

# MovieMaker: EDUCATION

## EDUCATOR/FILM SCHOOL OF THE WEEK

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### San Francisco School of Digital Filmmaking

Week of 9/25/06

The San Francisco School of Digital Filmmaking is turning the idea of the traditional film school on its head. By throwing out the years of classroom lecturing, SFSDF has developed a truly cutting-edge curriculum for up-and-coming moviemakers. The Digital Filmmaking Intensive Program transforms students into small production teams, with each member expected to write, produce, direct and edit five films of his or her own while crewing on the others' projects. Students explore every genre and all work is shot exclusively on HD equipment. "[SFSDF] students are prepared for the future," says Shelby Stricklin, the school's marketing director, "because they are learning how to make films using the latest tools and technologies."



Students get hands-on experience at SFSDF.

But that learning isn't limited just to the classroom. Third Street Films, SFSDF's own production company, places students within a crew of seasoned industry professionals to produce a feature film. Students rotate through at least two production departments, gaining experience in different roles while (perhaps most importantly) developing relationships with those in the movie industry. "Working on a real movie set is a vital aspect of learning to become a filmmaker," according to Stricklin.

But only students who feel that moviemaking is vital to their existence need apply—as all this work is completed within a year (The school also offers a five-week Digital Filmmaking Workshop.) Additionally, the beautiful Bay Area, with its artistic history, is an ideal alternative home for the digital moviemaking scene. With drive, talent and a top-notch education, SFSDF believes its students will be the ones to transform San Francisco into the new "Digital Hollywood."

For more information, visit [www.sfdigifilm.com](http://www.sfdigifilm.com).

## HANDS-ON-PAGES

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### [Dirty Pretty Things](#)

*Award-winning editor—and founder of The Edit Center—Alan Oxman encourages students to get their hands dirty*  
by Jennifer M. Wood  
Issue #42

It's one thing to sit at a computer and learn how to edit a film; it's an entirely different thing to do it at The Edit Center. Founded by two-time Emmy Award-winning editor Alan Oxman, whose credits include Douglas Keeve's *Unzipped*, Todd Solondz's *Welcome to the Dollhouse*, *Happiness* and *Storytelling* and Michael Ian Black's *The Pleasure of Your Company*, The Edit Center does away with stuffy lectures and instead puts its students in the driver's seat on *real* indie films.



### [Things I've Learned as a Moviemaker](#)

by Alan Oxman  
Issue #42

When you're in the editing room at want to scream at the DP, sound guy, boom operator, AD, script supervisor... etc., try to have sympathy for them. People on set aren't making mistakes expressly for the purpose of making your life difficult. It's hard to know what they were going through that day, but it's more than likely that they were under intense pressure and time constraints—all while having been sleep-deprived, hungry and cold. This leads to piece of advice #2.

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### **Teen Film Revolution**

*Today's teen moviemakers are going pro*  
by Troy Lanier and Clay Nichols

Issue #59, Summer 2005

Forget home videos. Today's teen auteurs are looking to go the pro route.



### **North Carolina School of the Arts**

*Alone at the Top, Dale Pollock has molded his film program into one of the country's most unique and effective*  
by Tim Rhys

Issue #53, Winter 2004

With so many satisfied students vouching for them, it's not lonely at the top for this cutting-edge film education powerhouse.



### **Film Schools By Any Other Name**

*Film festivals across the country are jumping on the education bandwagon*  
by Bryan Reesman

Issue #51, Summer 2003

From Arizona to Australia, "film school" is taking on a whole new meaning, as aspiring moviemakers have begun training in an unexpected venue: the worldwide film festival circuit.

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