filmskills
ACADEMIC

A complete online filmmaking curriculum
to visually engage your students

2022-2023

General Catalog

2022-2023

FILMSKILLS ACADEMIC

The complete text-book replacement helps you teach the ENTIRE filmmaking process visually.

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.

325+ 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.

325+ 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.

Add world-class FilmSkills content to your classes

- 325+ 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

150 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.
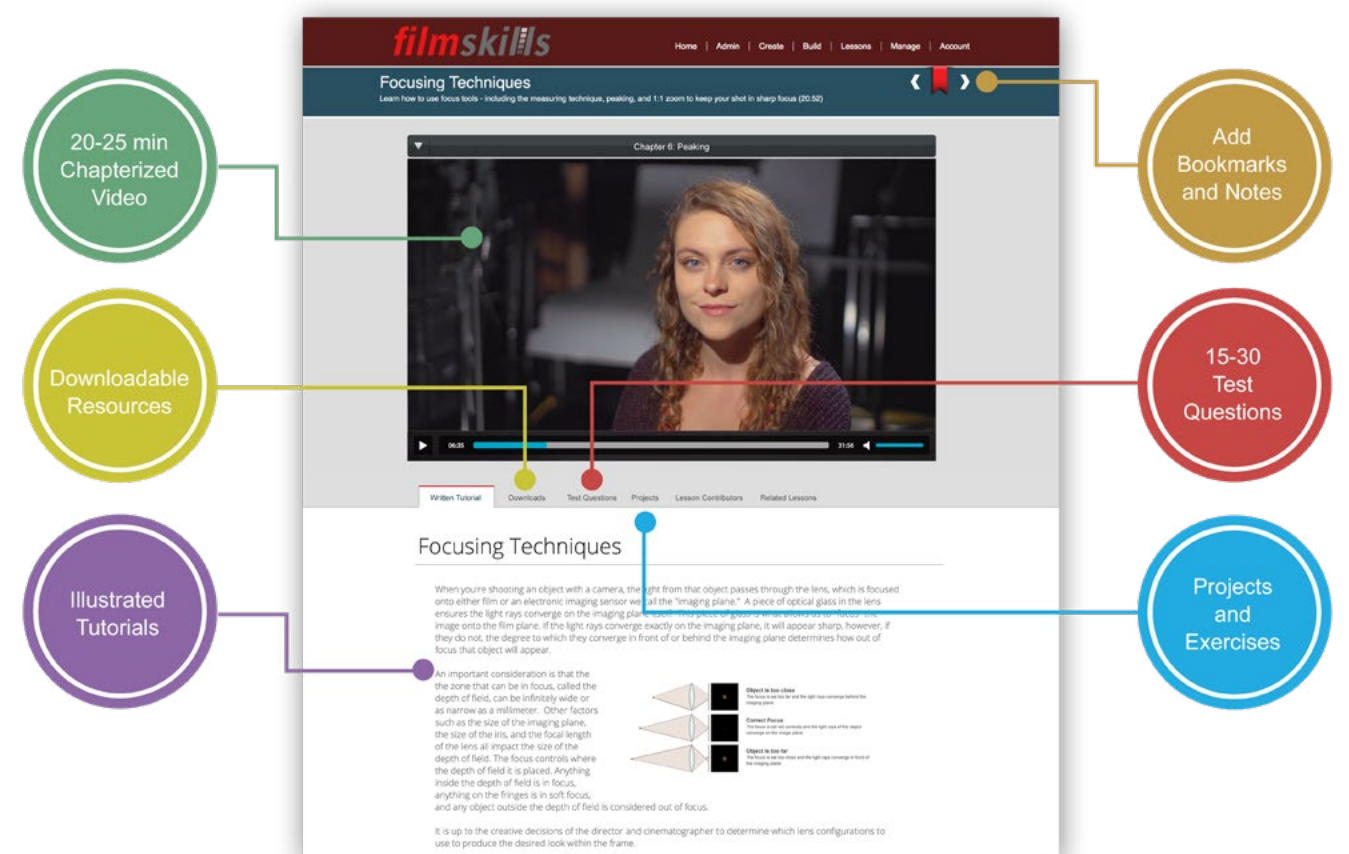
Hundreds of Downloadable Resources
Students can download real documents from working TV and movie sets, plus hundreds of blank templates for use on their own productions.

20-25 min Chapterized Video

Downloadable Resources

Illustrated Tutorials

Add Bookmarks and Notes

15-30 Test Questions

Projects and Exercises

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Focusing Techniques

Chapter 0: Peaking

Focusing Techniques

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.
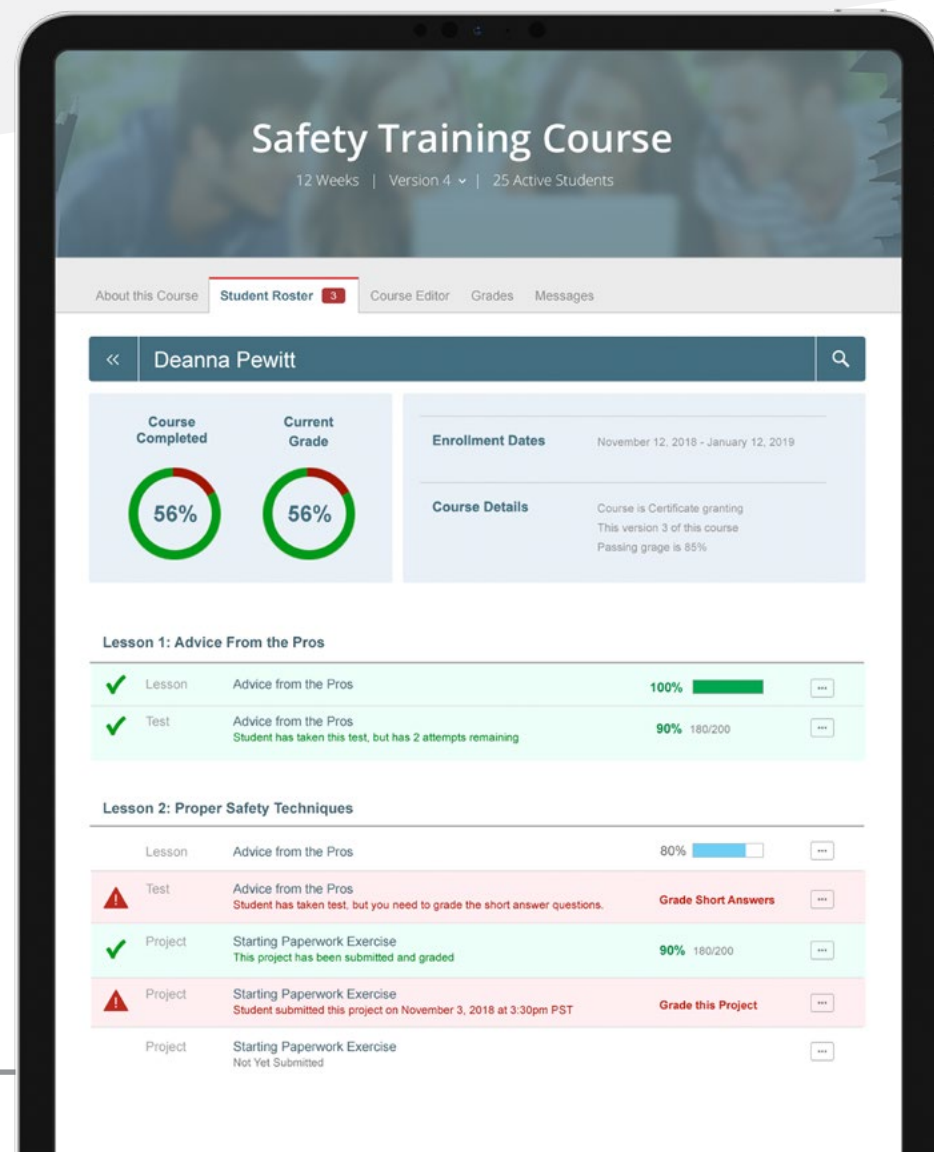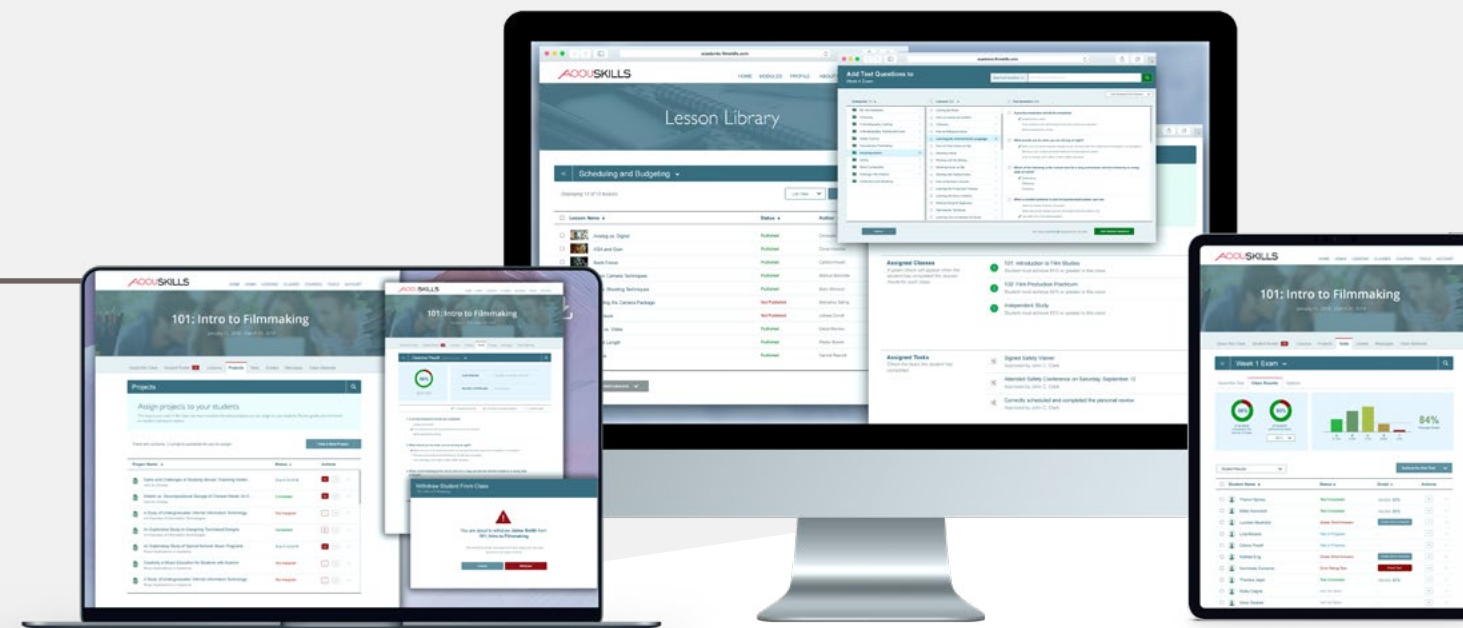
Fully White Labeled

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, downloadbale 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 Distribution; 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 Department

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, Cinematography: Theory and Practice

Eve Light Honthaner
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 Showrunner Training Program; Co-Creator, CBS Writers Mentoring Program Now You See Me

Troy DeVolld,
Producer
  Dancing with the Stars, The Bachelor, Hollywood Game Night, Basketball Wives

Pamela Douglas
Emmy-nominated, WGA Award-nominated 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 Cinderella 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.

Add world-class FilmSkills content to your curriculum

- Support your in-class curriculum with expert advice
- Engage your students' curiosities by showing them practical filmmaking techniques - not just telling them
- Demonstrate complex concepts through in-depth on-the-set tutorials
- Expose students to industry best practices

Realities of the Film Industry (27:18)
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, and how that impacts your career.

Working Freelance (26:14)
Learn the realities of working in a freelance-based industry, and how to survive.

Preparing to Move to LA
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.

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

Getting Your First Job (22:54)
So you moved to LA, and you're ready to work. But how do you get your first job? Leading Hollywood filmmakers share the secrets of how to land your first job... and how to break into Hollywood.

The Art of Networking (22:17)
Like they say, it's all who you know... and they're right. In this module, learn the art of networking, meeting people, and navigating the treacherous waters of Hollywood.

Making Money in Hollywood (24:37)
Learn how to make a living in Hollywood, manage your money, and prepare for the ups and downs of the freelance world.

Advice From the Pros (21:13)
Dozens of successful Hollywood filmmakers share their secrets, tips, and advice on how to make it in the most competitive industry in the world.

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.

QUICK-START
LESSONS

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ACADEMIC

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.

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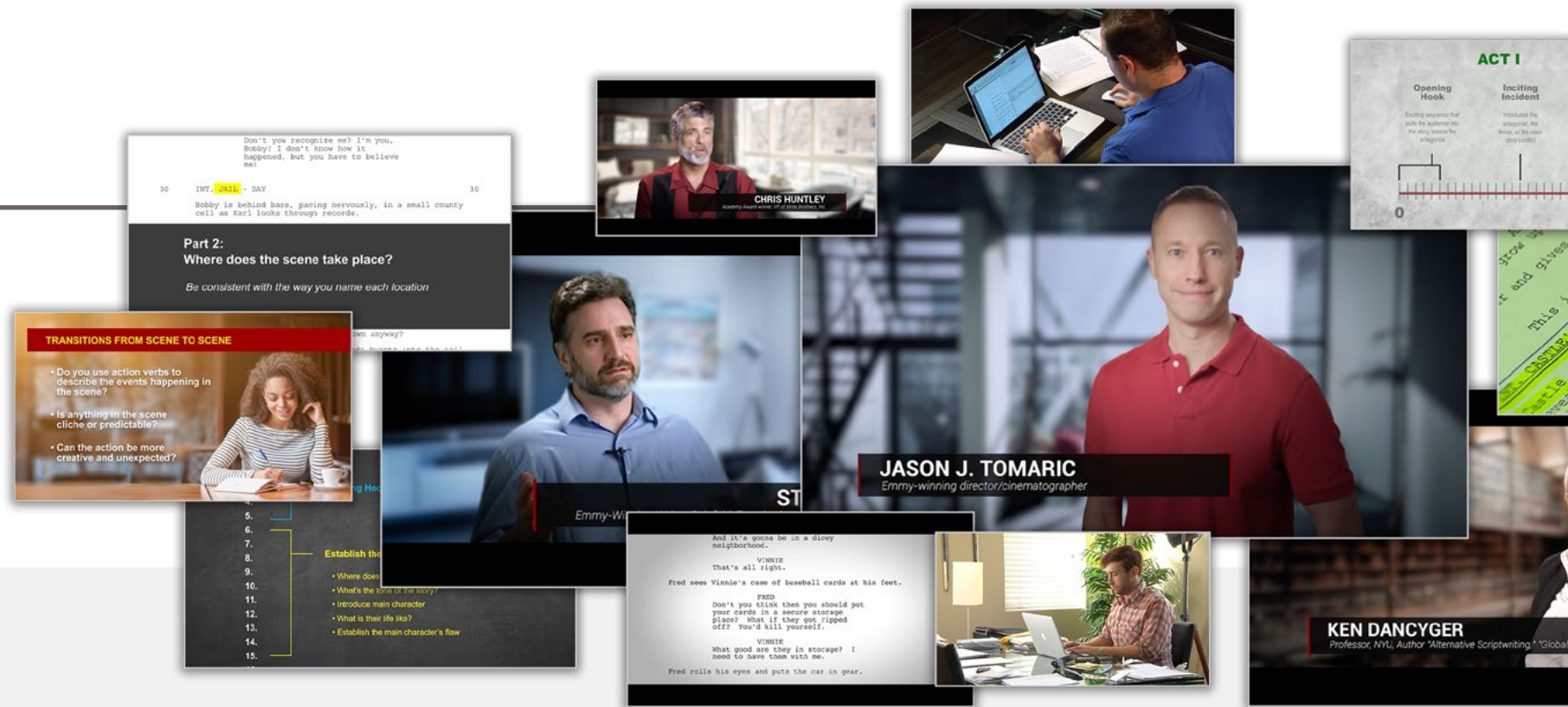
Beginning the Writing Process
You're ready to start writing your movie script, but where do you start? Before we jump into developing characters and discussing story structure, you need to prepare your tools and set-up a space to work. In this lesson, we will share some tips and tricks to helping you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

SCREEN**WRITING**

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.

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.

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.
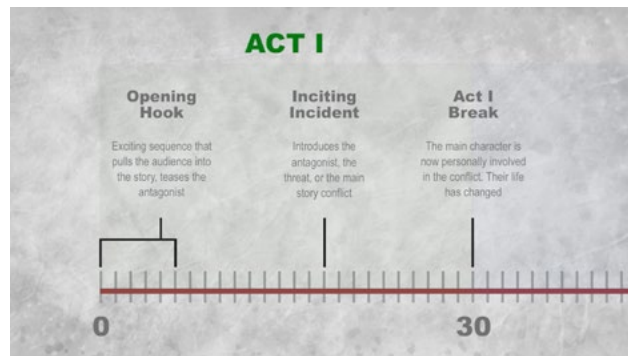
Three Act Structure (39:00)
In this lesson, students learn how to use the three act structure to properly pace the story, build each act, the length of each act, what happens at the beginning, middle and end of each act, and how to apply these techniques to their screenplay.
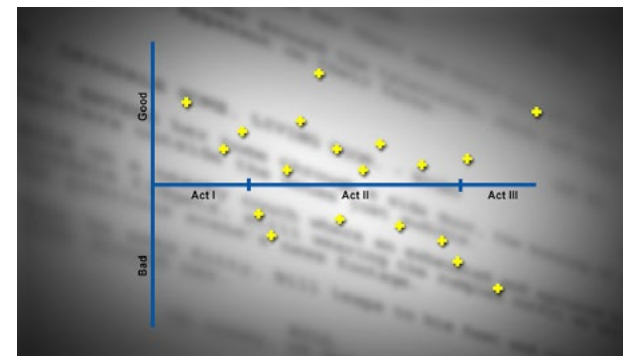
Techniques to Improve Story Pacing (14:39)
In this lesson, students learn literary techniques for maintaining strong pacing – especially through the second act, to keep the audience engaged through each and every minute of the story.
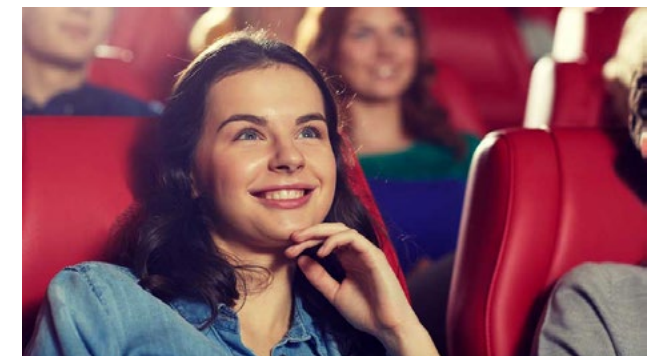
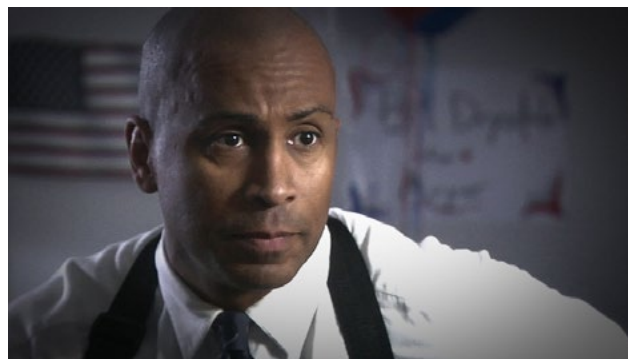**Techniques to Engage the Audience** (23:11)
Story pacing is critical to keep your audience engaged and interested in your movie. In this lesson, we're going to reveal top literary tools you can use in your screenplay to keep people visually, emotionally, and psychologically engaged in your story.

SCREENWRITING

Character Development

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

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.

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 cliche, 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 cliches, writing dialogue that establishes personality and drives the plot forward, and how the to channel their character's voice when writing.
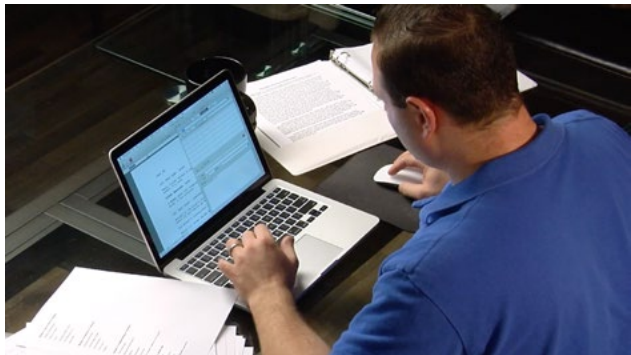
SCREENWRITING

The Writing Process

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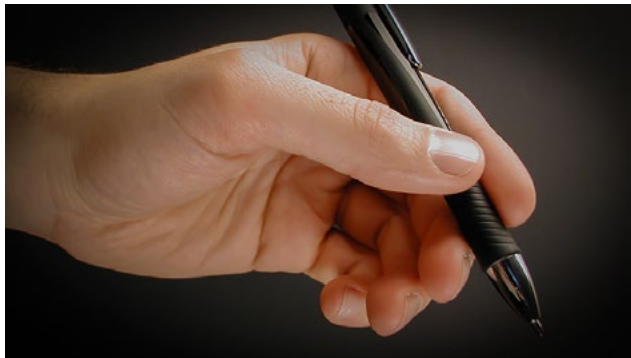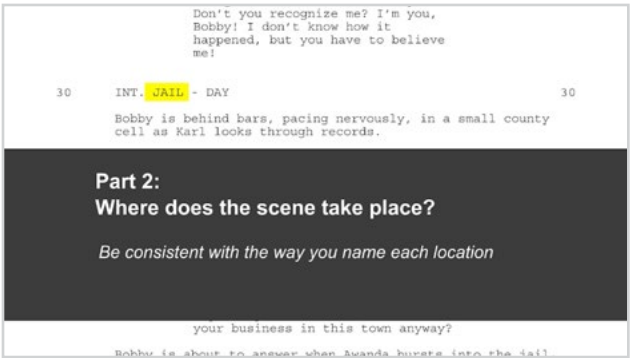

Title, Theme, and Log Lines (15:02)
The title, theme, and log line are often the first exposure audiences, producers, and agents have to your movie. But as a writing tool, they help you develop the plot thread and the heart of your story. In this lesson, we explore techniques for crafting a compelling title, developing a theme, and honing the log line to your screenplay.

How to 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.

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.

FilmSkills Academic takes a practical, real-world approach to the filmmaking process, with the intent of improving a student's professional skill set to land a job in the entertainment industry.

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.
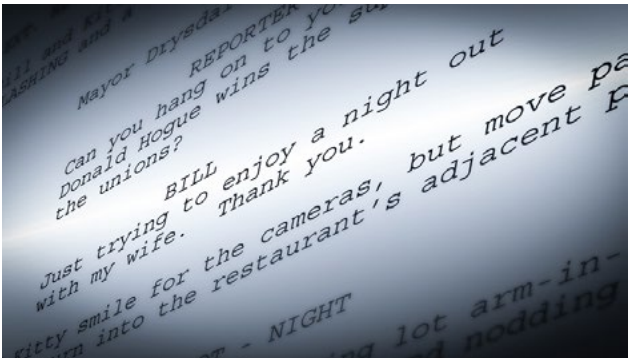

How to Write the First Draft (10:34)
Now that your treatment and outline are complete, you can start writing the first draft of the script. This process is when you take each story beat and develop the action and dialogue of each scene. It's a tedious process, and one that can be frustrating, but we will give you tips on how to make the first draft the best it can possibly be.

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.

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.
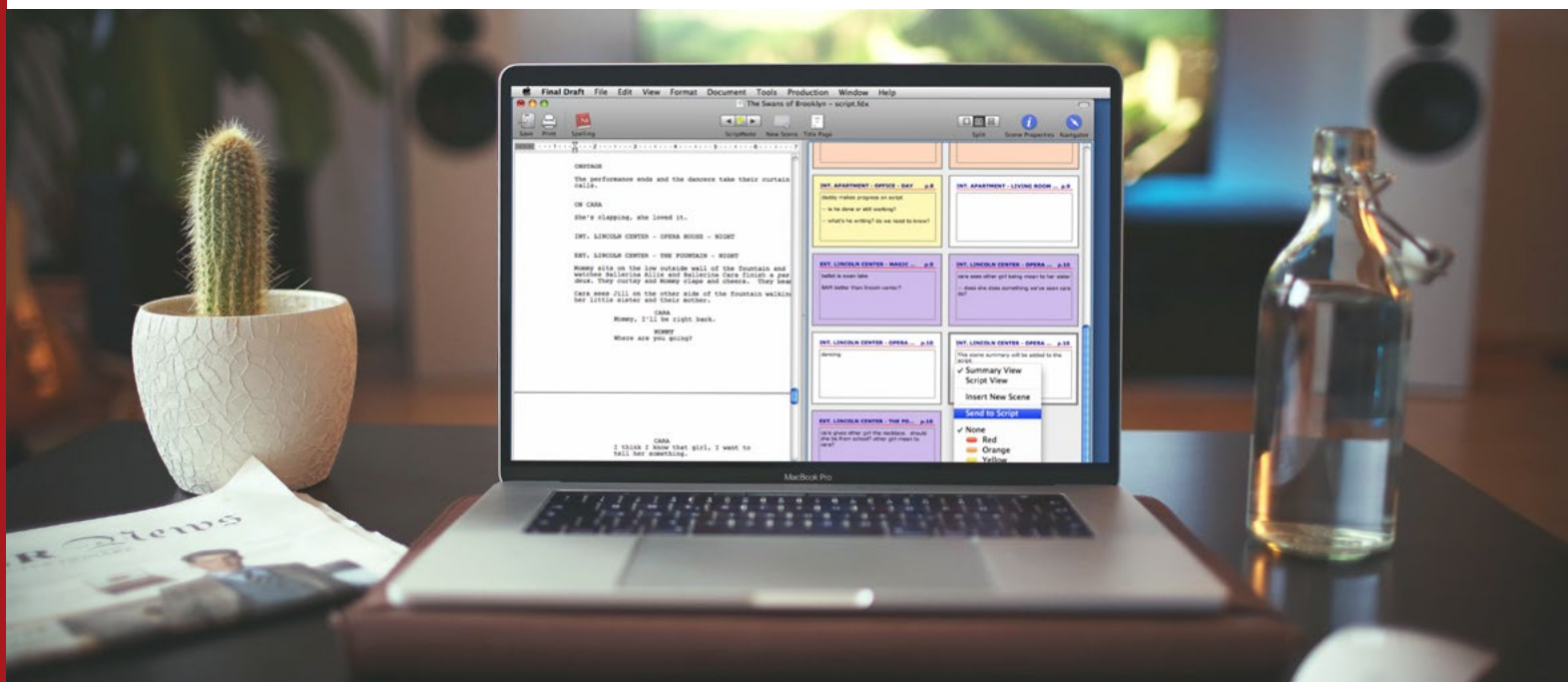
PROJECT DEVELOPMENT

Students discover how the studio system works, the life-cycle of a script, and how the business and art of filmmaking intersect.

The Studio System (32:38)
In this lesson, explore the studio system, learn who the players are, who the mini-majors are, the ever-evolving role of the studios as new corporate conglomerates, the types of movies they are making, and how you can be part of it.

Working For a Studio (26:05)
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 (28:56)
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.
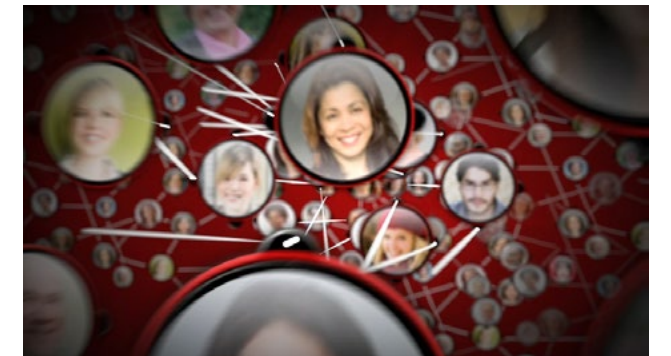

Packaging Your Movie (28:41)
Learn how to choose the right actors for your movie, work with distributors in the development process, determine the value of your creative talent, how to attract top-tier talent, and ultimately make your movie attractive to distributors and audiences.

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 DeVolld takes into the fascinating world of reality production, its challenges, and the process of keeping the audience gripped in the drama of its characters.
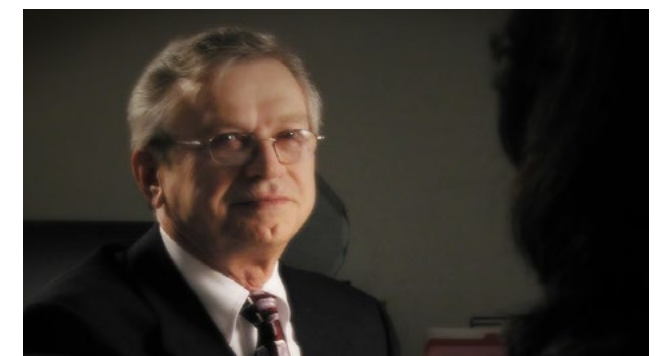
Agents and Managers (23:16)
Learn the different between an agent and a manager, the roles each fulfill, how to get one, the costs involved, and how to use their services to promote your career.

PRODUCING SKILLS

The film industry is a business, and while art is important, students learn the importance of the business side of filmmaking. Emmy and Academy Award winning producers walk you through every step of how to produce a film, including financing, unions, vendors, and liability protection.

6 Day Shoot with 12 Hour Turnaround

Scene 1 Living Room
Scene 2 Driveway
Scene 3 Inside Car
Scene 4 Work

CRISTEN CARR STRUBBE
Production Manager on Spielberg's Catch Me if You Can and Charlie Wilson's War

Raising Money (39:30)
Learn how money is raised for motion pictures, from equity and debt financing to tax incentives

Tax Incentives (21:54)
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.

Hiring the Crew (30:31)
Learn how to hire an experienced crew, work with above the line vs. below the line, union vs. non-union crew members, manage pay-or-play deals, work with independent contractors and employees, address personal conflicts on set, and ultimately assemble the most talented professionals for your project.

Forming a Production Company (32:54)
Learn how to choose the right corporate structure, set up a company, open the proper accounts, establish the legal framework for the production, work with an attorney, and set-up the production office.

Managing Money (36:07)
Learn to manage the budget, set-up a bank account, manage the flow of money throughout the production including payroll, loan outs, kit fees, per diems, mileage, and petty cash.

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.

Unions and Guilds (35:40)
Learn how the unions function, the benefits for members, the key unions: IATSE, DGA, SAG, and WGA, the differences in hiring union and non-union crew, how productions flip, and how to shoot in a "Right-to-Work" state.

SAG-AFTRA (25:47)
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 (19:54)
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

It made my job as an instructor much more effective. Students have better work in their projects because they understand the skills and technique better.

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.
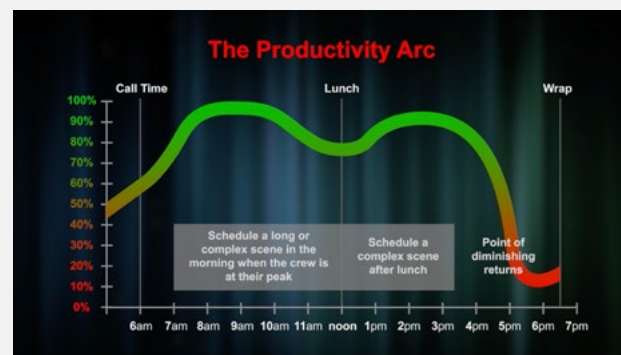

Scheduling the Production (33:54)
Learn to determine the number of shooting days needed to shoot your film, how to determine the shooting order, manage day and night shoots, account for turnaround time, and the benefits of shooting consecutive shooting days.
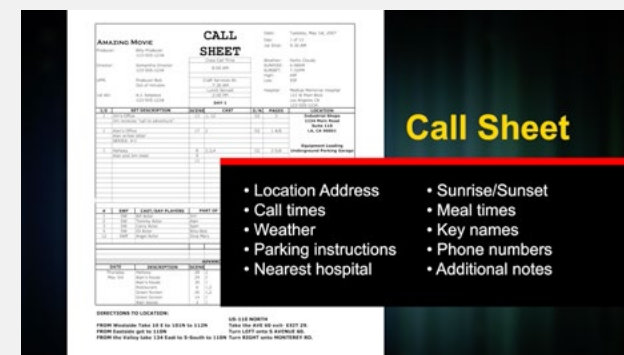
Scheduling the Day (29:48)
Learn how to schedule company moves, meal breaks, learn the productivity arc of a shooting crew, how to work with the director's shot list, skills for managing a shoot running over schedule, how to generate a one-line schedule, and how to create call sheets.
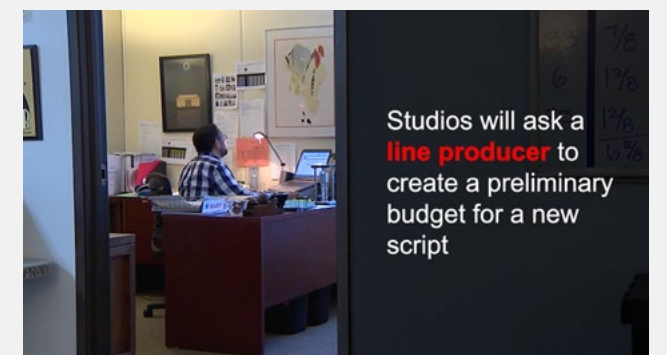
Budgeting (30:45)
Learn to create an accurate budget, tricks to reducing the budget if you're running over, how to plan for contingencies, how to manage crew expectations, and how to go into production knowing you'll have the money to finish.

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

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Headshot and Resume
Every professional actor should come with a headshot and resume

NEW!

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.

NEW!

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.

NEW!

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.

23 ALL-NEW LESSONS

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.
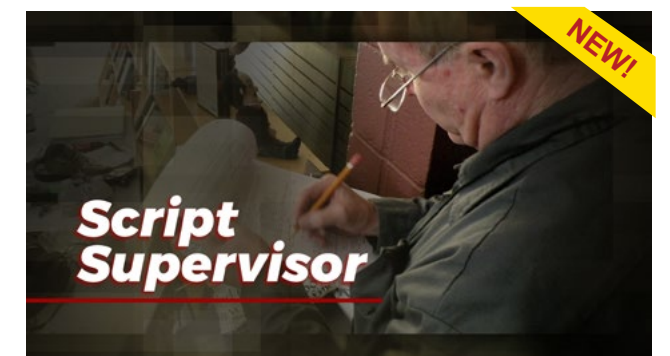
Script Supervisor (27:07)
Working Hollywood script supervisors teach students the day-to-day duties and responsibilities of the script supervisor, how to interface with the director, the expectations of bridging the set to the editing room, how to effectively prep a production, and the expected deliverables 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.
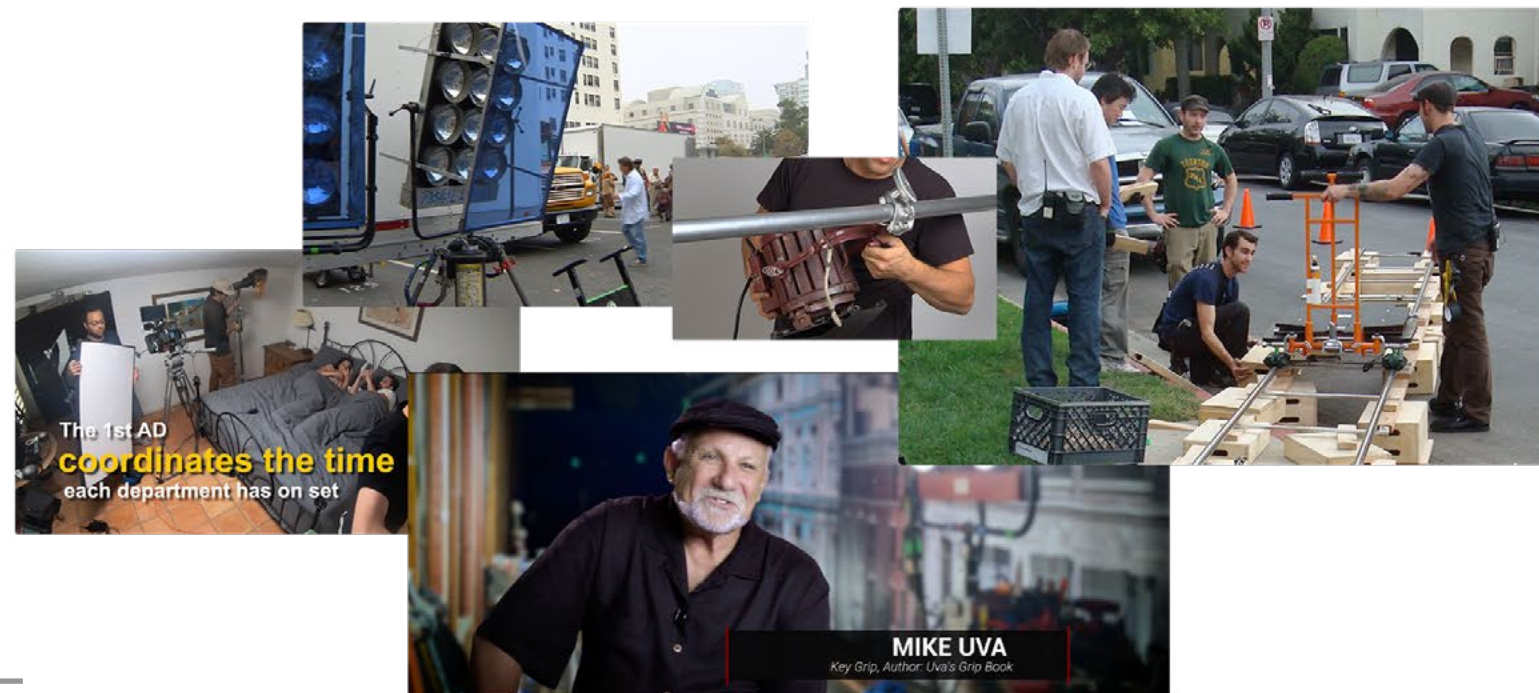
The Camera Department

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.
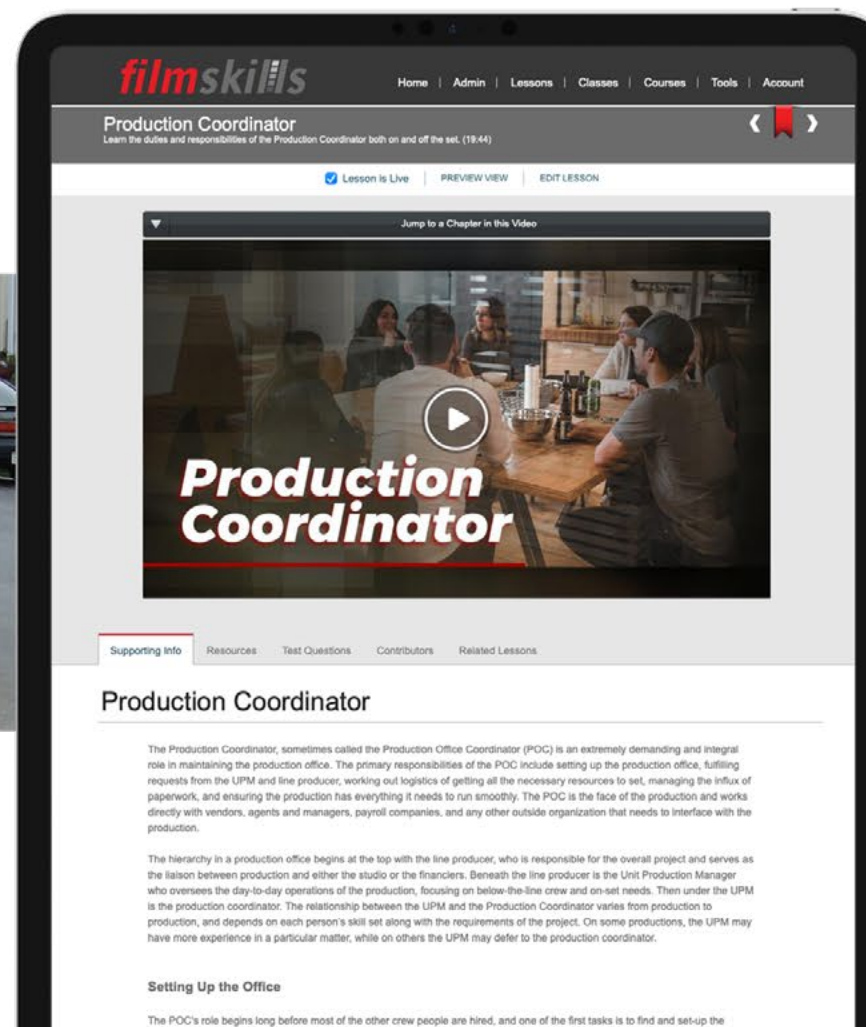
Crew Structure

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.

The 1st AD **coordinates the time** each department has on set

MIKE UVA
Key Grip, Author: Uva's Grip Book

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Production Coordinator
Learn the duties and responsibilities of the Production Coordinator both on and off the set. (18:44)

☑ Lesson is Live   PREVIEW VIEW   EDIT LESSON

Jump to a Chapter in this Video

Production Coordinator

The Production Coordinator, sometimes called the Production Office Coordinator (POC) is an extremely demanding and integral role in maintaining the production office. The primary responsibilities of the POC include setting up the production office, fulfilling requests from the UPM and line producer, working out logistics of getting all the necessary resources to set, managing the influx of paperwork, and ensuring the production has everything it needs to run smoothly. The POC is the face of the production and works directly with vendors, agents and managers, payroll companies, and any other outside organization that needs to interface with the production.

The hierarchy in a production office begins at the top with the line producer, who is responsible for the overall project and serves as the liaison between production and either the studio or the financiers. Beneath the line producer is the Unit Production Manager who oversees the day-to-day operations of the production, focusing on below-the-line crew and on-set needs. Then under the UPM is the production coordinator. The relationship between the UPM and the Production Coordinator varies from production to production, and depends on each person's skill set along with the requirements of the project. On some productions, the UPM may have more experience in a particular matter, while on others the UPM may defer to the production coordinator.

Setting Up the Office

The POC's role begins long before most of the other crew people are hired, and one of the first tasks is to find and set-up the

FILM CREW DEPARTMENTS

NEW!

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 for electric, and how they manage the administrative responsibilities of the electric decorament.

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 designers, 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.

*film*skills
ACADEMIC

PRODUCTION DESIGN

Learn how to shape a convincing world around your characters that reveals their personalities, all while creating a realism that transcends disbelief. From the art of set design and creating the look, to the craft of set construction, you will learn every facet of the production design process from leading Hollywood filmmakers.

Set Design (25:28)
Learn how to design a set so it fulfills both the technical and artistic needs of the production. Whether you have a budget or not, this module reveals tips and tricks of designing a great set.

Set Construction (39:15)
Hollywood sets look vast and amazing on screen, but in reality, they are built as minimally as possible to achieve the look. What appears as stone, marble, wood, glass and brick may in reality by plywood flats, Styrofoam, textured facades and exquisite paint jobs that give the illusion of richer materials. In this module, you will learn how to construct a movie set, from building flats to painting and texturing the walls to building a floor and ceiling.

Set Dressing (33:17)
Most constructed sets are empty rooms, void of life and character. Set decorators bring in everything from rugs and drapes to items on surfaces, artwork on the walls, and anything the actors do not touch. The quality of the set dressing not only adds to the visual impact of the frame, but to the characters themselves. This module takes you inside the set decorating process, on a tour of a Hollywood prop house, and gives you dozens of tips and techniques for dressing your set, whether it's on a sound stage or a real location.

Props (36:16)
Props are any object an actor physically touches. If an actor doesn't touch it, technically the object is part of the set dressing. In this module, we're going to look at props, how to identify, build, gather and use them to best tell the story..

Creating the Look (32:10)
Movie sets don't appear out of nowhere, but are the result of a very careful collaboration between the art department and the director. In this module, you will learn the steps that go into creating an environment from the pre-production meeting to budgeting to researching a look.
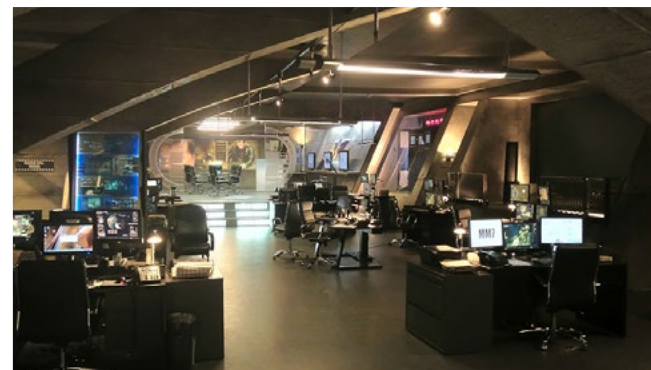
SHOOTING
ON LOCATION

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.
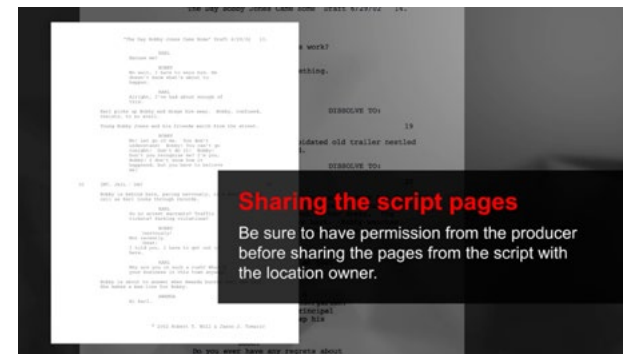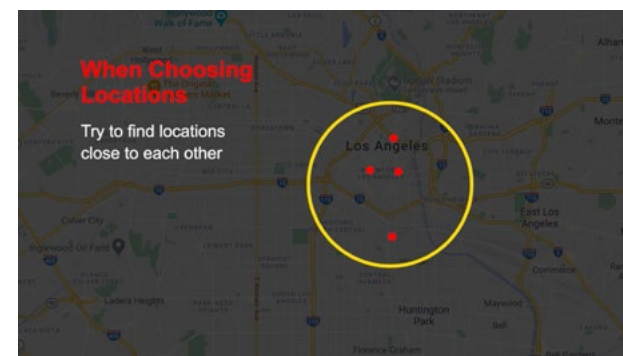

Working with Location Owners (34:02)
Approaching and asking a location owner to use his or her property for your film shoot can be a daunting task. In this module, you will not only learn how to approach a location owner, but which contracts and forms are needed, proper protocol, how to deal with problems 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.

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.
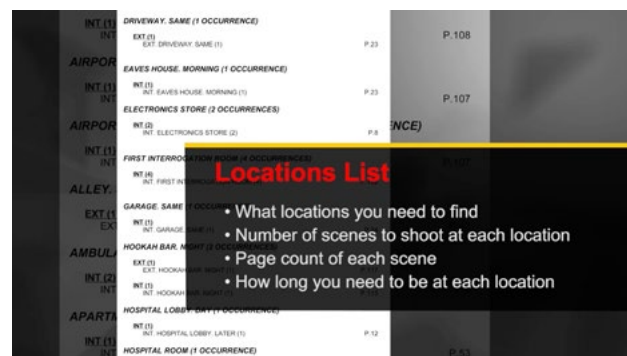
Film Commissions (25:49)
Each state has a film commission tasked with attracting motion picture production to that state. In this module, learn the services offered by a film commission, how to use their services to find the best location for your movie, liaise with local industry, and potential unexpected issues.

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

NEW!

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.

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.

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.

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.

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.

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.
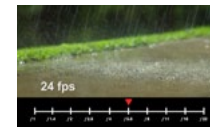
Frame Rates
This lesson provides a comprehensive look at frame rates, interlaced vs progressive, time code, drop frame, 3:2 pull down, slow motion and time lapse, and how to calculate exposure with different frame rates.

How to Prep a Camera
Students learn how to 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.

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.

How to Expose a Shot
Students 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.
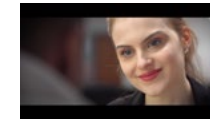
Depth of Field Study
In this lesson, students learn how to control the depth of field and its technical and creative effects. This lesson includes three scenes of differing depths of field to illustrate the change in emotional impact.

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.
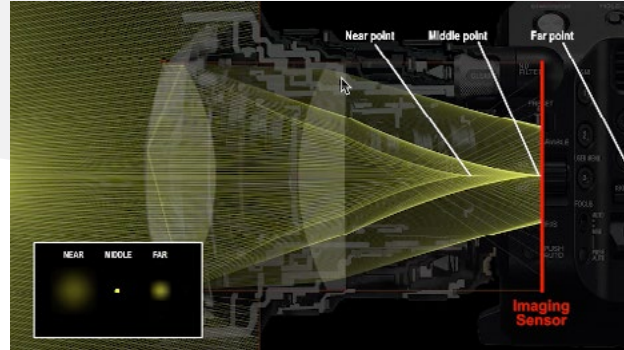
Depth of Field Tutorial (27:29)

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.

LIGHTING
TOOLS AND TECHNIQUES

filmskills A C A D E M I C

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 look you want on set.

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
- Lensers 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
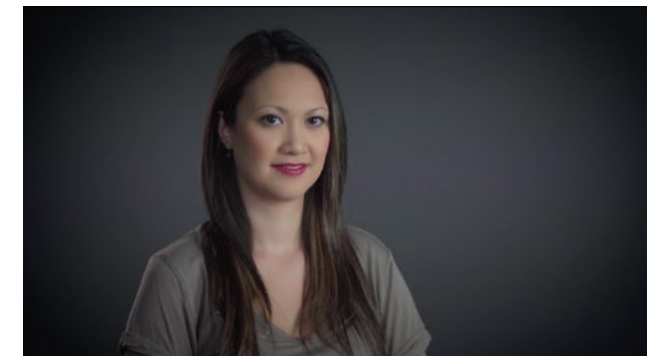
Working with Reflected Light (19:18)

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.

LED Lighting (7:10)
New LED technology is appearing on sets around the world. Learn how LED lighting can add to your lighting toolbox.

Kino-Flo Fluorescent Lighting (14:20)
Learn how to properly use Kino-Flo lighting fixtures, ballasts, bulbs, and accessories 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.

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.

Lighting Techniques

Key Light Techniques (26:56)
Learn advanced techniques for shaping your actor's key light

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.
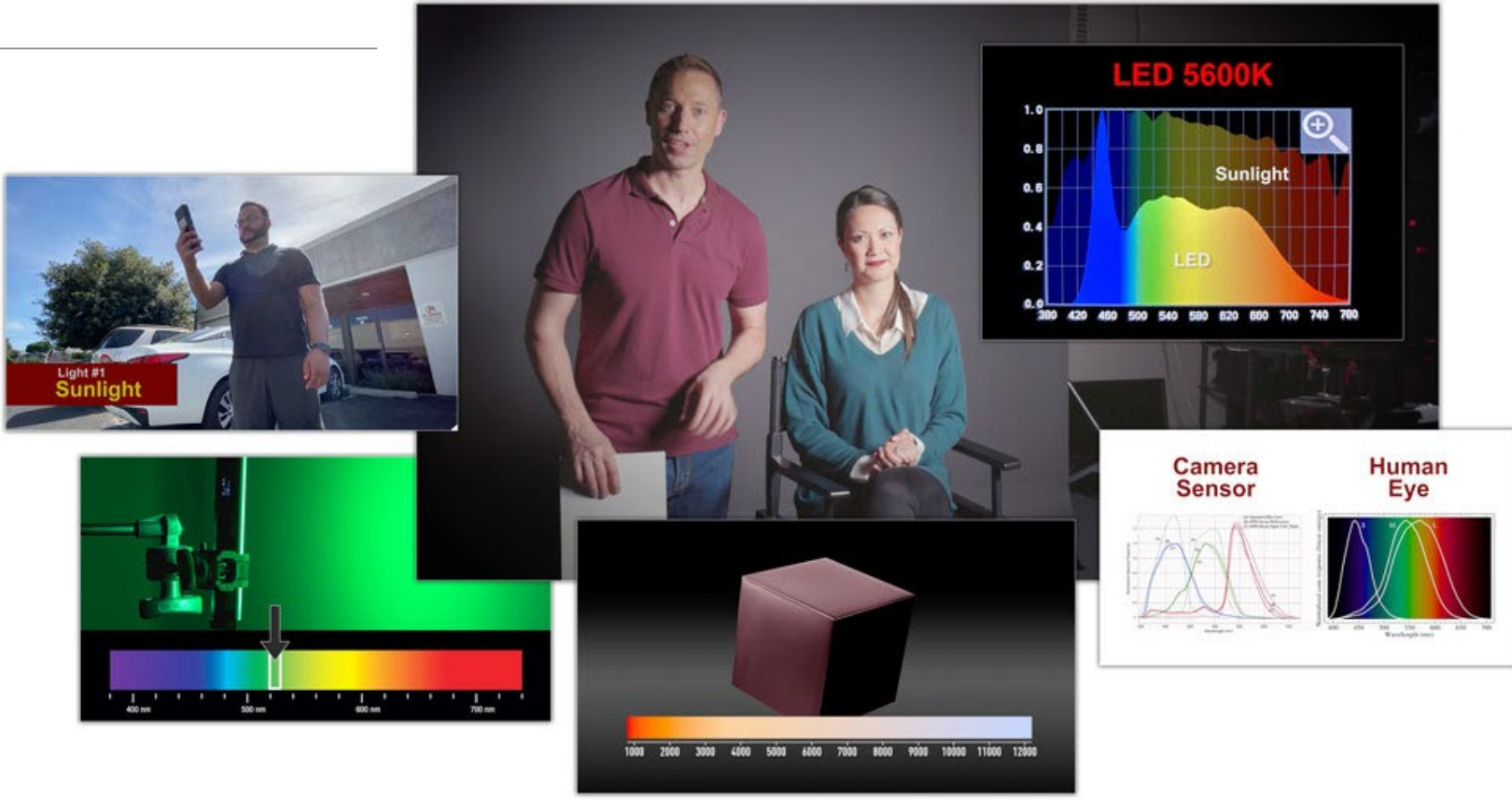
Advanced Lighting Techniques (17:44)
Learn advanced lighting techniques to add style and quality to your shot.

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.
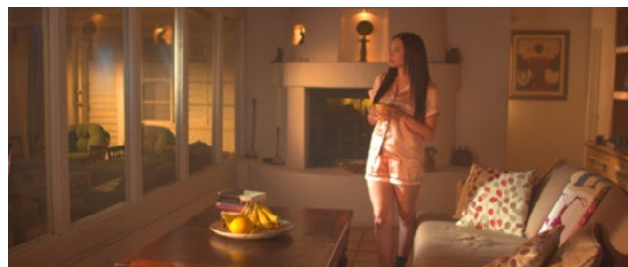

Morning Interior - Living Room (16:20)

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.
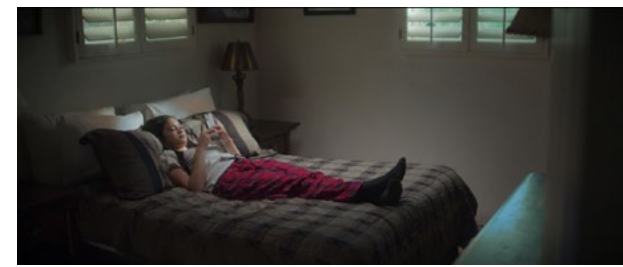
Daytime Interior - Bedroom (20:17)

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.
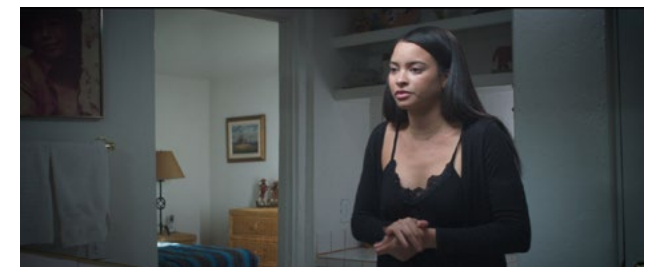

Daytime Interior - Bathroom (24:20)

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.

CINEMATOGRAPHY

GRIP AND RIGGING

In this series, we introduce students to the grip and rigging gear commonly used on set, proper rigging techniques, safety standards, and life on set as a grip.
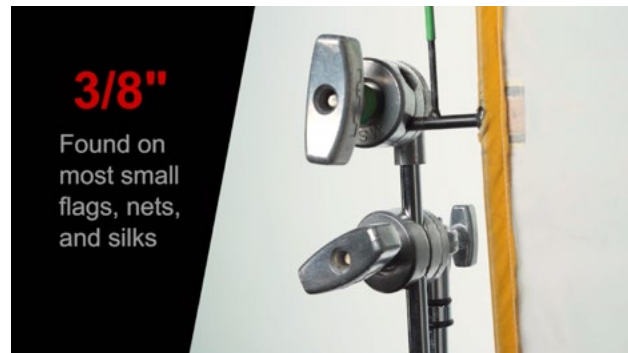
C-Stands (17:59)
C-stands are one of the most commonly-used stands on set. In this module, students learn about the different types of C-stands, how to use them and C-stand safety.

Clamps (23:36)
Students learn how to safely use mafers, cardellinis, C-clamps, furniture clamps, playtpus clamps, scissor clamps, gaffer grip, safe rigging safety.


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 (12:54)
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.
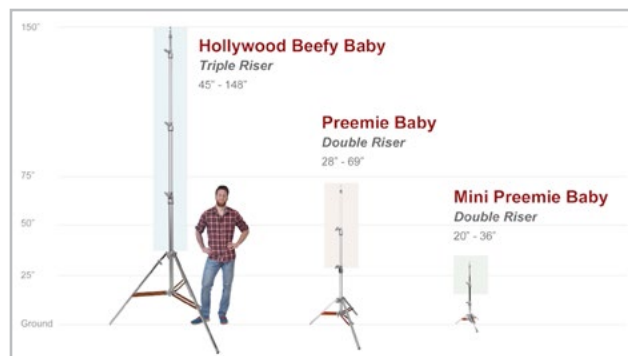
Stands (16:37)
From baby and combo stands, to hi-his and low boys, students learn how to safety use industry-standard stands on set.

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.

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.

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.

NEW!

EXPANSION
LESSONS

The new cinematography technical lessons explain the complex concepts of LOG curves, waveform monitors, and LUTs.
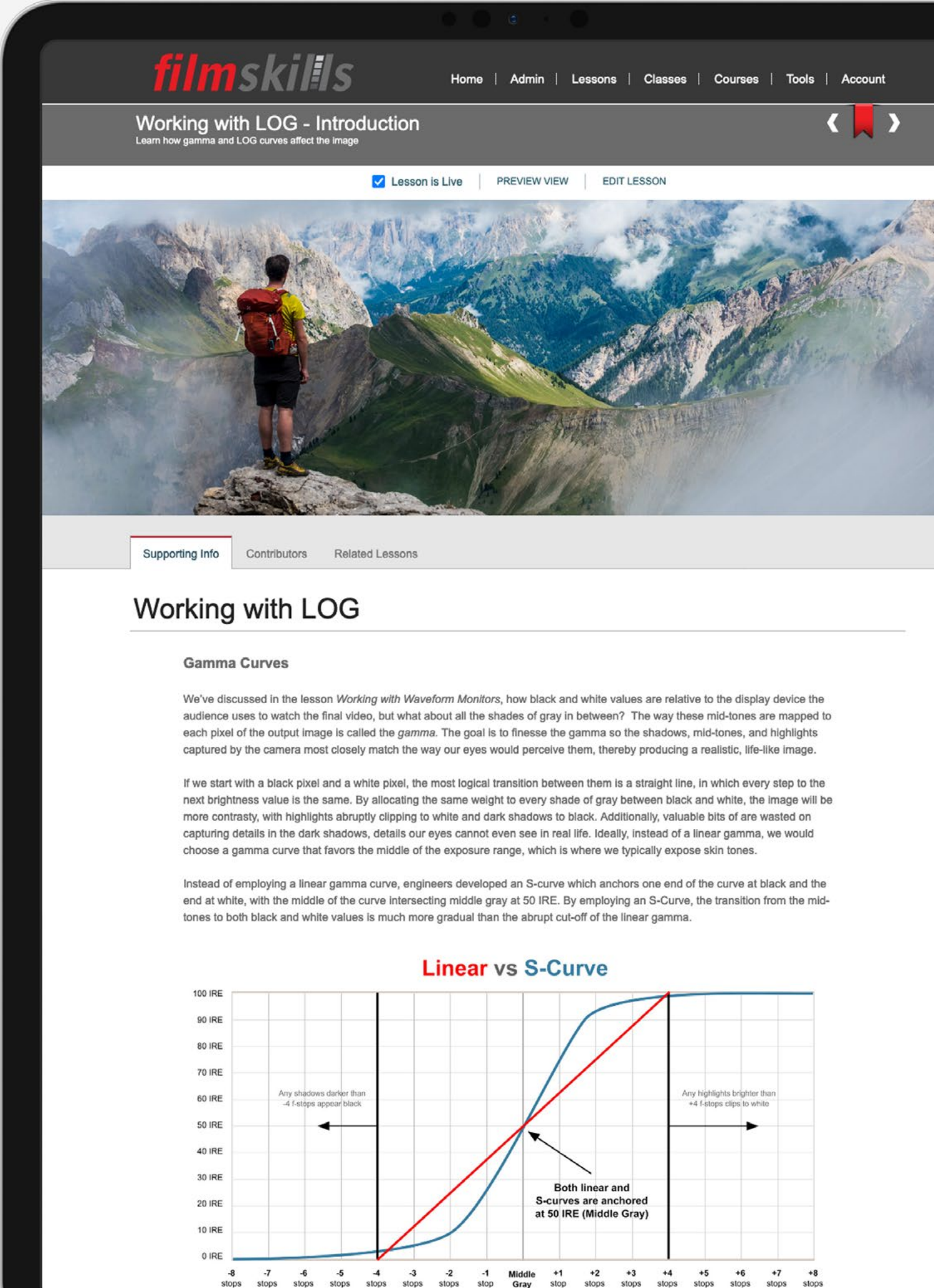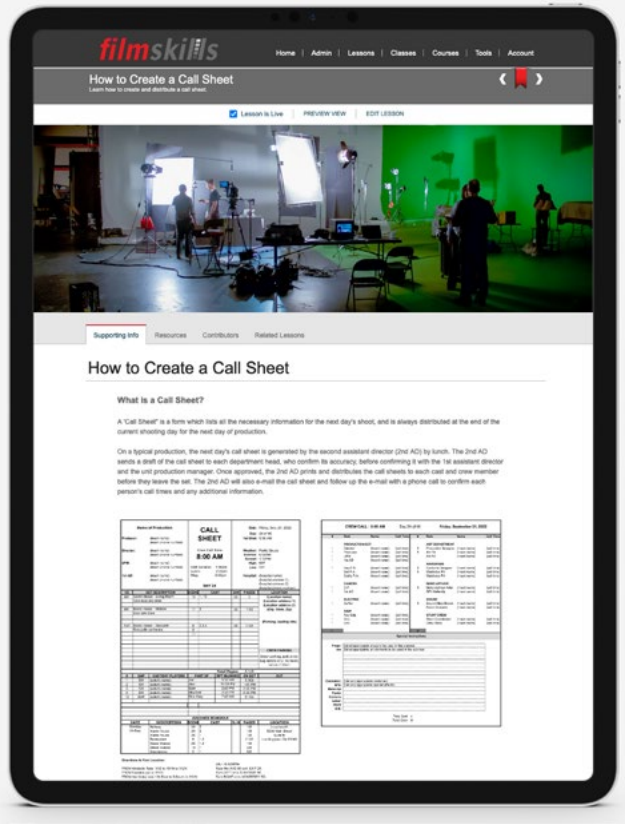
- **Working with Waveform Monitors**
- **Working with LOG - Introduction**
- **How LOG Footage is Encoded**
- **Working with LOG - How to Shoot LOG**
- **LUTs and How to Use Them**

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

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.

6 ALL-NEW LESSONS

DIRECTORS CRAFT

filmskills A C A D E M I C

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.
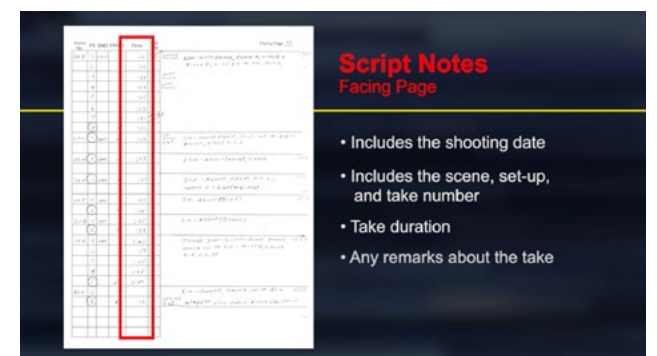

Advanced Coverage (25:54)
Learn how to craft a oner, create a psychological impact for each shot, create compelling establishing shots, manipulate the pacing and rhythm of a scene, determine the opening visual, and enhance transitions from one scene to the next.

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.

Shot List
Lists every shot you need to shoot on set to properly cover the action in each scene.
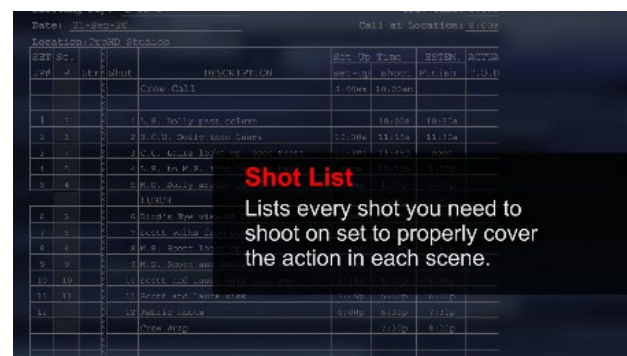
Creating a Shot List (17:41)
Learn how to create a shot list, location requirements, how to decide your shots, the elements in a shot list, how the shot lists are used to schedule and budget a film, and to prepare for days when you go over schedule or over budget.

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

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.

Script Notes
Facing Page
- Includes the shooting date
- Includes the scene, set-up, and take number
- Take duration
- Any remarks about the take

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
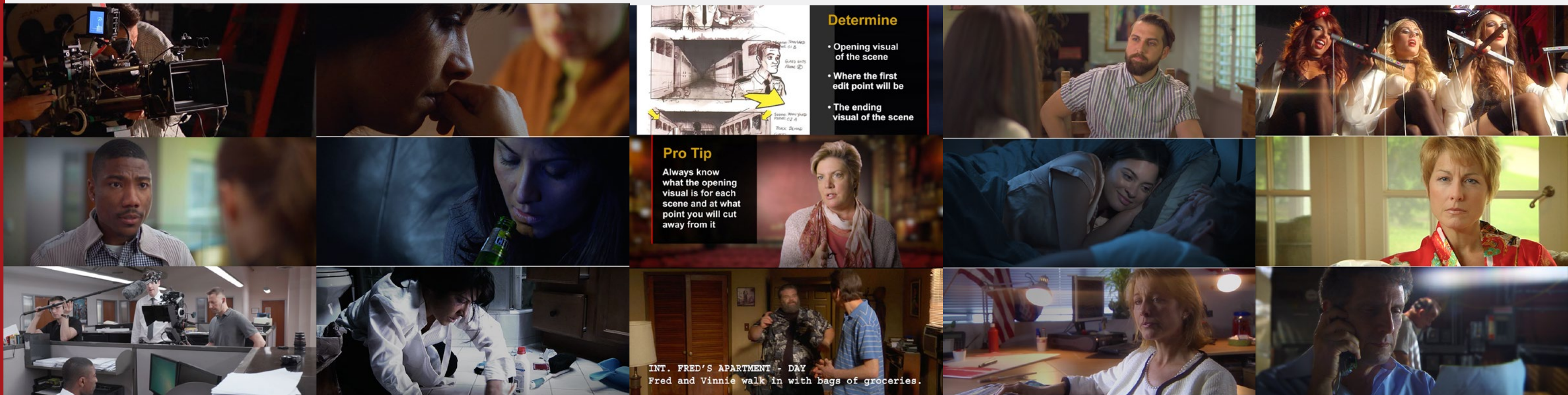
The Visual Story (38:22)
Learn how to use visual elements of shape, space, line, color, rhythm, movement and tone to frame the story.

How to Shoot a Scene (39:23)
Learn the process of how to shoot a scene: block, light, rehearse, tweak, and shoot.

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 reenacters.

"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 'reenforcer' 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.

NEW!
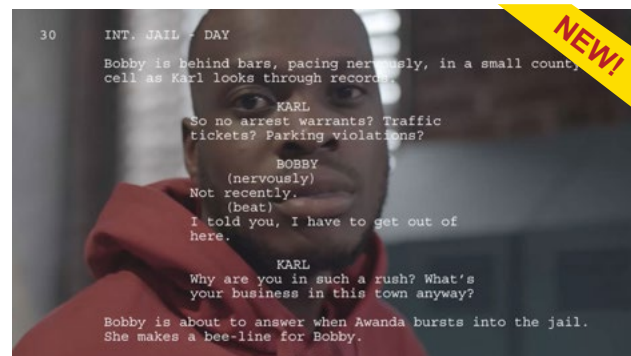
Analyzing Character (30:19)

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.

NEW!

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.

NEW!

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.

NEW!

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.

ROB BOWMAN
Director: The X-Files, Reign of Fire; Executive Producer: Castle, The Rookie

ANTHONY RAY PARKER
Actor: The Matrix, The Marine, Dead Air, The Frighteners

ANGELA NICHOLAS
Actress: Deadwood, The Domicile

ANDY DAVIS
Director: The Fugitive, Collateral Damage, Holes

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

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.

BETHANY ROONEY
Director, Brothers and Sisters, Castle, Bull, NCIS

MARY LOU BELLI
Emmy-Winning Director, NCIS: New Orleans, The Game, The Hughleys

JOHN HENRY RICHARDSON
Actor, Acting Coach

RANDAL KLEISER
Director: Grease, Flight of the Navigator, Blue Lagoon, Honey I Blew Up the Kid

FRAMING & COMPOSITION

Designed for both directors and cinematographers, the Cinematography Technique lessons teach students how to craft the details of the frame such as the actors' eye lines, shot types, and composition.

The Frame (12:24)
Identify and work with different aspect ratios, manage conversions from film to HD, NTSC to HD, title safe requirements, and how various aspect ratios are adjusted for different exhibition and broadcast formats.

Shot Types (13:57)
Learn the intricacies of framing, the basic shot types, advanced variations on each shot types, how to quickly communicate your vision to the cinematographer, and the emotional responses invoked by various shot types.

Composition (21:08)
Learn compositional techniques including the rule of thirds, how the great painters used mathematical principals like the golden ratio to create the perfectly composed images, how to balance line, color, and shape, and then how to break these rules.

Creating Depth (16:41)
Learn techniques for crafting foreground, midground, and background elements, how to manage depth or flatness as a narrative tool, techniques used in network television shows to cheat depth, and the ways the camera lens can affect depth.

Framing People (16:21)
Learn techniques for framing people from lead room to headroom, how networks and major studios influence framing choices of their programs, how to use single and dirty shots to convey connection or distance between characters, and how directors and cinematographers decide on common guidelines for each production.

Eyelines (9:10)
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.

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.

Using a Light Meter (12:34)
Learn the difference between the types of light meters, how to calibrate one, and how to properly use it to get the correct exposure every time.

Using a Monitor (14:29)
Production monitors are used on practically every set. In this module you will learn how to properly calibrate a production monitor to ensure that the image you see on screen is what is actually being recorded.

Using a Clapboard (11:04)
Learn how to properly use one of the most iconic tools in the film industry.

Filmmaker's Toolkit (10:40)
Learn how to create a kit with the necessary tools, gadgets, and gizmos to help your set run smoothly and make you look like a hero when Murphy's Law strikes.
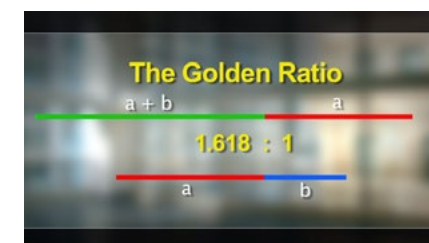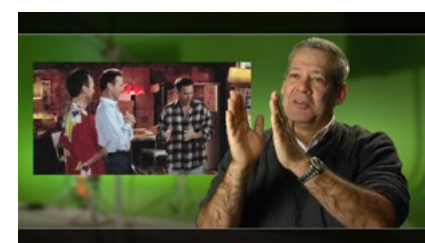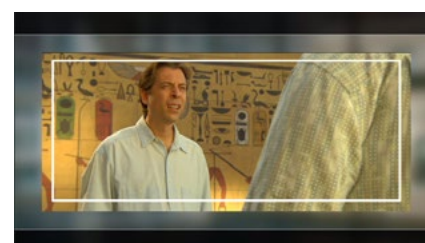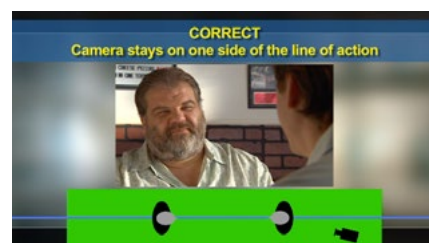
DOCUMENTARY FILMMAKING

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.
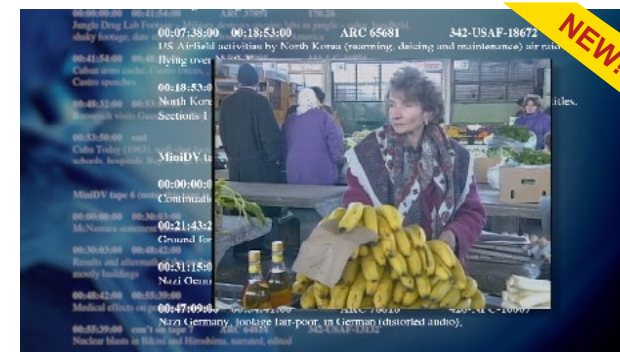
- MovieMaker Magazine

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..

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.

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.
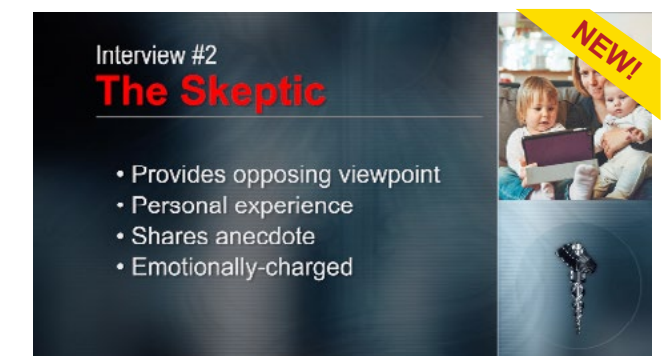
Preparing for the Interview (33:03)
Learn how to find qualified subjects, techniques for preparing to shoot the perfect interview, tips on what to wear, how to select the right chair, how to work through a translator, and how to deal with release forms – especially in a heated or controversial interview.

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.
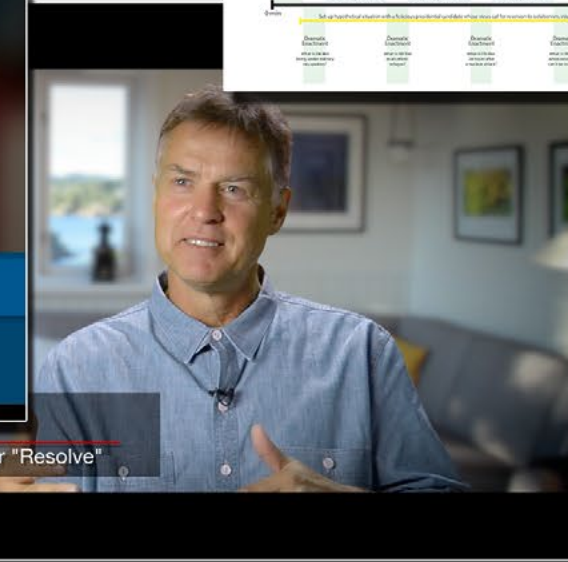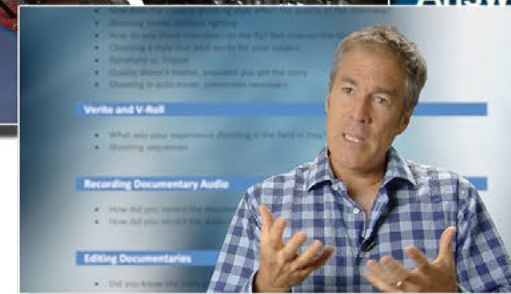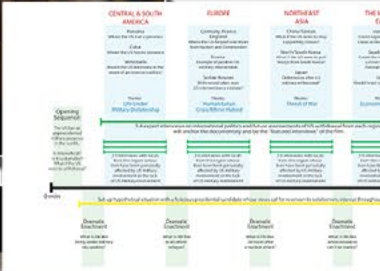
Documentary Pre-Production (18:51)
Learn how to effectively prep a documentary shoot, research your subject, properly use release forms and secure permissions to protect yourself legally, know what crew to hire, and how to determine when it's time to shoot.

Choosing the Gear (32:08)
Learn how to prepare for life in the field, how to choose the right camera and camera support gear, how to manage batteries and media on location, how to prepare for audio recording, how to pack for the road, and how to make sure your gear survives airports and the airlines.

The Interview Location (18:53)
Learn what to look for in potential locations, how to work in the all-too-common hotel room or conference room, how to make sure a space is rights-cleared, and how to create a comfortable environment for your subject.

Interview Camera Set-Ups (25:05)
Learn how to shoot interviews alone with one camera, one camera with an operator, a cross-shooting two-camera technique, how to work with different frame sizes, work with monitors, techniques for shooting on the run, and how and when to use auto settings.

Shooting B-Roll Footage (21:52)
Learn to harness the power of B-Roll for your film, how to use verité footage, basic coverage techniques in the field, how to shoot sequences, how to tailor B-roll for interviews, and how to shoot B-roll after the edit.

Field Shooting Techniques (20:17)
Learn when to shoot in auto or manual modes, how to properly shoot your coverage, how to adjust the amount of footage for the project, how to shoot green screen plates, how to work with ambient sound, and how to manage the legalities of a shoot.

Editing Documentaries (28:41)
Learn how to manage your footage, organize interviews and B-roll, how to find and narrow the story, how to maintain your objectivity in the thick of the process, know what to cut, and how to finish the film.

"FilmSkills is incredible! It brought our class levels so much higher and made my teaching more effective."

-Luke Mielke, Maranatha Baptist University

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SAFETY TRAINING

"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

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

Safety is an Attitude (20:27)
This module covers individual crew member responsibility towards safety, how human factors contribute to accidents and how they can be prevented. Students learn actions on how to create a safe environment on set.

On Set Practices (34:55)
Students learn to conduct safety meetings, proper clothing, drug and alcohol policies, safety bulletins, and how to maintain an organized set. Students learn the fundamental principles of creating a working safe environment.

Studio Facilities Safety (19:42)
Students learn how to maintain a safe environment when working on a soundstage - from maintaining fire lanes and working from a height, to working with combustible materials and maintaining a safety protocol.

Lighting Equipment Safety (24:23)
From high-output lights and dimmer boards, to HMIs and working with light stands, this module covers the hazards and safe practices of working with lights and electrical equipment.

Location Safety (18:51)
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.

Electrical Safety I (32:19)
Students learn how electricity and circuits work, about proper grounding and polarity, and how little electricity is needed to electrocute an adult. This module reveals how to map the circuits in a location and calculate safe loads, and what happens when power demands exceed the internal wiring of a structure.

Electrical Safety II (22:28)
Working around high voltage wires can, and has been, deadly. In this module, students learn proper guidelines for working around high voltage power sources, how to spot faulty equipment and correctly use cords and outlets, including in high-traffic areas. Students learn about the risks, and effects of electric shocks, electrocution, electric fires and how to prevent them. In addition to preventative measures, this module covers emergency medical procedures in the event of shock or electrocution.

Vehicle and Roadway Safety (16:37)
This module teaches students proper safety protocol for working around public roadways, when the road is used in the scene, or the crew is shooting near a roadway.

Shooting in Moving Vehicles (20:12)
Students learn proper safety procedures when shooting driving scenes on a public street - from the poorman's process to process trailers, this module covers every aspect of what to do and what not to do.

Grip and Rigging Safety (25:34)
Students learn proper rigging safety techniques - from hanging overhead lights and properly securing a 12x12 in a breeze, to proper knots, securing stands, and ensuring all rigs are safe on set.

Vehicles, Lifts, and Tools (18:49)
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.

Weapons and Props (25:13)
A dangerous and frequent problem in film schools is the improper use of prop weapons, which can be illegal and deadly. In this module, 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.

Pyrotechnics and Special Effects (23:51)
This module explores the proper and safe procedures for working with squibs, explosives, fire, smoke and fog, and other types of atmospheric effects. Students learn the dangers of working with pyrotechnics, the proper permitting process and how to hire an experienced, trained pyrotechnician.

Environmental Safety (27:27)
Students learn how to recognize, prepare for, and work in various environmental situations - from shooting in extreme heat to extreme cold, to working around water and in locations where there may be health hazards. Students learn how to recognize and react to symptoms of heat stroke and frost bite, unstable structures and locations with airborne contaminants.

AUDIO RECORDING

filmskills ACADEMIC

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

Compressor

Quiet Scene
Soft and quiet audio

Loud Scene
Very loud on-set audio

During Rehearsals
Have actors run through the scene so you can set the audio recording levels

Condenser Microphones

- More sensitive than dynamic and ribbon microphones
- Features a wider frequency response
- Can be miniaturized

Cardioid   Hypercardioid   Shotgun

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

Clipping the Signa

Lower
Signal-to-Noise Ratio
(More noise)

Higher
Signal-to-Noise Ratio
(Less Noise)

Loudness   Noise   Audio

Loudness   Noise   Audio

Camera Audio

$5,000
Typically lack robust audio controls

$15,000
Typically has the best audio controls
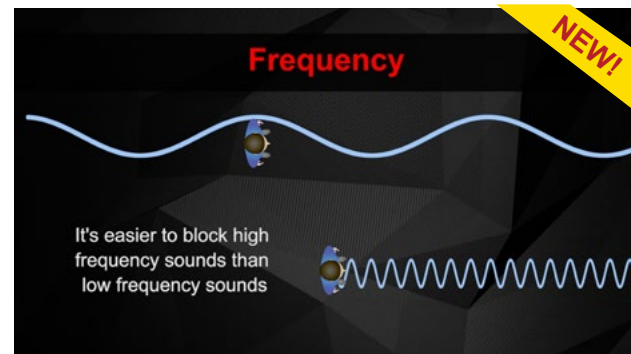
$75,000
Designed for image quality, not audio

Frequency
Cycles per secon

The number of vibrations p also referred to as "cycles p

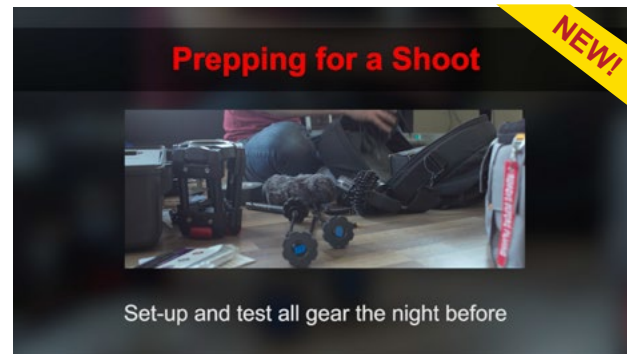1 cycle per second   4 cycles per second

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

filmskills
A C A D E M I C

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.
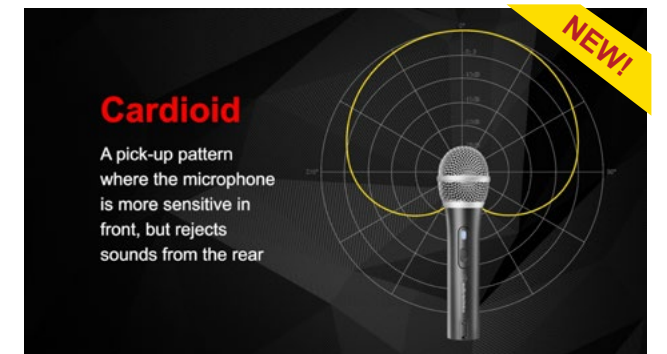
Microphone Pick-Up Patterns (19:10)
Learn the different types of pick-up patterns, how they capture sound, and which to choose when recording audio. We will explore omnidirectional, cardioid, hypercardiod, figure-of-8, multipattern mics and much more.


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.
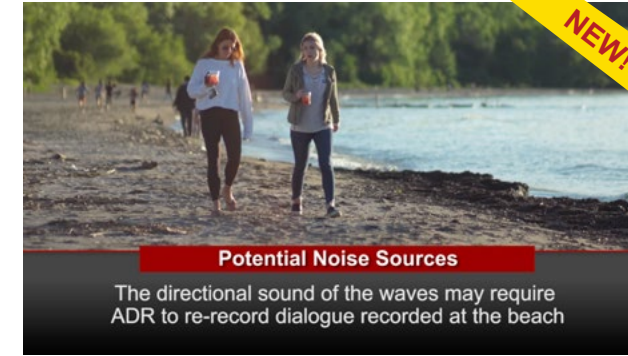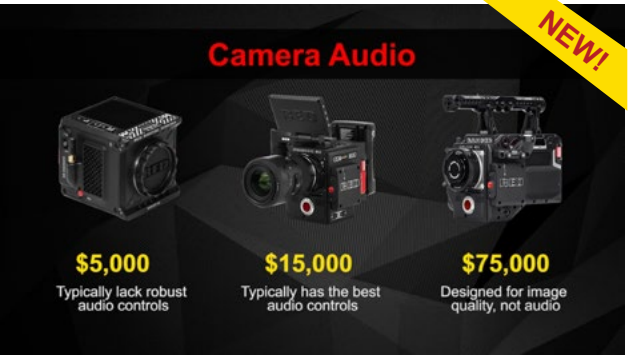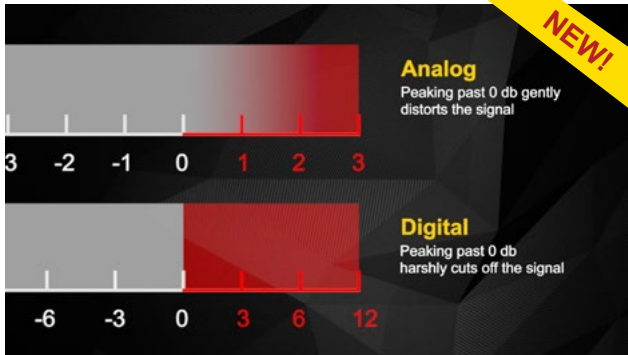

Location Recording Techniques (28:17)
Recording location sound is a challenging process - and the decisions you make on set can either make the post-production process easy, or can cost tens of thousands of dollars. In this lesson, we're going to look at how to properly prepare for a shoot - the type 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

Analog
Peaking past 0 db gently distorts the signal

Digital
Peaking past 0 db harshly cuts off the signal

Camera Audio

$5,000 — Typically lack robust audio controls
$15,000 — Typically has the best audio controls
$75,000 — Designed for image quality, not audio

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.

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

SARA EVANS
Production Sound Mixer: Grey's Anatomy, Passengers, Westworld
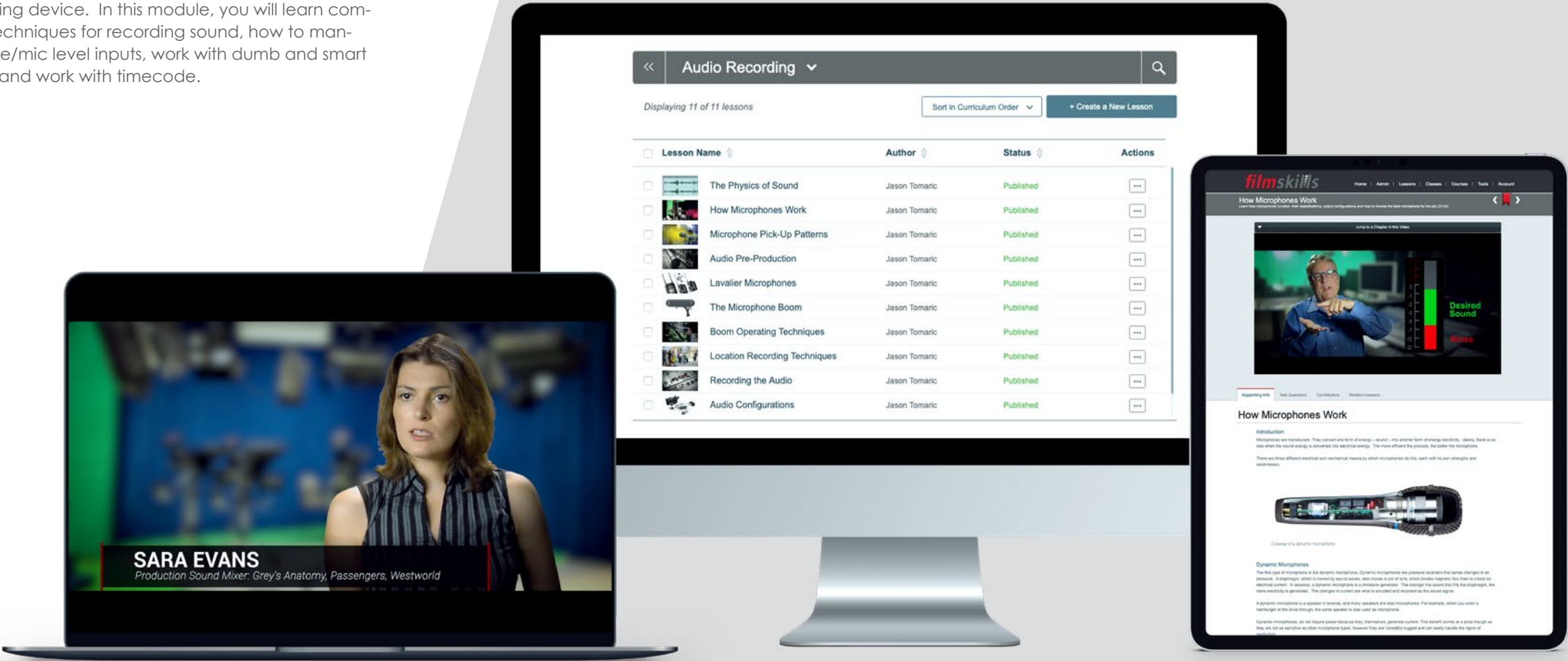
ART OF EDITING

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.
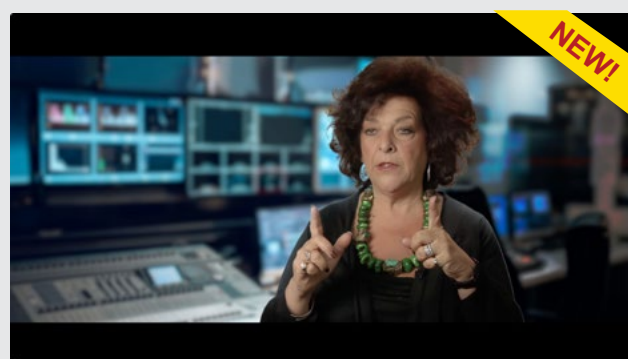
Working with an Editor (22:21)
Learn techniques for communicating your vision to the editor, the editor's workflow, and what you can do to get the best results possible in the editing room.
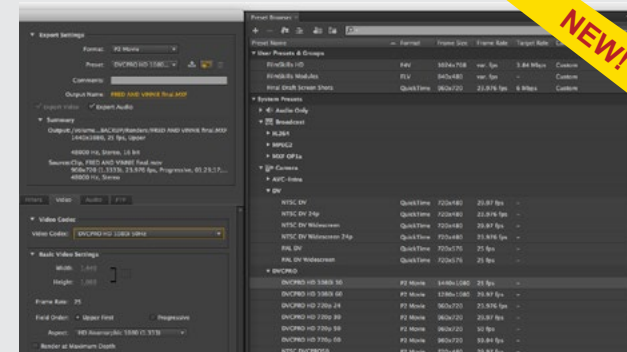
Data Management and Workflow (20:32)
Learn how to develop a system for organizing the footage from set to post, how to develop a workflow that keeps the process smooth and conflict-free, how to conduct post-production meetings, the role of the post-production supervisor, standard techniques for labeling 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.
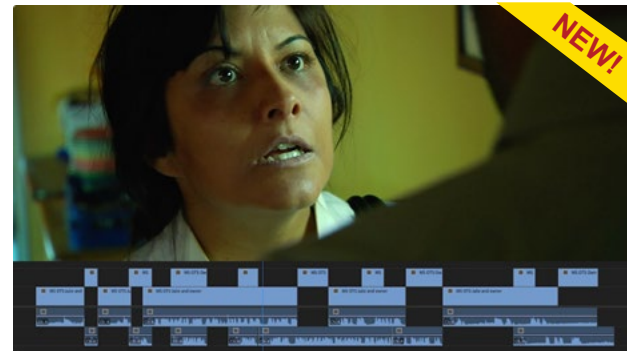

The Rough Cut (19:42)
Learn how to approach the rough cut, determine what moments work, how to re-structure the story, and ultimately create a movie that stands on its own- divorced from the script.
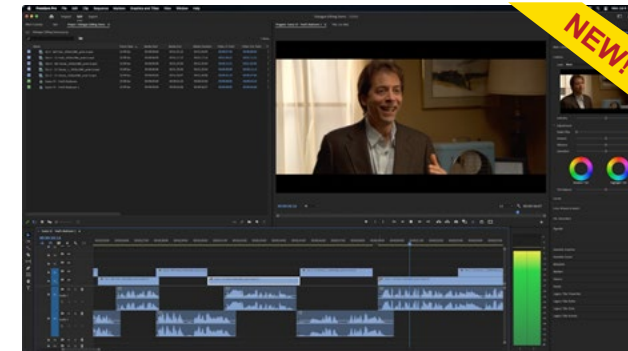

The Fine Cut (16:01)
Learn techniques for perfecting every single frame of your movie before locking the picture edit, how you will know when the movie is done, the implications of locking the picture, and the process of prepping the film for audio.
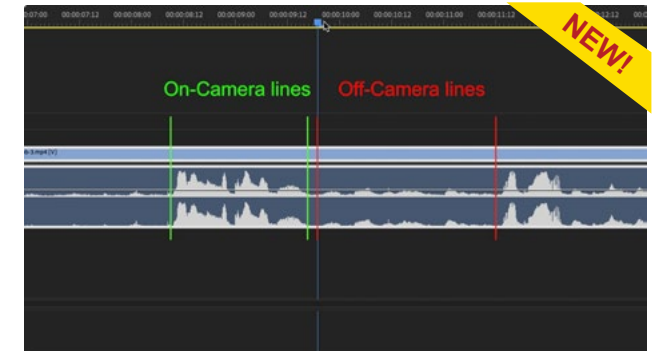

How to Shoot and Edit a Dialogue Scene
(28:57)
Learn the correct and incorrect ways of shooting dialogue on set, advanced techniques for manipulating the pacing and emotional intensity of the scene, techniques for balancing the visual performance with the dialogue, how to mix the audio, ultimately how to get the best performance through the edit.
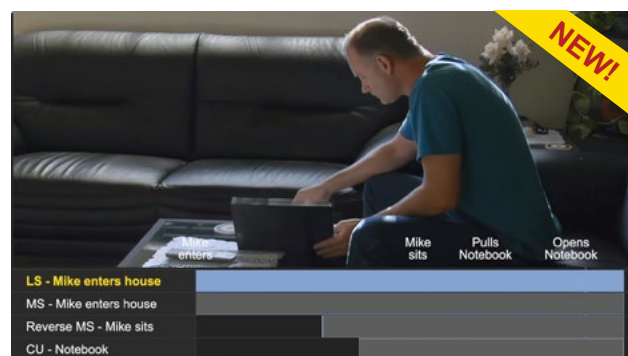

How to Shoot and Edit Action (19:49)
Learn how to edit action for proper flow, continuity, and pacing. Learn techniques for compressing time, revealing only the essentials to keep the story moving forward, and advanced editing techniques used by master editors.
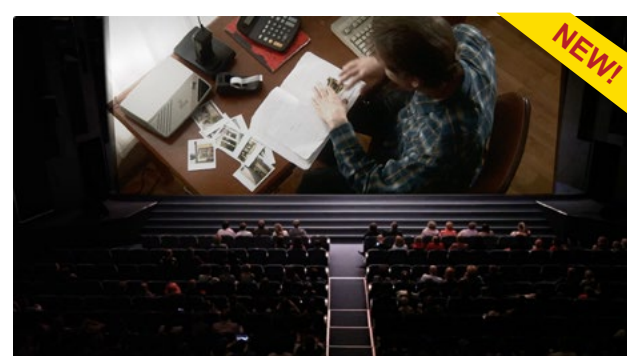

Test Screenings (24:18)
Learn how to prepare for and conduct a test screening, how to choose the right test audience, what questions to ask after the test screening, and how to filter the responses into usable comments that can improve the story.
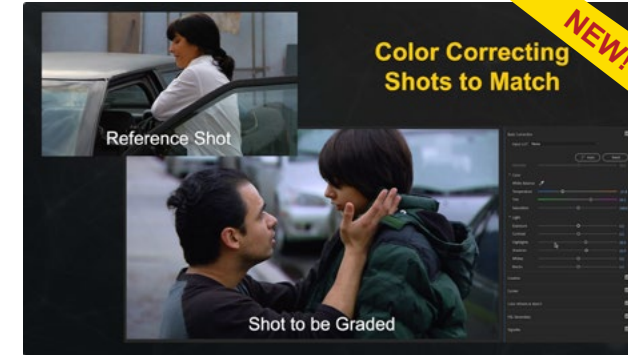
Offline/Online Editing (7:46)
Learn how and when to work in an offline environment, how to transition to an online cut, and techniques for ensuring the process goes smoothly.
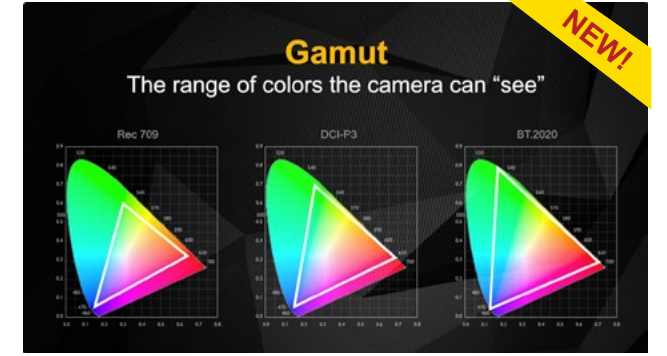
Color Grading (25:53)
Learn the color grading process, how it differs amongst formats, the balance between technical and artistic grading, how to protect yourself from the "fix-it-in-post" mentality, and how to get the look you want.

POST PRODUCTION

AUDIO MIXING

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.
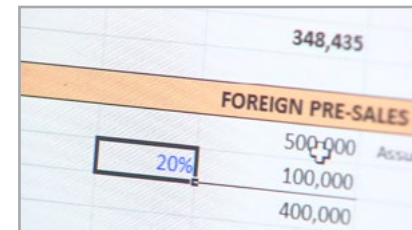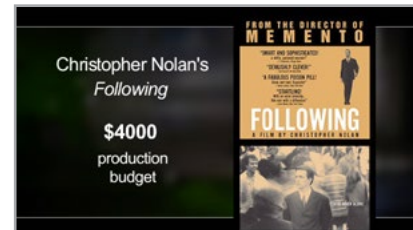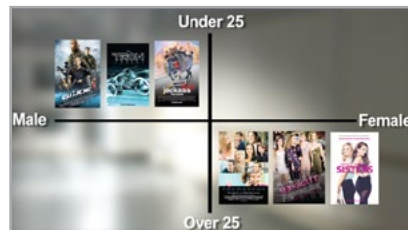
Film Marketing (15:41)
Film marketing is the other half of a Hollywood movie's budget. The cost of reaching an audience and getting them interested in seeing a specific title is an art and a science. In this lesson, you will learn how the film marketing machine in Hollywood works and how you can use 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 that 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

filmskills ACADEMIC

Students learn how the Hollywood sales machine works from top producers and distributors at film festivals, markets, and online.
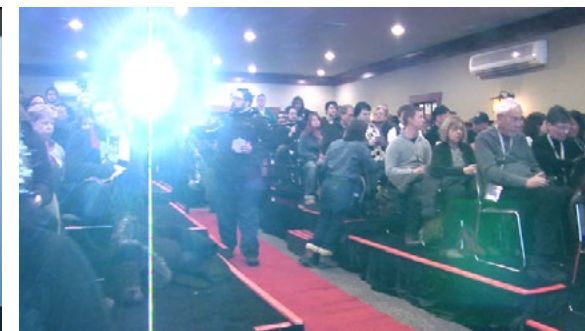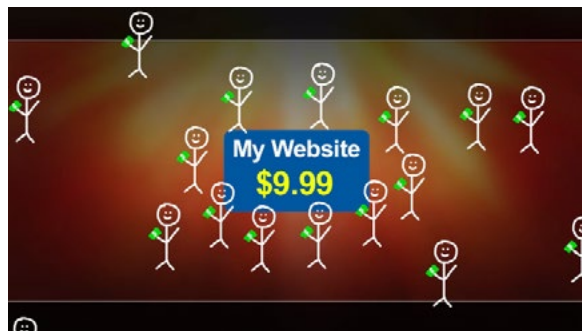
Introduction to Distrubution (23:35)
Learn how the distribution process works, the way studios approach the process, the windows and time frames of distribution, how to approach self-distribution, and knowing your audience. Guiding you through these tricky waters are veteran studio executives from LucasFilm, 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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