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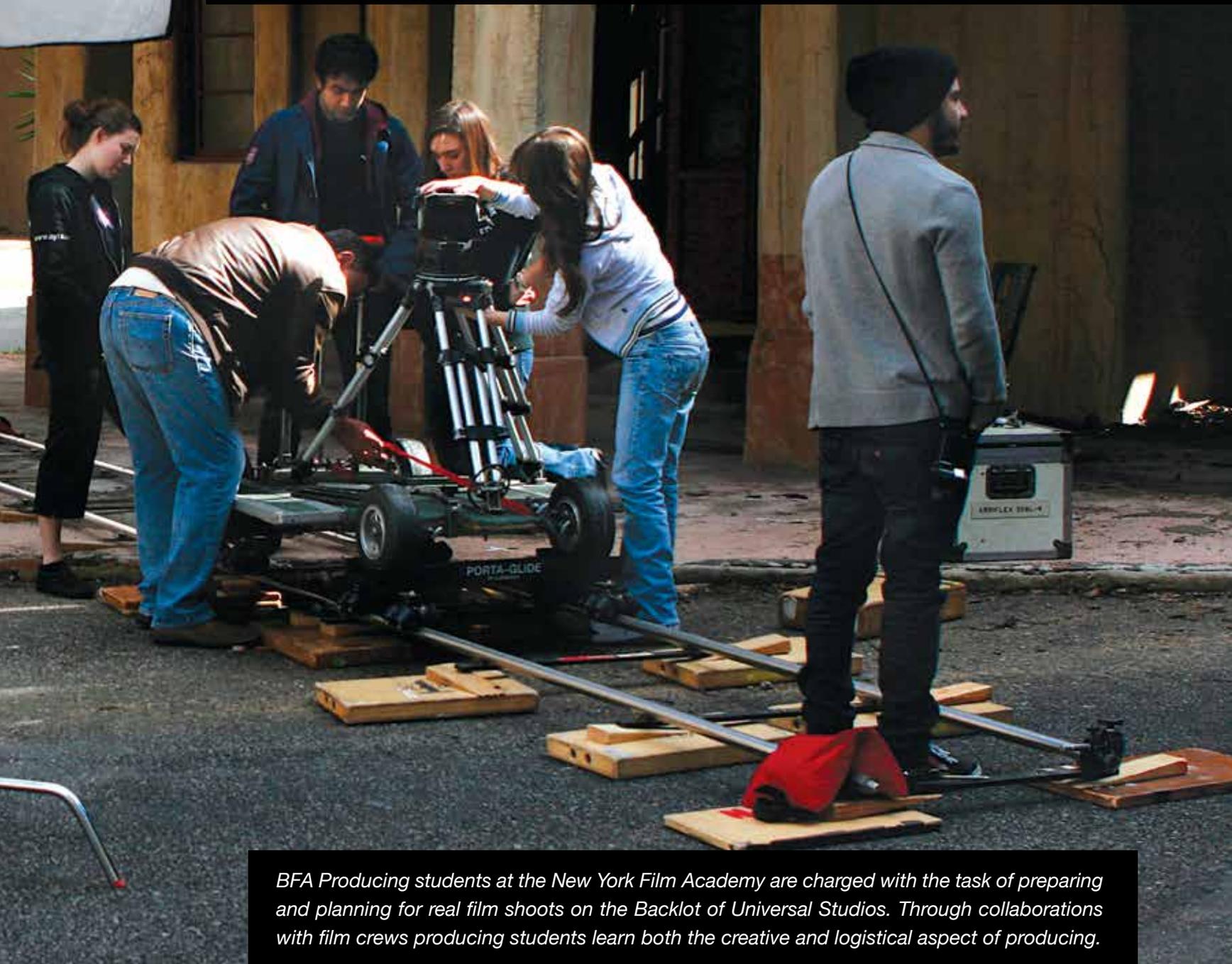
LOS ANGELES, CALIFORNIA

Location is subject to change.

For start dates and tuition, please visit nyfa.edu

Three or Four-Year Degree Program
BACHELOR OF FINE ARTS
in **PRODUCING**
FOR FILM & TV

Students have the option of completing in three or four years, depending on the number of terms they take each year.



BFA Producing students at the New York Film Academy are charged with the task of preparing and planning for real film shoots on the Backlot of Universal Studios. Through collaborations with film crews producing students learn both the creative and logistical aspect of producing.

When it comes to film and television, the role of the producer is one of the most important, yet least understood roles. What does a producer do exactly? And how does one become a producer?

Simply put, a producer is a creative entrepreneur, responsible for handling both the creative and business sides of filmmaking. A successful producer not only needs to know how to distinguish quality directors, actors, and screenwriters, but how to create and manage the business infrastructure that will fuse all of these elements together.

The New York Film Academy's Bachelor of Fine Arts (BFA) in Producing degree program is an accelerated eight-semester undergraduate program that can be completed in three years. Students can complete the program in four years, if they wish to take the summers off during their studies.

The program is structured around the principle of providing students with the fundamentals of producing through hands-on education and experience to achieve success in the entertainment industry. **At the heart of the BFA program is the belief that both a creative spirit and a rigor for business are not only intertwined, but one in the same when it comes to becoming a successful producer.** Producing requires a genuine passion for visual storytelling alongside a can-do attitude and entrepreneurial spirit.

After all, the film and television business is a business and thus requires individuals who have a deep understanding of the creative aspects of filmmaking, in addition to possessing a more strategic, goal-oriented mindset.

Producers simply get things done and are thus in charge of overseeing that every aspect of a film is completed to satisfaction, be it hiring and working with the best creative talent possible, establishing a realistic budget and schedule, securing financing for a production, and ensuring that craft services, equipment, and more are all in order.

Contrary to popular misconceptions, producers aren't simply people with deep pockets or a well-connected business network. **Rather, producers are individuals armed with a unique set of business acumen, creative insight, and a self-starter's energy who are able to assemble the many parts of a film production into an achievable whole.**

It is the goal of the BFA Producing program to help students develop these particular skill sets. **Students eager to control their own destiny in the business world of film and television flourish in our intensive hands-on programs and workshops.** The producing program is geared to students with little or no experience in producing, but who recognize that an intensive and demanding producing program, much like the job of producing itself, will provide them with the knowledge they seek.

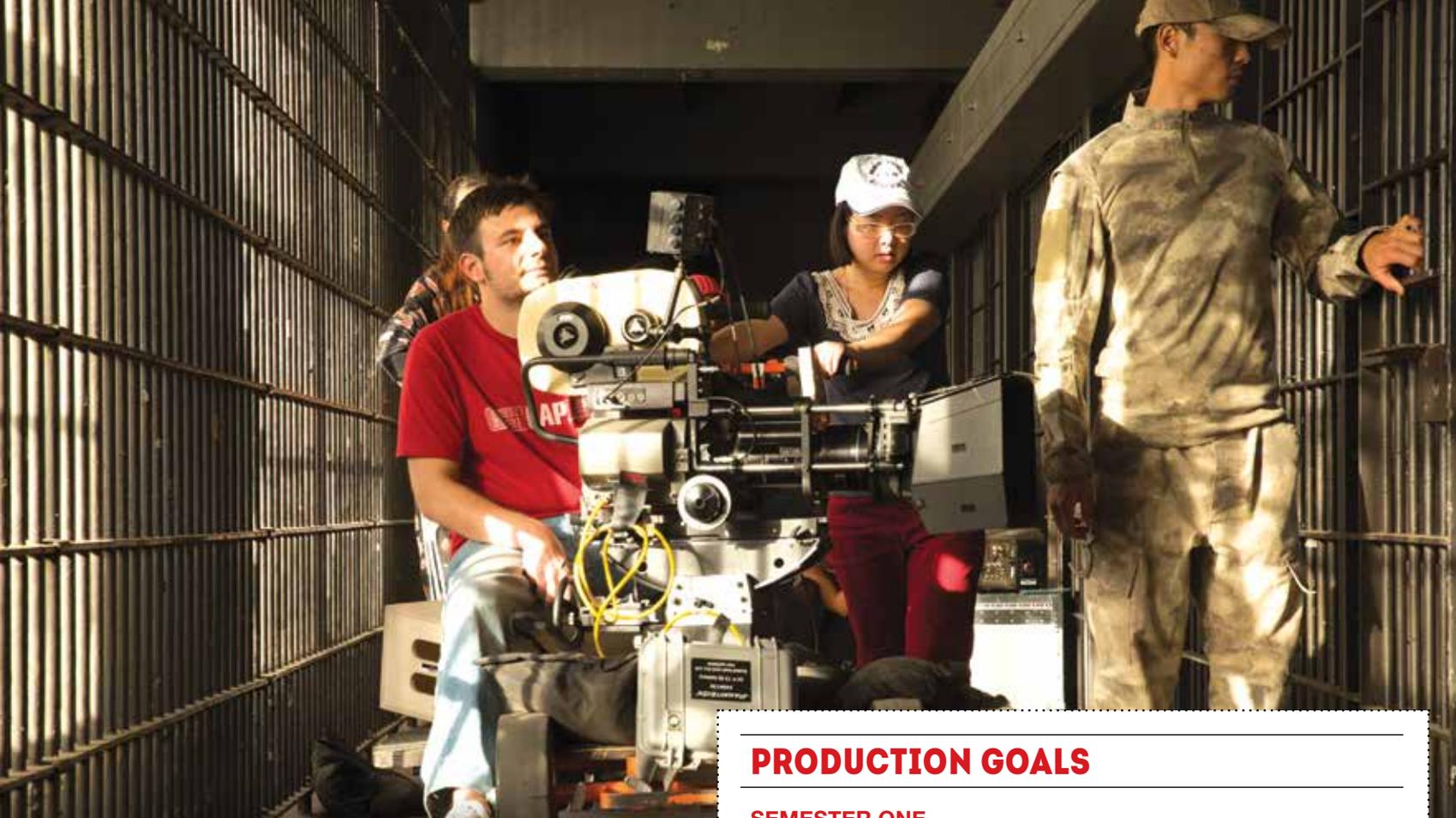
Students enrolled in the program are instructed by faculty with extensive professional backgrounds in producing for film, television, and more. **By learning from working professionals, students receive the most up-to-date and pertinent information and education about an ever-changing industry.** In addition, faculty assist students to find potential internship opportunities that students pursue on their own, and to make business connections that will help them well after they complete a program or workshop.

As part of the structure of the Bachelor of Fine Arts in Producing program, **students can expect to spend two-thirds of their time at the Academy learning the skills of producing and completing hands-on and challenging assignments that will provide them with a strong foundation in film and television production.** The remaining third of the program will be devoted to the study of the Liberal Arts and Sciences with each student receiving an extensive education in the Arts and Humanities and Social and Natural Sciences, helping to equip students with the critical thinking skills and a well-rounded education that will help them long after they graduate.

The BFA in Producing program is offered exclusively at NYFA's Los Angeles campus. However, **QUALIFIED STUDENTS HAVE THE OPTION OF COMPLETING COURSE WORK AT THE NEW YORK FILM ACADEMY IN NEW YORK CITY IN A ONE-YEAR NON-DEGREE PROGRAM AND THEN APPLYING THEIR COURSE WORK TO BE ACCEPTED FOR ADVANCED STANDING IN THE BFA PRODUCING DEGREE PROGRAM.**

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.



Great locations are vital to the visual success of a film. Producing students learn the art of location scouting, and in this scene, shoot in a real prison setting.

LEARNING GOALS

- Developing an overall understanding of the role of the creative producer in film and television.
- Understanding the roles and responsibilities of the line producer through the production of several projects in various media.
- Learning the importance of set management and understanding the different creative roles on a production.
- Designing marketing and distribution models and understanding the various ways to finance film, television and other media productions.
- Learning about the importance of the story as it relates to treatment and screenplay structure in feature films and television.
- Learning entertainment law and business affairs in film, television and related industries.
- Understanding the industry, past, present and future, and learning about the industry's innovators.
- Understanding the importance of conducting yourself professionally at all times on set and in related fields.
- Learning the art of pitching yourself and your work to others.

PRODUCTION GOALS

SEMESTER ONE

- In collaborative groups, students develop, prep, shoot and edit a short film on location.

SEMESTER TWO

- In collaborative groups, students produce a short documentary.

SEMESTER THREE

- Students develop and present a reality television series proposal.
- Each student will write, prep, shoot and edit his or her own short narrative film.

SEMESTER FOUR

- Each student will develop a feature film treatment.
- Each student will develop a TV pilot treatment.
- Each student will develop an effective pitch and feature film business plan or television show bible.

SEMESTER FIVE

- Each student will produce a short narrative film for a NYFA filmmaker.
- Each student will develop and write a TV pilot script.

SEMESTER SIX

- Students will learn to collaborate on a feature film screenplay.
- Students will be introduced to production demands of web series, commercials and music videos.
- Students will begin in-depth research and development of the BFA Thesis Project.

SEMESTER SEVEN

- Students will continue their collaboration on a feature screenplay to completion.
- Students will further develop and refine the BFA Thesis Project.

SEMESTER EIGHT

- Students will complete and present the BFA Thesis Project.
- Students will develop an effective pitch for their Thesis Project to be presented at the Advanced Producers Pitch Fest.



New York Film Academy producing students learn the fundamentals of producing in the classroom and on the set.

COURSE DESCRIPTIONS

YEAR ONE OVERVIEW

*Students are introduced to key principles of producing for film and television and will develop the tools required for effective producing. They will be introduced to basic financing, marketing, and distribution principles integral to the entertainment industry and will learn basic entertainment law principles. **The following courses comprise the producing portion of a student's curriculum; their required Liberal Arts and Sciences classes are listed at the end of the BFA and BA section of the brochure.***

SEMESTER ONE

PRODUCERS CRAFT I

This core introductory course outlines the essential roles, tasks, and obstacles faced by producers in the entertainment industry. Topics include navigating the studios, television networks, and emerging media as well as the relationship between producers and the unions, guilds and talent agencies. From the producer's perspective, students will discuss and analyze their current projects in development or production. Relevant events in the entertainment industry will be presented and analyzed. Students will be introduced to and trained on the industry standard software used by producers, Movie Magic Scheduling and Movie Magic Budgeting.

DIRECTING FOR PRODUCERS

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 project. Students will work in collaborative groups to develop and shoot a short film. In addition, each student will direct his or her own individual mise-en scène. Students will learn the basics of film directing and how to collaborate to tell a visual, narrative story. Students will learn film production standards and practices, working with basic production documents, working with actors, and the fundamentals of telling a story through a camera.

CINEMATOGRAPHY, LIGHTING & EDITING

Students will learn the basics of live-action motion picture cinematography in a hands-on workshop environment. They will gain an overview of working with film and video cameras, lighting, image construction, and composition. Students are instructed in the basic techniques of digital editing. They will learn the basics of motion picture editing and post-production techniques. They will gain an overview of nonlinear editing, post-production audio, basic visual effects, and professional post-production workflow.

SEMESTER TWO

PRODUCERS 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, and analyzing U.S. and international tax incentive and rebate programs. Students develop professional-caliber résumés, cover letters, and lists of references. They will formulate a plan to secure an internship and participate in a supervised internship for academic credit.

INTRODUCTION TO SCREENWRITING

Producing students will gain firsthand knowledge of fundamental screenwriting techniques and will develop strategies in communicating with the producer's key collaborator in story development, the screenwriter. Each student will develop and write a five page original narrative script to be produced in the Short Film Production I course.

PRODUCING DOCUMENTARIES

This course offers producing students an introductory exposure to documentary storytelling and filmmaking. Working in small collaborative teams, students will pitch, develop, and shoot a short documentary.

SOUND FOR PRODUCERS

Motion picture sound is often overlooked and taken for granted. In this course, students will learn about the fundamentals of both production sound and post-production sound and gain an understanding of how sound can enhance their stories. In a studio environment, students will get hands-on experience working as sound mixers as well as boom operators. They will also gain knowledge in how to add sound effects, music, and dialog replacement to their films.



Most of my presumptions about a production are usually wrong. ”

- Steven Spielberg

SEMESTER THREE

ENTERTAINMENT LAW & BUSINESS PRACTICES I

This course is an overview of contract law and how it impacts the entertainment industry. Producing students will study legal issues regarding television, films, recordings, live performances, and other aspects of the entertainment industry. Topics include copyright law, intellectual property, and talent representation. Students will be introduced to finance, marketing, and distribution models for both studio and independent films.

PRODUCING REALITY TELEVISION

Students will learn the basics of producing for reality television, and the genre's relationship to other platforms and formats through the analysis of existing successful reality programming. Students will develop, create, and pitch an original reality television proposal.

SHORT FILM PRODUCTION I

Producing students will develop, prep and shoot their own individual short films. Students will receive instruction in a workshop setting on the fundamentals of sound recording. Working in teams, students will function as crew on each other's productions. Scripts will be developed in Introduction to Screenwriting and finalized in this course. In the early part of semester five, students will edit and prepare their projects for a final screening.

YEAR TWO OVERVIEW

In year two, BFA Producing students will develop an articulate and effective pitch for an original film or television treatment. In addition to advancing their line producing and screenwriting skills, they will learn the principles of entertainment accounting and cost management and participate in an industry internship.

SEMESTER FOUR

PITCHING, BUSINESS PLANS & TELEVISION SHOW BIBLES

Through in-class examples, students are introduced to effective pitching styles and instructed in various pitching skills. Students will develop and practice a brief and effective pitch of the material they choose to pitch at the Producers Pitch Fest. The feature business plan or television show bible developed in this course will be presented at the Producers Pitch Fest.

BUSINESS AFFAIRS

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

WRITING THE TV PILOT TREATMENT

Students will revisit how the television industry operates and how television programs are pitched and developed. Each student will develop and write an original television pilot treatment.

WRITING THE FEATURE FILM TREATMENT

Through in-class instruction and critique, students will develop storytelling skills within the industry standard format of the film treatment. In a workshop setting, each student will develop and write a detailed feature film treatment.

SEMESTER FIVE

SHORT FILM PRODUCTION II

Students will further develop critical line producing skills and line produce a NYFA Filmmaker's Year One Film.

INDUSTRY SPEAKER SERIES

These informative sessions feature discussions with producers and other industry professionals, including a Q&A session.

WRITING THE TV PILOT SCREENPLAY

In a collaborative workshop setting, each producing student will develop an original drama or situational comedy pilot.

BUDGETING & ENTERTAINMENT ACCOUNTING

This course provides an overview of production budgeting and financial, cost, and managerial accounting functions specific to the film industry, with application to other areas of media production.

SEMESTER SIX

THESIS DEVELOPMENT WORKSHOP I

Students begin to conceptualize and develop their Thesis Projects. Topics include executive summary, logline, synopsis, story and character development, researching and analyzing comparable films or television shows, and developing effective comparisons.

PRODUCING ALTERNATIVE MEDIA

It is essential for the producer to keep abreast of evolutions in new media technology and the many new outlets for distribution that continually emerge. Smart phones, webcasts, the dynamic possibilities of multimedia tie-ins, and the anti-piracy aspirations of digital 3D projection are a sampling of topics presented.

ACTING FOR PRODUCERS

Students will develop a critical understanding of the acting process and what each actor brings to the collaborative process of filmmaking.

WRITING THE FEATURE SCREENPLAY

In a workshop setting, each student will develop and write a first draft screenplay. Structure, style, character development, and arcs are some of the topics that will be put into practice.

SCRIPT COLLABORATION I

In this course, students will be instructed in seeking and securing an ongoing collaboration with a screenwriter for the purpose of developing an original script.

YEAR THREE OVERVIEW

In their third year, students synthesize their coursework and focus primarily on the development and execution of their Thesis Projects, developing and mastering a refined pitch of their thesis.

SEMESTER SEVEN

THESIS DEVELOPMENT WORKSHOP II

Students continue to refine and finalize their Thesis Projects. Option A candidates will prepare for their production green lights, while Option B candidates will finalize multiple components of their required thesis documents.

ENTERTAINMENT LAW & BUSINESS PRACTICES II

This course offers a deeper analysis of contract law and critical issues raised in contract negotiations. Focusing on domestic, international, and independent finance, marketing and distribution, and using case studies of actual campaigns, this course focuses on successful strategies for each of these vital aspects of producing.

SCRIPT COLLABORATION II

Students will continue with their screenwriter collaborations to complete a fully developed second draft of their scripts.

POST FOR PRODUCERS

This course will explore the entire post-production workflow for both film and digital formats. In addition to the technical aspects of physical post-production, the artistic and managerial aspects will also be addressed along with post-production for all current exhibition venues, including theatrical, DVD, satellite, and streaming. Students will also learn post production sound techniques and learn to apply them to their projects.



SEMESTER EIGHT

THESIS DEVELOPMENT WORKSHOP III

In this course, students troubleshoot and finalize their written thesis presentations.

ADVANCED PITCHING WORKSHOP

This course exposes students to a variety of successful pitch styles and formats in a workshop setting. Students will acquire advanced techniques in developing and executing effective pitches.

DIRECTING FOR PRODUCERS II

Through in-class exercises, students will gain a deeper understanding of the director's integral creative role and craft. In a workshop setting, students learn advanced camera techniques, lighting concepts, and production sound. Working with the Thesis Option A equipment package and through a series of exercises, students will develop a deeper understanding of cinematography, lighting, and sound needs and how to creatively meet those needs.