

2012winterclasses



filmmaking
screenwriting
photography
web design



INDEPENDENT FILM & PHOTOGRAPHY MINNESOTA

ADVANCES A VIBRANT
AND DIVERSE COMMUNITY
OF INDEPENDENT MEDIA
ARTISTS THROUGH
EDUCATION, FUNDING,
NETWORKING, AND
OPPORTUNITIES FOR
SHOWCASING THEIR WORK.

Contact

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Cover/Inside Cover Photos

Stills from the forthcoming documentary *Miss Tibet: Beauty in Exile*, directed by IFP member Norah Shapiro and produced by Kelly Nathe.
Photos: Norah Shapiro

Education & Access

IFP provides an extensive curriculum of quarterly classes and workshops. IFP provides its members 46 hours per week of facility access, including b/w photographic darkrooms, video editing/digital imaging suites, and classrooms. Members can also rent a wide array of DV, film, and photographic equipment.

Course Completion Acknowledgment

IFP offers nonaccredited class completion acknowledgment for any course in recognition of student attendance and participation. Instructors will provide more information at the first class session.

IFP/Jerome Foundation Scholarship Program

With the support of the Jerome Foundation, IFP offers scholarships for 12 free classes and 10 free memberships each year. Applications will be judged based on need and quality of work. Because the Jerome Foundation's mission is to support emerging artists (not beginners), it is expected that students applying for scholarships already have some experience with filmmaking or photography, whether they have attended classes or are self-taught. Limit one scholarship class and one membership per year, per person. Full-time students, and employees of the Jerome Foundation and IFP Minnesota are not eligible to apply. To apply, visit ifpmn.org/classes.

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IFP Upcoming Events

IFP Members' Photo Show Opening/Silent Auction & MNTV Screening

Fri, Jan 13, 5:30–8:30pm, IFP Gallery & Screening Room

MNTV Short Film Series Broadcast Schedule

Program 1: TPT 2, Sun, Jan 8, 10:30pm

Repeat: TPT MN, Sun, Jan 15, 9pm

Program 2: TPT 2, Sun, Jan 15, 10:30pm

Repeat: TPT MN, Sun, Jan 22 9pm

Program 3: TPT 2, Sun, Jan 22, 10:30pm

Repeat: TPT MN, Sun, Jan 29, 9pm



IFP's Minnesota-made short films showcase, 3rd Wed of the month, 7pm, Bryant-Lake Bowl, 810 W Lake St, Mpls, FREE

For more info on IFP events, see ifpmn.org.

IFP Staff

Jane Minton **Executive Director**
 Max Becker **Equipment/Facilities**
 Vance Gellert **Photo Gallery Curator**
 Lu Lippold **Funding Programs**
 Jakk Netland **Membership & Marketing**
 Reilly Tillman **Education**
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Elements of Screenwriting**Instructor: David Grant****8 sessions: Thu, Jan 26–Mar 15,****6:30–9:30pm****Reg deadline: Jan 19****Tuition: \$260/\$210 members****Max enrollment: 12 students**

The course goal is to provide the beginning screenwriter with the tools and information necessary to get started on their first-draft screenplay, the first pages of which will be workshopped in the final two class sessions. In this course you will learn:

- The basics of the screenplay in format and content
- How a story idea or a piece of narrative fiction or non-fiction translates into a finished film
- Tricks for mastering three-act structure
- Tips on next steps: competitions, fellowships, becoming part of a community of writers, and building a career

**Advanced Screenwriting -
Do the Rewrite Thing****Instructor: David Grant****8 sessions: Tue, Jan 31–Mar 20,****6:30–9:30pm****Reg deadline: Jan 24****Tuition: \$310/\$260 members****Max enrollment: 8 students**

You've completed your first draft. Now what? All the great screenwriters know that the real work comes not in the writing, but in the rewriting. This course provides an engaging and interactive workshop environment where you will learn to diagnose, evaluate, and revise your screenplay to make it sing. Take your learning from Elements of Screenwriting to the next level, or hone your skills and your movie. Students are strongly encouraged to come to class with a complete screenplay, with the minimum requirement being at least one act completed.

Introduction to Video Production**Instructor: Jon Steinhorst****8 sessions: Wed, Jan 25–Mar 14,****6:30–9:30pm****Reg deadline: Jan 18****Tuition: \$290/\$240 members****Max enrollment: 8 students**

This course is designed for students with little or no previous video production experience and a keen interest in developing their skills and experience in moving image arts. The language of film will be explored through a combination of screenings, discussions, and student projects. Students will gain hands-on digital video production experience by participating in an in-class camera and lighting exercise, in addition to producing and shooting an individual or group project with classmates outside of class.

Students should bring to the first class session short story ideas or scripts that could be completed within the timeframe of the course. Instruction will focus on the basics of storytelling, cinematography, lighting techniques, directing, and sound recording. A minimal amount of non-linear editing with Final Cut Pro will be demonstrated and practiced to complete class projects. Tuition includes two camera package rentals for student projects and further practice outside of class.

Basics of Digital Cinematography**Instructor: Jon Springer****2 sessions: Sat–Sun, Jan 28–29,****10am–4pm****Reg deadline: Jan 21****Tuition: \$185/\$155 members****Max enrollment: 12 students**

Great cinematography is much more than having access to the right equipment. The camera is a tool, and learning how to use this tool is an essential part of creating effective, professional-looking shots. This workshop will cover the basic principles of digital cinematography through an in-depth examination of

composition, lighting, depth-of-field, and continuity. Each class session will be divided into discussion, the viewing of films, and hands-on camera/lighting exercises. There will also be a technical overview of various digital video camcorders and HD capable DSLRs. There will be a lunch break each session.



IFP video class at Minneapolis Courage Center

Creating the Music Video

NEW

Instructor: Paul von Stoetzel

4 sessions: Sat–Sun, Mar 3, 4, 10 & 11, 10am–5pm

Reg deadline: Feb 25

Tuition: \$330/\$275 members

Max enrollment: 8 students

Join our class to create a functioning, professional model crew to create a music video for the local rock veterans The Gillespie Killings, from inception to final polished product. Students will work side-by-side with industry professionals on set as they learn:

- The history and appreciation of the music video art form
- How to create and pitch a professional music video treatment
- How to develop their own music video concepts in creating a professional presentation
- How to script and storyboard a video concept
- Basic production teamwork, crew positions, and job specialties
- How to use Final Cut Pro editing software in creating a stylized music video

Shooting HQ Video on Your High IQ Phone

Instructor: Christopher Mick

1 session: Sat, Feb 4, 10am–6pm

Reg deadline: Jan 28

Tuition: \$150/\$100 members

Max enrollment: 8 students

This workshop is for budding filmmakers, journalists, and those who simply want to be ready to capture an important event in a moment's notice using their smartphone. You'll learn how to shoot, edit, and master videos using efficient, lightweight equipment, and how to get the most out of the latest applications and accessories available to produce semi-professional video works. Accessory gear developed for phones such as tripod mounts, patch cables for microphones, and software for post-production will be discussed and demonstrated. We'll also cover elements of storytelling, preparation, lighting, framing, and editing. Note: all workshop demonstrations will be conducted using the iPhone 4. Resource handouts and links will be provided for other phones such as the Droid and Blackberry. If possible, please let IFP know your phone brand and model when registering and plan to bring it to the workshop.

Documentary Nuts & Bolts

Instructor: Dawn Mikkelson

2 sessions: Sat–Sun, Feb 4–5, 1–5pm

Reg deadline: Jan 28

Tuition: \$165/\$125 members

Max enrollment: 15 students

If you are new to documentary filmmaking, this is the workshop for you! How do you make a documentary film, let alone one that people will line up to see (besides your family)? Documentary Nuts & Bolts covers all the basics, plus you'll receive insider tips for creating a compelling documentary. This workshop will cover:

- Getting started even if you don't have funding
- Storytelling techniques
- Identifying documentary styles and developing your own

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- Shot lists, b-roll, and “flat art” options
- Strategies for getting a compelling interview
- Hands-on experience with camera and lighting equipment, including a lighting demonstration by cinematographer Jon Springer
- Final Cut Pro editing demonstration
- Research (content, stock music and footage)
- Overcoming the biggest hurdle every project faces (hint: it’s not funding!)
- Connecting with the local documentary film making community



Dawn Mikkelson © 2011 Bonnie Fournier

Making the Short Documentary

Instructor: Jon Steinhorst
8 sessions: Mon, Jan 30–Mar 19,
6:30–9:30pm
Reg deadline: Jan 23
Tuition: \$340/\$290 members
Max enrollment: 6 students

This class has been designed to assist students in learning the fundamentals of documentary production through the intensive, hands-on production of a short, 5- to 10-minute video project of their choice. The primary goal for each student is to nurture a project from the early stages of idea development through completion.

While benefiting from a mentor-like relationship with their instructor, students should acquire a deeper understanding and appreciation of the documentary film form through class lectures, screenings, discussions, and assignments in addition to their individual project work. Upon completion of the class students

should be able to acknowledge a development in their own personal voice, artistic expression, and technical abilities.

Note: Students should arrive to the first class session with a printed list of two or three short documentary ideas they wish to pursue in the class. Each idea should have a working title and a 2- to 3-sentence description.

Note: A basic to intermediate proficiency level with non-linear digital editing software such as Final Cut Pro is required to complete this course.

Introduction to Editing with Final Cut Pro 7

Instructors: Paul Bernhardt (Sec 1); Eric Weidmann (Sec 2)
Section 1: Sat–Sun, Feb 4–5, 10am–4pm
Section 2: Sat–Sun, Mar 3–4, 10am–4pm
Reg deadlines: Sec 1 - Jan 28;
Sec 2 - Feb 25
Tuition: \$185/\$155 members
Max enrollment: 7 students each section

This course covers basic non-linear editing techniques with Final Cut Pro 7 software through demonstrations, hands-on instruction and footage provided by the instructor. Topics include using the interface to cut and rearrange media, organizing your browser, applying transitions, achieving a competent audio mix, titling, capturing/importing video and other media, exporting/compressing your project, setting scratch discs, and taking charge of media management. Basic Macintosh experience is required. Please bring headphones with a 1/8" mini plug. There will be a lunch break each session. Space is limited - register early!

Intermediate/Advanced Editing with Final Cut Pro 7

Instructor: Paul Bernhardt
2 sessions: Sat–Sun, Mar 17–18,
 10am–4pm
Reg deadline: Mar 10
Tuition: \$235/\$205 members
Max enrollment: 7 students

Students will practice editing dialogue, working effectively with b-roll, color-correcting footage, and animating stills by setting keyframes and creating motion paths. Managing workflow is also covered. IFP's Introduction to Editing with Final Cut Pro 7 course or equivalent experience is required to attend this course. Please bring headphones with a 1/8" mini plug. There will be a lunch break each session. Space is limited - register early!

Basics of Adobe After Effects CS5

Instructor: Michael Richmond
5 sessions: Wed, Feb 1–29, 6:30–9:30pm
Reg deadline: Jan 25
Tuition: \$220/\$175 members
Max enrollment: 7 students

Adobe After Effects is the industry standard program used to composite visual effects for major films, create animation for Saturday morning cartoons, motion graphics for commercials, and even perform color correction and print work. In this class you'll learn how to key green screen shots, mask layers, animate images and text, and composite live action and computer-generated images together to create movie magic. This handy and powerful program will make your work look its best! Though not a requirement, students will benefit greatly from prior experience with Photoshop.

Directing Actors & Non-Actors

Instructor: Paul von Stoetzel
4 sessions: Sat, Feb 11, 18, Sun, Feb 19
 & Sat, Feb 25, all sessions 10am–5pm
Reg deadline: Feb 4
Tuition: \$310/\$260 members
Max enrollment: 8 students

Ever heard the saying "90% of directing is done in the casting"? It may be easier to work with your friends but is it the best choice for your film? However, if you're going to cast experienced actors, how are you going to find them? This course will answer these questions and give experience to students by comparably casting and directing a scene with both non-actors and experienced actors to examine the final results. This course will teach students various techniques for directing inexperienced actors as well as the details of executing a successful casting call.

Producing the Short Film

Instructor: Dain Ingebretson
4 sessions: Thu, Feb 16–Mar 8, 6:30–9:30pm
Reg deadline: Feb 9
Tuition: \$235/\$205 members
Max enrollment: 8 students

You want to produce a short. You've got your script. You've got your budget (more or less). Now what? Employing the skills and techniques of production managers and assistant directors, you'll organize your project into a smooth operating machine so you can focus on directing once the camera rolls or use the knowledge gained to firm up grant proposals.

In session 1 we cover the technical basics of directing, including scope assessment and full breakdowns, with overheads, stripboards, and scheduling. Session 2 addresses the producing tasks of coordinating money and people using the breakdowns of session 1 and covers the basics of building a production book. Sessions 3 and 4 are for review and practicum where we prepare student projects for production.



Splice Here

We'll Fix It in Post!

Instructor: Mark Heitke

1 session: Sat, Feb 25, 10am–5pm

Location: Splice Here, 119 N 2nd St, Minneapolis 55401

Parking: Lot directly across street

Reg deadline: Feb 18

Tuition: \$150/\$100 members

Max enrollment: 12 students

These words are thrown around a lot on set, but what does it really mean to “fix it in post”? This workshop at Splice Here (splice.tv) will break down the post-production process and highlight what it takes to transform an idea, script, and raw footage into a professional finished piece.

First-time filmmakers often underestimate the amount of time and money required to take their work into the final leg of its journey. They spend so much energy and money on pre-production and shooting that they neglect to include post-production and deliverables expenses in their budget and schedule.

You'll learn all the steps necessary to ensure a successful post experience. Topics covered include building a realistic schedule and budget, working with a post house or freelancers, understanding deliverables, and archiving your project. We'll discuss how the different components of post interact with one another (edit, graphics, sound, color, etc.) as well as what to look for when choosing a post house to partner with. Actual projects will be used as examples for the journey through the post process. You'll

leave with a realistic understanding of the true parameters of “fixing it in post.”

Location Audio

Instructor: Dawn Schot Klotzbach

1 session: Sat, Mar 3, 10am–5pm

Reg deadline: Feb 25

Tuition: \$165/\$125 members

Max enrollment: 10 students

This course will cover the basics of optimal location audio recording and mixing. You'll learn how to operate a Tascam flash recorder, boom, and portable mixer, how to recognize and use various types of microphones and audio cables, and how to listen for clean sound when recording. You'll also learn basic troubleshooting techniques for recording in noisy environments. There will also be some discussion of post-production audio. This course is ideal for anyone interested in learning how to be a sound mixer or boom operator, or for producers/directors who want a better understanding of this critical element of any production. There will be a lunch break.

Beginning Digital Photography

Instructors: James Ramsay (Sec 1);

John Pennoyer (Sec 2)

Section 1: Tue, Jan 24–Feb 14, 6:30–9:30pm

Section 2: Tue, Feb 21–Mar 13, 6:30–9:30pm

Reg deadlines: Sec 1 - Jan 17;

Sec 2 - Feb 14

Tuition: \$185/\$155 members

Max enrollment: 12 students each section

Learn to take better digital photographs by understanding the technology behind it. This beginning class is geared towards digital SLR camera users and will cover topics such as white balance, digital histograms, file formats, and much more to help make you a better digital photographer. Through lecture, discussion, and homework assignments this class will take the mystery out of digital photography. Students should bring their cameras and operating manuals to all class sessions.

Intermediate Digital Photography: Composition & Storytelling

NEW

Instructor: James Ramsay

5 sessions: Thu, Feb 23–Mar 22,

6:30–9:30pm

Reg deadline: Feb 16

Tuition: \$270/\$225 members

Max enrollment: 8 students

Whether you want to take better photos of your kids, get into travel photography, or take pictures of your favorite band, the best place to start is your own back yard. In this hands-on course, students will shoot at least 100 photos per assignment and learn to do a tight edit on each story. The course will cover: choosing a subject, lens focal lengths and their strengths, important historical photographers, local photographers, photojournalistic approach, sports photography, shutter speed and aperture, ISO/ASA, exposure, and long exposure. You'll work on a group class photo project the final two sessions. Students must also provide their own DSLR (no point-and-shoots) and memory card for each class session. Prerequisite: Beginning Digital Photography or equivalent.

In-Your-Face Photography

Instructor: Terry Faust

4 sessions: Sat, Jan 28–Feb 18, 10am–12pm

(3rd session 10am–1pm)

Reg deadline: Jan 21

Tuition: \$165/\$125 members

Max enrollment: 8 students

Some would argue Diane Arbus wasn't a great photo technician, but she certainly captured amazing "in-your-face" portraits. She learned not to be shy. In-Your-Face Photography is for the digital photographer who would like to shoot images of people up-close. Through camera-use exercises, participants will learn the secrets to taking charge of a portrait session or special event, and how to put your subjects at ease to create interesting and revealing pictures.

We'll begin the course by discussing common



Photo: James Ramsay

fears photographers have about shooting pictures of people and conduct in-class exercises using a variety of camera settings to help you overcome those fears. There will be shooting assignments to complete between sessions for in-class critique. The third session will be a field trip.

This course is geared to photographers who are comfortable using their shutter and aperture priority modes as well as setting their camera in manual mode. An understanding of how their camera's exposure meter, ISO, white balance, and histogram work is also necessary. Students having cameras with a TV or HDTV cable are asked to bring it to class.



Photo: Arianna Skoog

Beginning Adobe Photoshop CS5

Instructor: Arianna Skoog

5 sessions: Mon, Feb 6–Mar 5, 6:30–9:30pm

Reg deadline: Jan 30

Tuition: \$235/\$205 members

Max enrollment: 7 students

This course delves into the basics of Adobe's professional image editing and graphics creation software program Photoshop CS5 (for Macintosh, though Windows users with laptops are welcome) and will cover its tools and methods for practical photographic correction and creative manipulation. You'll learn about file formats and digital file editing fundamentals to help you build an efficient workflow. The curriculum also includes the basics of scanning documents and negatives as well as outputting images for print and the Web. Free computer time outside of class is available to those who need it. Space is limited - register early!

The Zen of Auto Focus

Instructor: Terry Faust

1 session: Wed, Feb 1, 7–9pm

Reg deadline: Jan 25

Tuition: \$70/\$40 members

Max enrollment: 10 students

NEW

Auto focus has advanced dramatically in the last thirty years. The list of AF options has grown from simply selecting auto focus to choosing from a wide array of auto focusing methods and focus areas. Indeed, every camera and lens combination presents a unique set of auto focus questions to the serious photographer. This class will look at the hardware and menu options involved in auto focus choices, give a brief history of the technology, and allow students to explore their cameras AF features through hands-on demonstrations.

The Zen of Exposure

Instructor: Terry Faust

1 session: Wed, Feb 15, 7–9pm

Reg deadline: Feb 8

Tuition: \$70/\$40 members

Max enrollment: 10 students

NEW

Shutter speed and aperture have been the exposure controls for cameras since the early days of photography. The invention of the light or exposure meter revolutionized picture taking, allowing photographers to confidently get good exposures under a variety of unique lighting conditions. But how exactly does a light meter know what shutter speed and aperture to use? And what is a histogram? This class will explore exposure-metering systems, explain histograms, and examine the myriad creative options that are linked to shutter and aperture choice. In-class demonstrations of metering options will be coupled with hands-on exercises.



Photo: Deborah Meyer

The Zen of ISO and Color Balance

NEW

Instructor: Terry Faust
1 session: Wed, Feb 29, 7–9pm
Reg deadline: Feb 22
Tuition: \$70/\$40 members
Max enrollment: 10 students

As film photography reached its automated zenith at the end of the 20th century, two aspects of picture taking remained strictly manual: a film's sensitivity to light (its ISO rating) and the camera's ability to filter for different color temperature light sources. Digital cameras have transformed photography by automating these elements, giving photographers the freedom to adjust ISO and color temperature for each frame. But what is ISO and how does the color temperature of light affect a picture? This class will demonstrate the effects of high and low ISO settings and how to adjust a camera's white balance for optimum color reproduction with hands-on demonstrations.

Register for all 3 Zen Photo Workshops for a special rate of \$190/\$100 members.

Romancing the Camera™ in Mexico

Dates: Mar 29–Apr 3 (arrive Mar 28; depart Apr 4)
Price: \$750 (includes photographic instruction, 6-night hotel stay & breakfast)
Register: Contact Education Director Reilly Tillman at 651.644.1912 x107 or rtillman@ifpmn.org by Feb 29. Full, nonrefundable workshop fee due by Mar 5
Max enrollment: 5 students

IFP invites you to our popular photographic workshop in beautiful Mérida, Mexico on the Yucatán Peninsula. Located 22 miles south of the Gulf of Mexico and nestled amidst ancient Mayan ruins, Mérida is a bustling (yet very safe) city with a cultural landscape reflecting European and Mediterranean influences. Our intensive study in composition is based at the Hotel Trinidad Galería art hotel (hotelestrinidad.com) where lodging, continental breakfast, and instruction are provided. Coursework includes fieldwork in both urban and rural areas of this culturally unique region. All levels of experience are welcome. Knowledge of camera controls is required. You're invited to work with digital and/or film (35mm to medium format)

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cameras. A tripod is recommended but not required.

Note that a passport is needed to travel to and from Mexico. The Yucatan climate is tropical, so participants are advised to dress in light layers and bring sunscreen, a sun hat, and good walking shoes for course excursions as well as swimwear for siestas at the hotel pool and trips to the beach during free time. Restaurants, a camera supply store, cyber cafes, museums, and galleries are located near the hotel. Visit travelyucatan.com/merida_mexico.php for more information about Mérida. See Deborah Meyer's Mérida photo gallery at ifpmn.org/class/romancing-camera-mexico.

Copyright, Estimates, Pricing & You

Instructor: Terry Faust

1 session: Sat, Feb 25, 10am–2pm

Reg deadline: Feb 18

Tuition: \$105/\$75 members

Max enrollment: 10 students

It's a critical stage in your career when money can be made from your photos. Your composition, lighting, and other technical classes have taken you up to this point but may not have addressed the business side of photography. As a result, many photographers are left scrambling to understand basic trade practices and rights while shooting their first job or making their first print sale.

Copyright, Estimates, Pricing & You will help you understand the business side of photography. Questions about how to price your work, communicate with clients, estimate a job, market yourself, and bill customers will be addressed. The importance of a business plan will also be examined. Participants will leave the workshop with the essential business information needed to start their own photo enterprise.

The Art of Photography 1

Instructor: Deborah Meyer

7 sessions: Mon, Jan 30–Mar 12,

6:30–9:30pm

Reg deadline: Jan 23

Tuition: \$290/\$240 members

Max enrollment: 8 students

Learn the basics of the art. Using film-based photography as the medium, this course provides an understanding of how camera controls function together to create photographic images. Hands-on class sessions include assignments that address image making effects, basic metering, hand processing film, and darkroom printing techniques in black and white.

This course serves as a foundation for pinhole and plastic camera work, frame-by-frame concepts in filmmaking, and also digital imaging and printmaking. A manual 35mm SLR camera is required. Tuition includes chemistry, photographic paper, film sleeves, and optional darkroom visits outside of class. Expect to purchase 2-6 rolls of black and white film.

The Art of Photography 2

Instructor: Deborah Meyer

7 sessions: Tue, Jan 31–Mar 13,

6:30–9:30pm

Reg deadline: Jan 24

Tuition: \$340/\$290 members

Max enrollment: 8 students

Develop your visual sensibilities. Through the medium of film-based photography, assignments in this course are focused on learning how to compose images. Utilizing key elements of composition, emphasis is placed on training the eye to crop using the camera lens as the guide. Class sessions include viewing and discussing both art and journalistic photography, reference to art history, and hands-on film processing and darkroom printing in black and white.

This course also serves as groundwork for filmmaking, plastic and pinhole camera work, as well as the digital photographic medium. A



Photo: Deborah Meyer

manual 35mm SLR camera is required. Tuition includes chemistry, photographic paper, film sleeves, and optional darkroom visits outside of class. Expect to purchase 2-6 rolls of black and white film.

Exploring Portraiture

Instructor: Deborah Meyer
7 sessions: Wed, Feb 1–Mar 14,
6:30–9:30pm
Reg deadline: Jan 25
Tuition: \$340/\$290 members
Max enrollment: 8 students

This course examines the landscape of portraiture utilizing existing and natural light options. Class discussions and hands-on assignments will help students utilize standard practices in making well-crafted portraits that prove both meaningful and expressive. This is an analog course whose teachings are applicable to work in digital still images as well as film/video studies. Students must provide their own manual film camera and have a working knowledge of

camera controls. Tuition includes chemistry, photographic paper, film sleeves, and optional darkroom visits outside of class.

Introduction to Web Design Using Dreamweaver & Flash

NEW

Instructor: Joel Dickinson
5 sessions: Tue, Feb 7–Mar 6, 6:30–9:30pm
Reg deadline: Jan 31
Tuition: \$220/\$175 members
Max enrollment: 7 students

This course is for those with little or no background in website creation and covers the basics of web design, authoring, hosting, and site maintenance. Adobe Dreamweaver is the established tool of choice for the professional web design community. Version CS5 for Macintosh provides a powerful combination of visual layout tools, application development features, and code editing support, enabling developers and designers at any skill level to create visually appealing, standards-based sites and applications quickly.

By the end of the course, students will be prepared to create, manage, and promote their own website. Students will also receive an introduction to Flash CS5—a multimedia platform used to add animation, video, and interactivity to web pages—and develop an animated web banner to incorporate into their new sites. System time outside of class is available during the course. Basic knowledge of Macintosh computers required. Space is limited - register early!

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As an independent producer/director, **Paul Bernhardt's** films have been seen at the Minneapolis/St. Paul International Film Festival and other film festivals, on Twin Cities Public Television, and at the Walker Art Center and Minneapolis Institute of Arts. He also composed the soundtrack for *Bridges* and co-edited *Bollywood Billboards* as well as episodes of the series *Indique*, in distribution on PBS. He currently serves as Technical Director for Cinema and Media Studies at Carleton College. Paul created the current sequence of Editing with Final Cut Pro classes at IFP Minnesota, where he has been teaching since 2002. For more information, see paulbernhardt.com.

Joel Dickinson works in multimedia design and development for educational programming. His design work with the University of Minnesota Extension Service has won several awards and was recognized in *US News & World Report*. Joel has a B.S. in Graphic Design and an M.Ed in Curriculum and Instruction with an emphasis in multimedia design and development, both from the University of Minnesota.

Terry Faust has worked as a staff photographer and freelancer for numerous publications in the Twin Cities and New York. He has taught photography and multi-image production at the School of Communication Arts, Articulture, Minneapolis Park and Recreation, and South High School's Adult Community Education Program. He has received grants and awards from the Minnesota State Arts Board, Intermedia Arts, MNTV, The Loft, and the Neighborhood and Community Press Association.

David Grant is a screenwriter and playwright. He has been commissioned to write new work for the Minnesota Science Museum, the Minnesota Historical Society, Mixed Blood Theater, VocalEssence, The Playwrights' Center, and Great American History Theatre. He has written drama for HBO, Showtime, Twin Cities Public Television, and Russell Simmons' Def Pictures. Grant has received screenwriting fellowships from the Minnesota State Arts Board and the McKnight Foundation.

Mark Heitke is a Post Producer at Splice Here in Minneapolis. He has worked on projects ranging from

indie films (*Stuck Between Stations*, *Au Pair Kansas*) to broadcast television and commercial videos. Mark studied film at the University of Minnesota and received an Upper Midwest Emmy® award for his work on the TV show *Nate On Drums*.

Dain Ingebreton has been writing and producing in the Twin Cities for 12 years with many short films under his belt. He most recently edited for the TV show *Kit* on the SPEED network, while developing his narrative consulting and seminars for clients like Target Corporation and Waterbury Music and Sound.

Deborah Meyer is a photographer based in Minneapolis and Mérida, Mexico who holds a longstanding background as photo stylist, producer, and co-designer for both local and national advertising projects. In addition to her freelance work, she maintains a part-time position at Walker Art Center. She has been an instructor at IFP for the past thirteen years. Her fine art photography has been exhibited locally and purchased for publication.

Christopher Mick has taught production and writing classes at the University of Tampa, Columbia College Chicago, IPR, McNally Smith College of Music, and IFP Media Arts. He is a juror for the "Written Image" Annual Screenplay Competition for Columbia College and has taught youth media classes at IFP and through its partnerships with the Walker Art Center, Minnesota Historical Society, and Intermedia Arts.

2010 McKnight Filmmaking Fellow **Dawn Mikkelson's** work has been seen on PBS, OUTtv, and Free Speech TV, and has screened at numerous international festivals. She has completed four award-winning independent feature documentaries, *The Red Tail*, *Green Green Water*, *THIS obedience*, and *Treading Water: A Documentary*, which illuminate larger societal issues while creating understanding through the intimate stories of individuals.

John Pennoyer (impressionsofnature.net) is a freelance nature photographer whose love of the outdoors shines through the images he captures. For 12 years he has been conducting photography workshops at the American Bear Association (americanbear.org) in

Orr, MN, and teaches photography classes at various locations in the Twin Cities area. His photo credits include *Minnesota Conservation Volunteer*, *Lake Country Journal*, *Bowhunter*, *Outdoor Life*, and many other national and regional publications.

James Ramsay has been a professional photographer since 1999. His client list includes USA Water Ski, Patisserie 46, *Minnesota Monthly*, *The Star Tribune*, *The Pioneer Press*, The Associated Press, *The Fergus Falls Daily Journal*, *University of Washington Daily*, Cummins Power Generation, and several local bands. He was the production still photographer on the movie *Lumpy*. He currently photographs weddings and high school senior pictures out of his studio in Lowertown, St. Paul and shoots for the four St. Paul community newspapers. He has been recognized by The Associated Press, MSNBC, cPOY, and the National Press Photographers' Association, among others.

Michael Richmond has over seven years of professional experience in film, TV, commercials, and web content, with the last four dedicated to animation and visual FX. His credits include *Up In The Air*, *The Book of Eli*, and *The Curious Case of Benjamin Button*. He is currently directing animation under his own company, Dizilu (dizilu.com), with an office in Minneapolis.

Arianna Skoog (ariannaskoogphotography.com) is new to the cities and does freelance photography and photo assisting. She grew up in Montana where she was a competitive gymnast, taking the state championship several years in a row. Arianna also taught gymnastics and swimming lessons at her local gym. She attended Northwest College in Powell, Wyoming, where she gained a degree in Commercial Photography as well as many valuable teaching strategies from her professors.

Dawn Schot Klotzbach has worked both as a sound mixer and post-production sound designer/editor for many independent films and projects. She has recorded audio with Flash, DAT, Minidisk and Nagra recorders, and has mixed/designed with Pro Tools and Digital Performer software. "What's amazing about good sound is that you don't notice it; it's when you

DO notice the sound that you have a problem."

Jon Springer is an award-winning indie film producer, director, and cinematographer. His films have garnered rave reviews from some of the top film sites in the world, including *Ain't it Cool News*, *Film Threat*, and *Fangoria*. Springer's cinematography credits include a long list of feature films, narrative shorts, documentaries, and over 700 commercials. His feature film, *The Hagstone Demon*, premiered at the 2009 Tromadance Film Festival in Park City, Utah. Springer was a recipient of the IFP/McKnight Artist Fellowship for Filmmaking in 2007.

Jon Steinhorst is an MFA graduate and adjunct faculty member of Columbia College Chicago's Film and Video Department. In addition to having completed eight short films of his own as writer/director/producer, Jon has accumulated a diverse range of credits in documentary, commercial, industrial, and feature productions. He is currently in development on a variety of feature projects.

Paul von Stoetzel is the proprietor of Killing Joke Films (killingjokefilms.com) and has directed and/or adapted numerous award-winning plays and films in the Twin Cities, including his feature documentaries *SNUFF: a Documentary about Killing on Camera* and *Scrap*, which both gained major North American distribution. He has produced and/or directed over 20 short films and music videos in or around the Twin Cities area as he continues his education at the University of Minnesota for his MFA in Film. His most recent short film, the H.P. Lovecraft adaptation *The Curse of Yig*, is currently traveling the film festival circuit while Paul completes a dark noir short, *How to Jail*, adapted from novelist Dennis Tafoya for their literary adaptation collective Brute Force Films.

Eric Weidmann attended the Los Angeles Film Studies Center before receiving a BA in Philosophy of Creative Media from Greenville College in Illinois. He has spent the last seven years working in professional DVD production and freelance video editing. He currently is a freelance graphic designer and technical consultant.

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*For information on IFP Industry Sponsorship, contact Jane Minton at 651.644.1912 or jminton@ifpmn.org.

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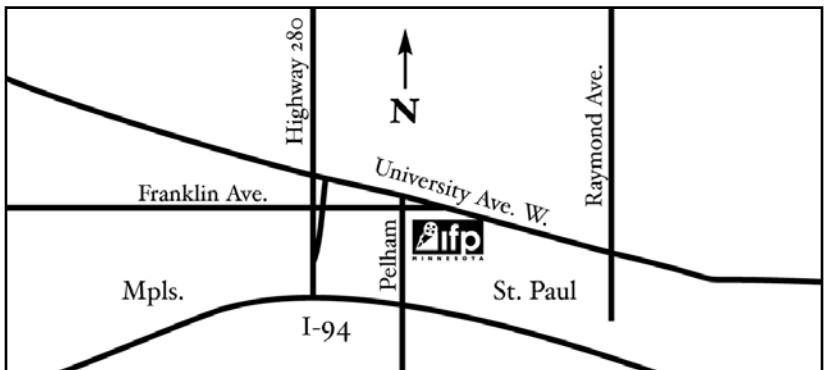
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- Students who miss one or more class sessions may be allowed to schedule make-ups strictly at the discretion of the instructor. Tuition is not prorated for missed classes.
- To receive tuition discounts and many other great benefits, we encourage you to become a member of IFP. See page 15 for details. New and renewed memberships may be purchased using the registration form on the following page.



Directions

From I-94 east or west: Follow Highway 280 north and take the first immediate exit for University/ Franklin Avenues. Turn right on Franklin Avenue. IFP is one block east on the southeast corner of the University/Franklin/Pelham intersection. Parking is available in the front and rear lots.



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