to get the best vocal performance possible during the ADR process, address acting problems and actor fatigue, and gain valuable tips on how to direct a natural and realistic performance so the ADR performance becomes better than the original delivery on set.

### **Foley (33:33)**

Learn how Foley is recorded and mixed to create a full, rich audio track. Learn the types of Foley, how much should be recorded, the process of recording Foley, and how to properly schedule and budget this creatively demanding aspect of audio post-production.

### **Sound Effects (24:49)**

Learn the process of creating a compelling sound effects track for your movie, where to find high quality sound effects, how sounds effects and Foley work together, how to find a balance with the dialogue and music, and the role of the sound effects editor.

### **Mixing the Audio (24:49)**

Throughout the audio post-production process, each department - dialogue, Foley, sound effects, and music generate tens of thousands of individual sounds across hundreds of tracks. All of these sounds need to be mixed together into a single soundtrack - whether it's a stereo track for broadcast, a 5.1 mix, or a 10.1 theatrical mix. This process is called mixing the audio, and it happens on a dubbing stage. In this module, we're going to explore the dubbing process and how all these audio elements get mixed together to create the sonic experience for the audience.

### **The Emotion of Music (28:25)**

Music is as much of a performer in a scene as the actor or the camera. Its movements, tone, and intensity help shape the emotion of the moment. But, like any performance, the right performance can bring added life to the scene, but too much can overwhelm the moment, pulling the audience out of the story. In this module, you will learn how to balance music's role in a movie against the other dramatic elements, tips and techniques for creating a compelling score that supports the emotion of the movie, and how to avoid overscoring.

### **Working with the Composer (47:33)**

One of the most important collaborations on a movie happens between the director and the composer. The composer adds the final performance - the music - to the narrative tapestry, and understanding how that tapestry should be woven is why the director/composer relationship is so important. In this module, you're going to experience the entire process of scoring a movie, from the initial meeting with the composer to the very end when you're making the final tweaks to the music. Improve your communication with the composer, get the best score for your movie, and craft the best emotional ride for the audience.

### **The Who and How of Music (31:29)**

Learn the people involved in crafting the score to a movie, the types of scores available, and how music is recorded - from synth to live instruments.

### **Scoring the Scene (18:23)**

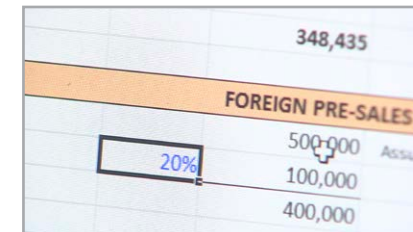
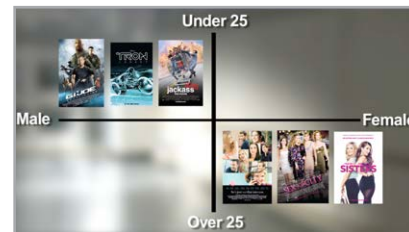
Award-winning composer, Chris First teaches you how to build a MIDI-based system by taking you on a tour through his own studio. He then walks you through his step-by-step approach to scoring a scene from the movie, "Clone." Go inside the composer's world and learn the process of how music is properly used to enrich a scene. Learn how to work with a composer and the composer's process of writing original music for a movie.

### **Music Licensing (33:15)**

Are you interested in using a popular song or existing soundtrack in your movie? Music - just like movies and books - is protected by copyright law, which restricts its usage to the owner of the copyright. In recent years, many record labels and studios have begun cracking down on illegal downloading and usage of their work, making the legal use of this music somewhat confusing for users. In this module we're going to explore the legal way to license and use music for your movie. Protect yourself, respect the rights of the music artist, and learn how to properly license music for use in your production.

# FILM MARKETING

Professional Hollywood marketers from both the studios and independent world teach students how to effectively market their movies to investors, audiences, and distributors.



## Film Marketing (15:41)

Film marketing is the other half of a Hollywood movie's budget. The cost of reaching an audience and getting them interested in seeing a specific title is an art and a science. In this lesson, you will learn how the film marketing machine in Hollywood works and how you can use it to market your movie.

## Reaching Your Audience (26:05)

Before you can start building a marketing campaign, you have to know who your audience is. Every image, every color, every word, and every place you put your ads need to be strategically chosen to speak to the audience you want to attract. This is Marketing 101 - and it's often the most overlooked part of a marketing campaign. In this lesson, we will show you how to determine your audience to craft the perfect marketing campaign for the best results.

## Designing the Key Art (16:11)

First impressions, as the old cliché goes, are lasting. This couldn't be more true than when talking about the movie poster. The movie poster is only one component of the marketing campaign and relies heavily on the "key art" for the film. Key art is the visual motif that defines the entire marketing look and feel, including images, fonts, and the color palette. The key art is used everywhere from social media ads to movie posters and is the first and most important marketing tool in gaining the interest of audience members, distributors and producers. In this module, you will learn techniques for designing effective key art.

## Making a Movie Trailer (27:23)

The movie trailer is the most important marketing tool you have to sell your movie. Distributors have made deals on the trailer alone, which makes the look and feel of the trailer even more important than the movie itself. In this module, you will learn tips and techniques for creating an engaging trailer to properly represent your film.

## Building Your Website (5:43)

One of the least expensive, yet most effective ways of marketing your movie is to set up a website. While you can make it as elaborate as you like, always think about the audience for the site - moviegoers who may want to see the film or distributors you are courting to buy the film. In this module, you will learn how to properly craft an effective site to market your movie.

## Building a Press Kit (13:35)

When approaching television, radio, and newspapers to do a story about your movie, they will ask for a press release or an electronic press kit (EPK). This EPK provides journalists a variety of useful information, quotes, and photographs they can use to quickly and easily compose the story. In this module, you will learn how to craft an EPK for your film.

## Working with the Media (17:56)

The film industry is more about marketing than it is about film production. The studios often spend more money on advertising, publicity and marketing than they do on producing the movie itself. While the same holds true in the independent filmmaking arena, few filmmakers can afford much more than a few hundred posters and a website. That makes media coverage a critical part of your marketing campaign. In this lesson, you will learn how to reach the media, how to conduct an effective interview, and how to get your message across.

# FILM DISTRIBUTION

Students learn how the Hollywood sales machine works from top producers and distributors at film festivals, markets, and online.



## Introduction to Distribution (23:35)

Learn how the distribution process works, the way studios approach the process, the windows and time frames of distribution, how to approach self-distribution, and knowing your audience. Guiding you through these tricky waters are veteran studio executives from LucasFilm, Sony, and FreeMantle Media.

## Film Ratings and the MPAA (14:09)

The MPAA is responsible for issuing the ratings we see in a movie - G, PG, PG-13, R, and NC-17. The rating your film receives has a direct impact on the willingness of distributors to pick-up your film, and your film's revenue potential. In this lesson, you will learn how the MPAA works, and how you can best prepare for a favorable rating.

## Domestic Distribution (24:14)

Making the film is only one part of the process. Selling it is the other. Whereas making the movie has been a stressful process, the game of finding a distributor, negotiating the contracts, preparing the deliverables, and facing the sometimes staggering costs of E&O insurance, conversions, and M&E mixes hit most filmmakers by surprise. In this module, we will prepare you for the distribution process so you know what to expect, what materials are needed, and most importantly how to protect yourself in the high stakes game of film distribution.

## Foreign Distribution (37:22)

Learn how foreign sales agents work, how to find a reputable agent, common scams used to steal your movie without paying you, what you will be expected to deliver, how to collect your money, and hundreds of other tips. We take you to the heart of it all at the American Film Market to see – firsthand, how the foreign distribution process works.

## Film Festivals (26:46)

We all dream of an extravagant Sundance Film Festival premiere where we are showered with offers from anxious distributors stepping over each other to acquire our films. While this certainly happens, the reality is that film festivals offer much, much more in the way of contacts, self-promotion, and an opportunity to pitch your next project to investors and producers. In this lesson you will learn how to find a qualified producer's rep, how to get into top film festivals, what to do once you are accepted, how to attract the right audiences at the screenings, and how to leverage the opportunity for your next production.

## Mistakes Filmmakers Make at Film Festivals (30:05)

Getting into a film festival is an exciting accomplishment for any filmmaker, but how do you make the most of the opportunity? By properly positioning yourself and your movie, you can attract the interest of distributors, agents, managers, and producers. But if you don't, you will have wasted an opportunity to further your career.

## Internet Distribution (27:26)

The Internet has become a powerful alternative to traditional distribution outlets for independent filmmakers, but while this option seems alluring, it is fraught with challenges. Finding a voice and an audience online is a long and expensive road, and while the profit margins can be greater, so can the time and effort you put in for those profits. In this lesson you will learn how to properly distribute your movie online, how content aggregators work, how to find a unique presence online, and how to leverage your online movie to get your next movie deal.



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