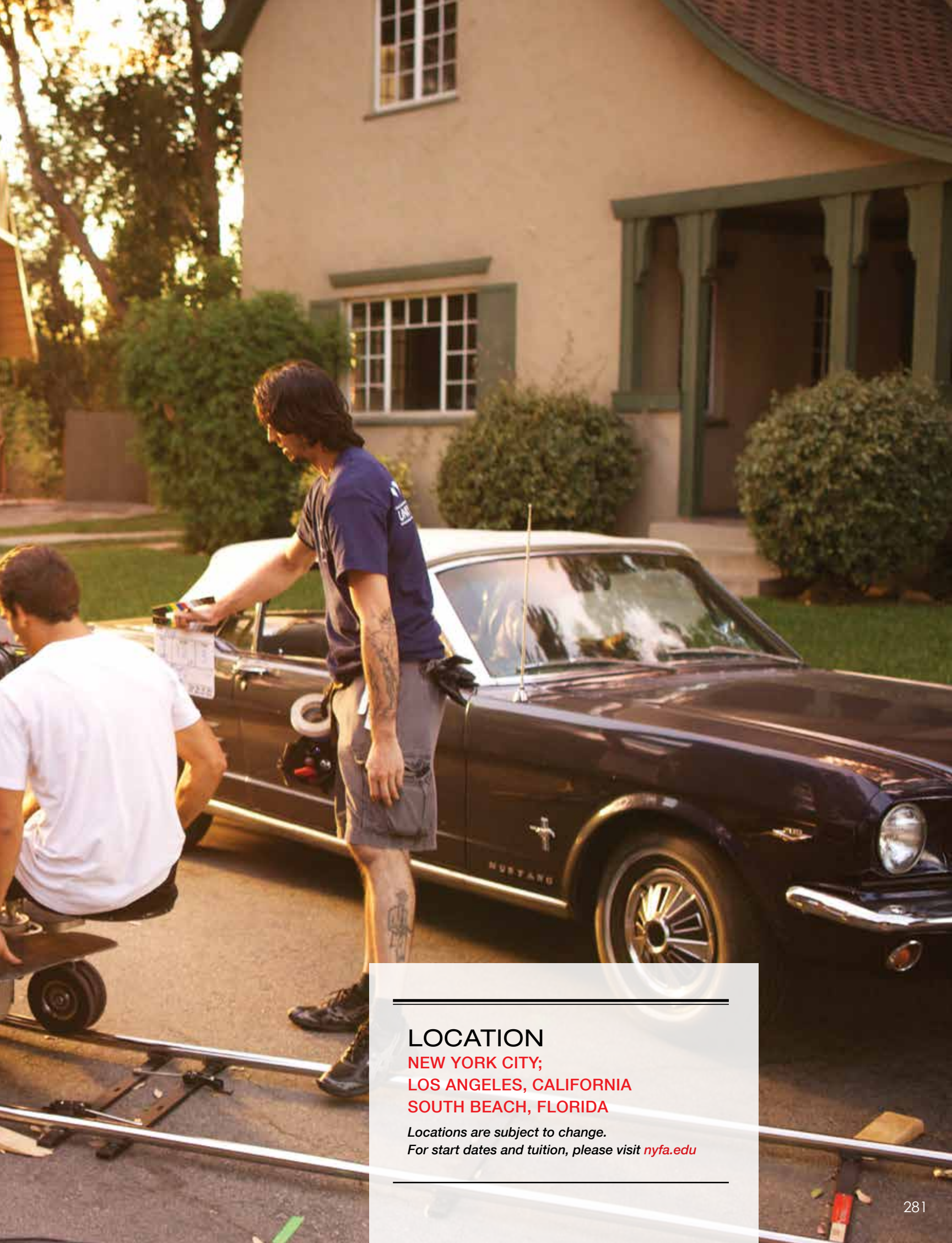


# One-Year Conservatory *in* PRODUCING FOR FILM & TV



*Producing students produce their own work and may collaborate with Filmmaking students on thesis projects.*



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## LOCATION

NEW YORK CITY;  
LOS ANGELES, CALIFORNIA  
SOUTH BEACH, FLORIDA

*Locations are subject to change.*

*For start dates and tuition, please visit [nyfa.edu](http://nyfa.edu)*

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## OVERVIEW

**I**n the entertainment industry, producers possess an extensive and varied set of skills that enables them to fuse both creative and business acumen to successfully oversee a project from beginning to end. Ultimately, it is the producer who has cultivated the unique ability to identify a potential property or idea that will have popular and critical success, and will return lucratively on an investment.

*The Academy's hands-on, intensive One-Year Producing Program is designed to immerse students in the professional realities of the producer's craft to best prepare the next generation of film, television, and new media producers for a successful career.*

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## WHAT YOU WILL LEARN

Students enrolled in the One-Year Producing Program at the New York Film Academy are expected to achieve the following educational goals over the course of the year:

- Introduction to the roles, tasks, and obstacles faced by film and television producers.
- Gain understanding of the physical and post-production processes.
- Master storytelling concepts, conventions, structure, and style.
- Understand basic principles of entertainment law.
- Introduction to filmmaking from the perspective of the screenwriter, director, actor, and cinematographer.
- Develop and write original film and television pilot treatments.
- Introduction and practice of effective pitching skills.
- Learn critical elements of effective feature film business plans and television show bibles.

Our faculty of professional film and television producers provide students with an in-depth knowledge of the contemporary realities of producing for film and television. An emphasis is placed on creative thinking and strategic leadership. Students undergo a thorough regimen of class work and film production that lays the groundwork for a professional life in the film arts.

The curriculum is extremely comprehensive and exposes students the creative aspects of producing, as well as the more technical side of line producing. Students gain a practical and in depth understanding of the entertainment industry and the tools needed to successfully navigate it.

*Please Note: curriculum and projects are subject to change and may vary depending on location. Students should consult the most recently published campus catalog for the most up to date course information.*

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## WHAT YOU WILL ACHIEVE

- In collaborative groups, students develop, prep, shoot and edit a short film on the lot.
- In collaborative groups, students develop, prep, shoot and edit a short reality television project.
- Each student will write, prep, shoot and edit his or her own short film.
- In collaborative groups, produce a short documentary or news segment.
- Produce a short film for a NYFA filmmaker.
- Develop an effective pitch and business plan or TV show bible.

## COURSE DESCRIPTIONS

### PRODUCER'S CRAFT

Producer's Craft introduces students to the language and practice of producing and filmmaking. Through lecture, discussion of industry developments, handouts, and individual research assignments, this core course lays the groundwork for a profession as a Creative Producer.

### PROJECT DEVELOPMENT PRACTICUM

This course guides the student through the creation of a Thesis Project in the form of a fully developed film package. Students will identify a project, work with writers to develop a screenplay, and learn about the various package elements. Requirements for the project include a development package and final pitch.



### CINEMA STUDIES

The best producers are the ones who are well-versed in cinema as a language and are aware of the history of film and the various genres and how the art has evolved and changed over time. Using twelve culturally or economically significant films as texts, this course takes a critical look at the films and uses them to explore the crafts of directing (particularly shot construction), cinematography, acting, and editing.

### EDITING

Students will learn the basics of motion picture editing and post-production techniques in a hands-on workshop environment. They will gain an overview of nonlinear editing, post-production audio, basic visual effects and professional post-production workflow.

Students are taught digital editing on Avid Media Composer with Apple computers. While students learn how to use the nonlinear editing software, the emphasis is on the craft of editing, as students are challenged to create cogent sequences that best serve the story.

### EDITING LAB

This lab is the accompanying lab portion of the editing course. Students are instructed to log individual time in the editing lab to gain experience in digital editing. Using Avid Media Composer they will edit a short narrative film, a reality TV sizzle reel, music video, and a commercial.

**HANDS-ON CAMERA**

Using a hands-on approach, students shoot and screen tests for focus, exposure, lens perspective, slow/fast motion, contrast, and lighting during their first week of classes. Students will learn the basics of live-action motion picture cinematography in a workshop environment. They will gain an overview of working with light and color, film and video cameras, image construction and composition, and with collaborators in a professional setting.

**DIRECTING ACTORS**

Effective producers create a collaborative and artistic production environment that enhances each director's skills and provides 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.

**SCREENWRITING FOR PRODUCERS**

This course develops students' understanding of structure, plot, story, pacing, tone, and characterization as they apply to screenwriting. Students will build conceptual skills in story genesis and development, genre, theme, imagery, character and other topics as they relate to screenplay development for producers. Screenwriting for Producers covers the following subjects: physical and emotional reality in films, plot versus theme, three act and sequence structure, acts/ sequences/ scenes/beats, Aristotle's Poetics and their relationship to film, Eisenstein and montage theory, Hegel's concept of the hero in drama, choices and conflicts, wants and needs, text vs. subtext, character arcs and development, the monomyth and the hero's journey, Jung on archetypes and character, ensembles and circular storytelling, active and passive protagonists and antagonists, and thematic story mapping.

**SPECIAL LECTURE**

This series of lectures is designed to teach material not covered in the core curriculum, including producing documentary films, live events, and dramatic theatre. Marketing yourself is also covered in this series, including how to pitch yourself, in person, via email, and on the phone plus résumés, cover letters, social media, and personal brand management, as well as search skills to build industry connections.

**PRODUCING MUSIC VIDEOS & COMMERCIALS**

This course is designed to teach producers the craft of conceiving, pre-visualizing, developing, shooting, and editing a music video and a TV Commercial—which is defined as a promotional film for a commercial brand.

Producers team up in groups of 2-4 to produce each TV Commercial. They are given the option of directing or working with a director from the school. Students are responsible for choosing a brand and devising a memorable creative concept for a spec TV Commercial.

The teams each produce a music video. Students must also secure the artist or band with whom they will collaborate. As part of the course, students learn the basics of the music industry and explore the process by which music videos are commissioned by record companies.

**REALITY TELEVISION DEVELOPMENT**

Reality Television genres 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.

**WRITING**

A continuation of Introduction to Screenwriting, this course will help students develop their analytic skills in structure, plot, story, momentum, tone and characterization, and their tools for story genesis and development for film and television.

**PITCHING LAB**

Under the supervision of the instructor, students learn appropriate industry pitching techniques for various types of pitch sessions and meetings. Students are required to apply these skills to their own projects. Each student will pitch his or her own stories, receive critique and feedback, and revise the pitch for subsequent presentations.

**COLLABORATION LAB**

Under the supervision of the instructor, each student is required to complete a short non-dialogue film of two to five minutes. Students develop a script for an original short film in collaboration with select screenwriting students; create scene breakdowns and shooting plans; and create a budget and schedule. They are also required to audition and cast actors; scout locations; work on crew in key capacities of Director, Cinematographer, Assistant Camera Operation, and Gaffer on four films; and edit one film in a supervised Editing Lab.

**PRODUCTION WORKSHOP**

Production Workshop trains students in camera and lighting for directing exercises and pilots and trailers for yearlong projects. The course is hands-on and each student will handle equipment with the supervision of an instructor. Students will gain an overview of working with light and color, film and video cameras, image construction and composition, and working with collaborators in a professional setting.

**FILM ANALYSIS FOR PRODUCERS**

The best producers are creative entrepreneurs who take projects from an idea to the distribution of a finished film. Using the principals learned in screenwriting, students will study scripts and the films they become to learn the most important aspects of successful filmmaking—how to structure a script dramatically and how to tell a good story.

**PRODUCING FOR NON-PROFITS**

National Geographic, UNTV, Public Television, Public Service Announcements, and most documentaries fall into the category of non-profit. This course covers producing issues particular to these kinds of movies and television programs. Students will further look at budgets and schedules for documentaries, as well as understand what the elements of a grant are and what is necessary for different models of distribution from theatrical release, self-distribution, and hybrid distribution, as well as the PBS (ITVS) model.

