

1 YEAR PRODUCING FOR FILM & TV



WHAT MAKES OUR PRODUCING PROGRAMS UNIQUE?

The New York Film Academy's Film and Television Producing Program is housed within our film school and is designed to illuminate one of the most important, yet misunderstood, jobs in film and television. Students eager to control their own destiny in the business world of film and television flourish in this intensive hands-on program. It is geared to students with little or no experience in producing, but who recognize that an intensive and demanding program, much like the job of producing itself, will provide them with the knowledge they seek.

Students are treated as Producers throughout the duration of the program, and are challenged each step of the way. Students are encouraged but not required to bring a piece of intellectual property — adaptation projects which might consist of: a book of fiction, magazine article, newspaper article, biography, autobiography, or original idea (if deemed appropriate) at the beginning of the course which serves as the foundation for their thesis project. Students take this project through the various stages of development: pitch, treatment, script, talent search, budget, schedule, and plans for marketing and distribution.



Film Producer and Founder of the New York Film Academy, Jerry Sherlock, in shorts on the backlot, Paramount Studios with Director, Clive Donner.

Students learn the real-world strategies for successful producing and are encouraged to develop the professional network needed within the film and television industry.

Students must be prepared for full-days of intensive work throughout the entire year. They must be committed to a fast-paced, intensive learning and production schedule, and willing to work collaboratively with our filmmaking, screenwriting, and acting students. The program is offered at our New York and Los Angeles campuses.

AVAILABLE IN

LOCATIONS

NEW YORK CITY	UNIVERSAL STUDIOS, HOLLYWOOD
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TUITION \$15,000 PER SEMESTER

SEMESTER ONE

Producers are confronted with a number of visual, dramatic, financial, legal, logistical, managerial, and technical challenges. Instructors encourage students to artfully work through these challenges while working to complete several film and television projects.

From the first day of class, students are immersed in a hands-on education. Students undergo a thorough regiment of class work and film production that lays the groundwork for a professional life in the film arts. They learn both the creative aspects of producing, as well as the more technical, line producing side. All students participate in an intensive sequence of classes and hands on workshops.

SEMESTER ONE OBJECTIVES

LEARNING GOALS

1. Introduction to the roles, tasks and obstacles faced by film and television producers.
2. Gain understanding of the physical and post production processes.
3. Master storytelling concepts of elements, conventions, structure and style.
4. Understand basic principles of entertainment law.
5. Introduction to filmmaking from the perspective of the screenwriter, director, actor and cinematographer.

PRODUCTION GOALS

1. In collaborative groups, students develop, prep, shoot and edit a short film and a reality television project.
2. Breakdown, budget and schedule a film from scratch.
3. Each student will develop and produce his or her own short film.
4. Each Student will collaborate on multiple short films.
5. Each Student will begin to develop a feature length narrative film, feature length documentary or television project.

SEMESTER TWO

The second semester challenges students to develop their production abilities artistically and technically. Producing students are instructed in the craft of writing and championing dramatic treatments; in pitching story ideas to a variety of audiences; and presenting industry-standard written proposals in support of the feasibility of their projects. This semester culminates in each student pitching and presenting a film or television project at the Producers Pitch Fest.

SEMESTER TWO OBJECTIVES

LEARNING GOALS

1. Continue to analyze and master key elements of effective producer's craft.
2. Develop and write original film and television pilot treatments.
3. Introduction and practice of effective pitching skills.
4. Learn critical elements of effective feature film business plans and television show bibles.

PRODUCTION GOALS

1. Produce a short film for a NYFA filmmaker.
2. Continue to develop the feature length narrative film, feature length documentary or television series and business plan.
3. Prepare and rehearse effective pitching presentations. Final pitches will be presented to a professional panel.

One-Year Producing for Film & TV

YEAR ONE COURSE DESCRIPTIONS

PRODUCER'S CRAFT I

This core introductory course outlines the essential roles, tasks and obstacles faced by film and television producers. Topics include navigating the studios, television networks and emerging media and the relationship between the producer and the unions, guilds and talent agencies.

PRODUCER'S ROUNDTABLE I

In this roundtable setting and from the producer's perspective, students will discuss and analyze current projects in development or production. Current newsworthy events in the entertainment industry will be presented and analyzed.

PITCHING FOR PRODUCERS

Through in-class examples, students are exposed to effective pitching styles and instructed on how to develop basic pitching skill.

INDUSTRY SPEAKER SERIES

These informative sessions feature discussions with producers and other industry professionals. Each session includes a Q&A, providing each student access to firsthand impressions of real-world circumstances faced by working industry professionals.

DIRECTING FOR PRODUCERS I

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provide the support needed to make the best possible film or television show. In this course, producing students learn to use basic production documents and to audition, cast and work with actors. In hands-on sessions students will break down a short script into a shooting plan and direct a scene with actors on digital video. In addition, students will work in collaborative groups to develop and shoot a short film.

LINE PRODUCING ESSENTIALS: SCHEDULING AND BUDGETING

In a workshop setting, students will learn production scheduling and budgeting basics and will be introduced to the industry-standard software used to schedule and budget productions. In a hands-on lab setting, students are instructed in the use of Entertainment Partners (EP) Scheduling and EP Budgeting software programs, including established scheduling and budgeting techniques



Students shooting a scene at the New York Film Academy in SoHo.

CINEMATOGRAPHY FOR PRODUCERS

Producing students receive hands-on instruction in basic cinematography.

EDITING FOR PRODUCERS

Students are instructed in the basic techniques of digital editing.

ENTERTAINMENT LAW I

This course is an overview of contract law and how it impacts the entertainment industry. Students study legal issues regarding television, films, recordings, live performances and other aspects of the entertainment industry. Topics include contracts, copyright law, compensation, celebrity status (including privacy and publicity rights), First Amendment, intellectual property, and talent representation. This course addresses legal issues to preserve, protect and actualize the intellectual, entertainment, and technological property of people working in entertainment industry.

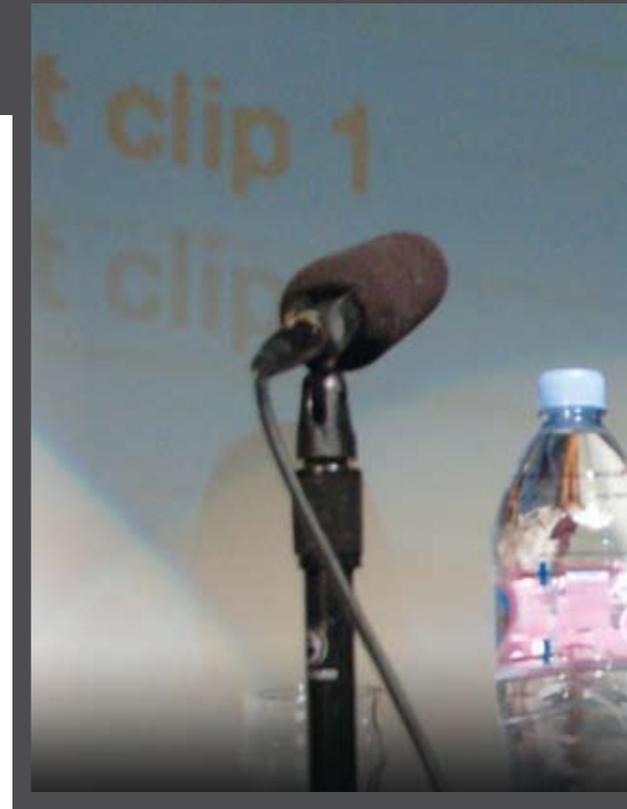
INTRODUCTION TO SCREENWRITING

This course helps students develop their analytic skills in the areas of structure, plot, story, momentum, tone and characterization, and master the tools of story genesis and development for film and television. The course also develops an understanding of genre, theme, imagery, working with writers, and other professional issues as they relate to creative producing. The focus is on the definitions and implementation of story, drama, conflict, and the difference between story and script. There are discussions about the hiring of a screenwriter to work with producers on the development of an idea or concept for a reality television pilot, feature film, or other creative forms they wish to pursue, as well the WGA and how it functions in relation to the producer and writer.

PRODUCING REALITY TELEVISION

All genres of Reality Television are studied including elimination or game shows, talent competitions, dating based competitions, job search competitions, self-improvement makeovers, hidden camera, hoaxes, and episodic documentaries.

Working in small groups, students create their own reality show trailer or teaser. They cast, scout, shoot, and edit their shows for presentation and critique. Students learn brainstorming techniques, casting, how to research topics and characters, pre-interviews, formal interviews and on the fly interviews, how to create a reality “script”, schedules, budgets, special insurance and legal issues, and the deliverable process.



PRODUCING DOCUMENTARIES AND NEWS

These workshops focus on schools of documentary thought including cinema verite, direct cinema, biographical documentary, docu-drama, political documentary, and broadcast journalism, among others. The workshops further examine artistic, technical, and ethical approaches in the genre. Documentary styles, shooting approach, methods of interviewing, documentary structure, theme, point of view, and reenactment are some of the topics that will be discussed and critiqued. They inform students about basic business plans, models and distribution methods used for independent documentary production, as well as the nuts and bolts of television’s successful investigative journalistic models.



Barbara DeFina (producer of films including Goodfellas, Cape Fear, The Grifters, Mad Dog and Glory, The Age of Innocence, You Can Count on Me) teaching a master class at the New York Film Academy

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SHORT FILM PRODUCTION I

Producing students will develop, prep and shoot their own individual short films. Working in teams, students will function as crew members on each other's productions.

SHORT FILM PRODUCTION II

In this course, producing students will further develop critical line producing skills. Working with filmmaking students in the NYFA Filmmaking Program, producing students will line produce a filmmaker's Year One Film.

FINANCE, MARKETING AND DISTRIBUTION I

Using produced films as case studies, this course focuses on successful strategies employed in the finance, marketing and distribution of studio and independent films.

PRODUCER'S CRAFT II

This course continues the study of the essential roles of and obstacles faced by film and television producers. Topics include optioning and developing material, film festivals, networks and ratings, studio and independent marketing and distribution and analyzing film tax incentive and rebate programs.

PRODUCERS ROUNDTABLE II

In roundtable discussions, students analyze and discuss development, production, marketing and distribution obstacles of the projects they intend to pitch at the year end Producers Pitch. In workshops, students brainstorm to develop effective solutions.

BUSINESS AFFAIRS

Students analyze and discuss legal topics such as such as contract negotiations, marketing projects to financiers and distributors, and audience and research testing.

DEVELOPING THE PITCH FOR PRODUCERS PITCH FEST

Through rigorous in-class exercises, students will develop a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. Each student will practice and gain critical and fundamental pitching skills.

INTERNSHIP

This practicum gives students hands on experience in the entertainment industry. Typical internship areas include literary and talent management, development, production, casting, post production and marketing and distribution. During this practicum, student Interns often read scores of scripts, participate in client meetings and are responsible for individualized work assignments. Students may choose to complete an alternate project in order to meet this course requirement.