

2010 **spring** classes



Screenwriting • Filmmaking • Photography • Web Design



Photo: Osama Esid, from *The Imperfect Image: The Art of the Handcrafted Print*

**THE MISSION OF IFP
MEDIA ARTS IS TO
ADVANCE A VIBRANT AND
DIVERSE COMMUNITY
OF INDEPENDENT FILM
AND MEDIA ARTISTS
THROUGH EDUCATION,
FUNDING, NETWORKING,
AND OPPORTUNITIES FOR
SHOWCASING THEIR WORK.**

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Cover Photo

Ann Marsden, from the upcoming IFP photo
exhibit *Discarded but Not Lost*

Education & Access

IFP Media Arts 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.

Certification Available to IFP Students

IFP Media Arts offers certification in select courses (indicated by * following course title) in recognition of students' knowledge, skills, learning, participation, and attendance, with eligibility determined by criteria established by a committee of IFP staff and instructors. Certification is entirely optional and aimed at those seeking career enhancement or acceptance into college or other scholastic programs. Instructors will provide students criteria for receiving certification at the first class session.

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IFP Media Arts Upcoming Events

IFP Youth Ed Program Screening
 Creative Arts High School students present a series of music videos, Thu, Apr 8, 6–8pm, CAHS, 1037 University Ave W, Saint Paul, FREE

IFP 11th Annual Producers Conference
 Fri–Sat, Apr 16–17, MCTC

IFPD III: A Cinematographer’s Forum
 The Twin Cities area’s top cinematographers discuss shooting formats/methods and show samples of their work. Tue, Apr 27, 7–9pm, MCAD Auditorium, 2501 Stevens Ave S, Mpls, \$10 IFP members/\$15 general public

Photo Exhibit – *The Imperfect Image: The Art of the Handcrafted Print*
 Featuring the work of Beth Dow, Osama Esid & Keith Taylor, Mar 26–May 16. Opening reception Fri, Mar 26, 5:30–8:30pm, IFP Media Arts Gallery, FREE

Photo Exhibit – *Discarded but Not Lost*
 Featuring the work of Ann Marsden & Ann Prim Opens Fri, May 21, IFP Media Arts Gallery

Register for IFP Summer Youth Camps!
 Schedule at www.ifpmn.org/youth.html



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

IFP Media Arts Staff

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 Erik Esse **Membership/Marketing Director**
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Elements of Screenwriting*

Instructor: David Grant
8 sessions: Thu, Apr 8–May 27,
 6:30–9:30pm
Reg deadline: Apr 1
Tuition: \$295/\$250 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, May 4–Jun 22,
 6:30–9:30pm
Reg deadline: Apr 27
Tuition: \$295/\$250 members
Max enrollment: 10 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.

Instinctual Structure for Screenwriters*

Instructor: Jim Taylor
8 sessions: Wed, Apr 14–Jun 2, 7–9pm
Reg deadline: Apr 7
Tuition: \$245/\$205 members
Max enrollment: 10 students

Creativity and structure are not mutually exclusive. In this course students will learn techniques to generate and develop story ideas from an instinctual creative place, then use the rigors of structure to fully realize their ideas in screenplay form. Students will:

- Learn techniques to generate story ideas
- Learn techniques to create material driven by their deepest creative impulses
- Learn to apply these techniques to transcend writer's block and never get "stuck"
- Study act structure as a naturally occurring phenomenon in stories - and not as an artificial imposition
- Learn to recognize the inherent act structure in their personal stories
- Learn to recognize act structure and story elements by analyzing well-known films
- Discover their material's inherent structure
- Translate that structure into classical screenplay structure
- Build a detailed step outline of their story
- Create a roadmap for moving forward with the writing of the script

Be prepared to write both during and between class sessions. This class is for students who have already had an introductory course in screenwriting at IFP or elsewhere.

Pitch Your Movie Like a Pro

Instructors: Dean Lincoln Hyers &
 Pete Machalek
1 session: Sat, Jun 5, 10am–3pm
Reg deadline: Jun 1
Tuition: \$100/\$75 members
Max enrollment: 20 students

They are the five words that strike fear in most writers: "Tell me about your story." A great script is necessary to win over a producer, but a

* IFP Certification available.

great pitch is what gets them to read the script in the first place. This workshop will show you how to turn nerves into new opportunities!

The morning session will be a fun and engaging workshop where you'll learn easy principles of story and presence that bring immediate improvement to your pitch.

- Distill your story into a powerful and compelling 30- to 90-second synopsis
- Deliver your pitch dynamically, yet conversationally
- Connect with your audience with confidence and manage anxiety

You'll have an hour break at noon to prepare for the afternoon session putting these principles into practice with the rest of the group. Bring your ideas and discover why people facing make-or-break pitches have called Dean and Pete "an inspiration" and "the best coaches in the business."

Introduction to Video Production – Learning the Techniques*

Instructor: Jon Springer
7 sessions: Wed, Apr 7–May 19,
6:30–9:30pm
Reg deadline: Mar 31
Tuition: \$310/\$265 members
Max enrollment: 10 students

This course is designed for all skill and interest levels - beginners, video enthusiasts, and more experienced students needing a refresher course. Students will gain hands-on production experience using digital video by participating in the scripting and shooting of a short in-class film project. The instruction will focus on the basics of good cinematography (including HD), lighting techniques, continuity, directing, and sound recording. The language of film will be explored through a combination of screenings, discussions, and the in-class project. There will be only a minimal amount of hands-on editing during the course. Tuition includes camera rental for use outside of class.



Advanced Video Production – Shooting the Short Film

Instructors: Jon Springer & Paul Bernhardt
6 sessions: Tue, May 18–Jun 22,
6:30–9:30pm
Reg deadline: May 11
Tuition: \$295/\$255 members
Max enrollment: 10 students

This intensive production course is designed for students who already have some film/video making experience and want to make a short film. Students should have already taken IFP's Introduction to Video Production course or have experience with using an HDV camera, as well as sound and lighting equipment. Students should be prepared to come to class with a completed 3- to 5-page script or definite story idea. The story should involve no more than three characters and will be used for the duration of the course. The instructor will assist students with developing and finalizing their script. Each student will be responsible for completing one short film project and may also serve as crew on the other students' projects.

Students will learn how to revise a script, prepare production materials (one-sheet shooting schedule, cast/crew contact sheet, shot list, etc.), cast actors, and other significant aspects of pre-production. The instructor will provide valuable feedback and direction in the areas of cinematography, blocking and directing actors, shot coverage, and using film language to communicate the director's vision. Students will crew shoots, act as production teams for one another, and edit their own projects using Final

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Cut Pro. The final two class sessions will be taught by IFP editing instructor Paul Bernhardt. Students are issued rental credits for our camera, lighting, and sound gear as well as 15 hours of independent editing time to be used in IFP's edit suite outside of class to help ensure project completion by the end of the course. Once the individual short films are completed, students will vote on a "best of class" film to submit to IFP's curated film series, Cinema Lounge, held monthly at the Bryant-Lake Bowl in Minneapolis.

Music Video Boot Camp

Instructor: Alex Brown

3 sessions: Sat, Apr 3–10, 10am–5pm; Sun, Apr 11, 10am–5pm

Reg deadline: Mar 27

Tuition: \$280/\$235 members

Max enrollment: 6 students

In this workshop you'll experience the entire pre- to post-production process to create a music video working with local musician Aaron Rice of Aaron & The Sea. You'll harness creative energy you didn't even know you had, then match it with stylized lighting and editing, all while working as part of a crew to produce an original, cutting-edge music video.

Session one will be spent discussing basic production workflow, watching and analyzing music videos, assigning crew positions, brainstorming ideas/music selection/locations, meeting the artist and pitching the concept, and storyboarding our project. Session two will be spent shooting and session three, editing.

Cooperation is essential with any kind of video making, and here you'll become part of a collaborative crew where everyone's input is recognized and valued. Students will leave the class with a DVD of the completed music video. Students should have basic video production experience and Final Cut Pro knowledge in order to take this course. Space is limited - register early!

* IFP Certification available.



Aaron & The Sea

DSLR Filmmaking – An Overview

NEW

Instructor: Jesse Roesler

2 sessions: Wed, Jun 2–9, 7–9pm

Reg deadline: May 26

Tuition: \$95/\$70 members

Max enrollment: 10 students

Digital SLRs are revolutionizing the digital filmmaking world now that it is possible to capture 1080p footage through camera bodies that previously shot only still images. Moving images that cameras like the Canon 5D Mark II capture are breathtaking, and when captured and graded correctly, can rival that of cameras ten times the cost.

This workshop will look at the world of DSLR filmmaking through the lens of the Canon 5D Mark II and its DSLR video-capable companions. We'll discuss and sample production techniques and accessories and discover the best ways to shoot video with a DSLR (lens choice, audio, monitors, and more). We'll also take an in-depth look at the best post-production practices for DSLR footage with respect to intake, compression, editing, and color grading. Students who have video-capable DSLRs are encouraged to bring them to the workshop.

Introduction to Editing with Final Cut Pro 6*

Instructor: Eric Weidmann

Section 1: Sat–Sun, Apr 24–25, 10am–4pm

Section 2: Sat–Sun, Jun 5–6, 10am–4pm

Reg deadlines: Sec 1 - Apr 17;

Sec 2 - Jun 1

Tuition: \$215/\$185 members

Max enrollment: 5 students each section

This course covers basic non-linear editing techniques with Final Cut Pro 6 software through demonstrations and 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. Previous Macintosh experience is required. There will be a lunch break each session. Space is limited - register early!

Intermediate Editing with Final Cut Pro 6

Instructor: Paul Bernhardt

**2 sessions: Sat–Sun, May 15–16,
10am–4pm**

Reg deadline: May 8

Tuition: \$215/\$185 members

Max enrollment: 5 students

In this two-day workshop you'll continue to explore digital editing and learn some of the more advanced features of Final Cut Pro 6. Topics include animating stills by setting keyframes and creating motion paths, troubleshooting your audio mix, and color-correcting footage. Basic Final Cut Pro experience is required to attend this workshop. There will be a lunch break each session. Space is limited - register early!

Advanced Editing with Final Cut Pro 6

Instructor: Paul Bernhardt

2 sessions: Sat–Sun, Jun 12–13, 10am–4pm

Reg deadline: Jun 5

Tuition: \$215/\$185 members

Max enrollment: 5 students

In this workshop you'll learn advanced features of digital editing with Final Cut Pro 6. Topics include editing dialogue, working effectively with b-roll, and managing your workflow. IFP's Intermediate Editing with Final Cut Pro class or equivalent experience is required to attend this workshop. There will be a lunch break each session. Space is limited - register early!

Introduction to DVD Production

Instructor: Eric Weidmann

**2 sessions: Sat–Sun, May 22–23,
10am–4:30pm**

Reg deadline: May 15

Tuition: \$215/\$185 members

Max enrollment: 5 students

This course covers the basics of DVD encoding and authoring utilizing Compressor and DVD Studio Pro. Topics include compression techniques, DVD design, menu creation, button navigation, custom chapters, special features, and alternate audio tracks. Each student will produce a fully functional DVD through hands-on coursework. Previous Macintosh experience is required and Photoshop experience is recommended. There will be a lunch break each session. Space is limited - register early!

Basics of HDV Cinematography

Instructor: Jon Springer

2 sessions: Sat–Sun, Apr 10–11, 10am–4pm

Reg deadline: Apr 3

Tuition: \$215/\$185 members

Max enrollment: 12 students

Good cinematography is much more than just getting 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 achieving excellent HDV cinematography through an in-depth examination of composition, lighting, depth-of-field, and continuity. Each class session will be divided into discussion and hands-on camera/

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lighting exercises. The workshop will also provide a technical overview of the Panasonic AG-HVX200 P2, Canon XH-A1, and JVC GY-HD110 camcorders. There will be a lunch break each session.



Basic Lighting & Grip Workshop

Instructor: Dan Miller

**2 sessions: Sat–Sun, May 22–23,
10am–4pm**

Reg deadline: May 15

Tuition: \$215/\$185 members

Max enrollment: 15 students

Hosted by Lights On Minneapolis, this workshop is for anyone working with film or video that wants to use lighting to affect the mood of a shot.

Session one at IFP will cover the lighting basics, starting with an introduction to lighting techniques and the vocabulary used to describe lighting a shot. Participants will learn how to use lighting equipment in single and multiple point lighting set-ups. A demonstration of the lighting instruments and how to operate and manipulate them will take place. Participants should bring a DVD containing a scene that will be discussed in class. This scene can be from a movie they like or a scene from something that they did themselves.

Session two at Icehouse Studio (2540 Nicollet Ave, Minneapolis) will cover some basic grip gear and how to use it along with the light to achieve a desired effect, including tricks and tips to get your shoot moving on to the next set-up. The day will conclude with the students

lighting a set using the techniques discussed to achieve certain textures and moods.

There will be hands-on demonstrations for students to apply the techniques discussed in practical situations. Heavy leather, heat-resistant gloves are recommended. There will be a lunch break each day. Visit www.lightson.com for directions to Icehouse Studio.

Producing the Short Film

Instructor: Dain Ingebretson

4 sessions: Sat, Apr 24–May 15, 10am–1pm

Reg deadline: Apr 17

Tuition: \$215/\$185 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 one we cover the technical basics of directing, including scope assessment and full breakdowns, with overheads, stripboards, and scheduling. Session two is about the producing tasks of coordinating money and people using the breakdowns of session one and covers the basics of building a production book. Sessions three and four are for review and practicum where we prepare your own projects for production.

Film Directing – Blocking Your Shots

Instructor: Beth Smith

1 session: Sat, May 1, 1–5pm

Reg deadline: Apr 24

Tuition: \$95/\$70 members

Max enrollment: 30 students

This workshop is a must for beginning and intermediate filmmakers! When you write a screenplay, you have a vision of how you want your movie to look. Now you need to translate your vision from paper to the screen. If you are

NEW

tight on budget and short on time, you need to have a clear understanding of which shots are going to sell each scene.

Whether you only have four hours to shoot a one-page scene in the Minneapolis Library or have three night scenes to shoot before the sun comes up, good planning makes the difference between getting the coverage you need or coming up short and having to schedule a re-shoot. We'll discuss real-life production issues and why it's important to have a clear idea of camera movement before filming begins.

Topics covered include storyboards, blocking, coverage, continuity, and screen direction/shot progression.

Etiquette on the Set!

NEW

Instructor: Dan Miller

1 session: Sat, May 8, 10am–2pm

Reg deadline: May 1

Tuition: \$95/\$70 members

Max enrollment: 30 students

Whether it's a commercial or low-budget indie film shoot, the production set is active, fast-paced, and highly collaborative. Like any busy workplace, safety is key, but on a set it must be a top priority. Combining electricity, rigging, camera, and audio can spell trouble if people don't communicate effectively and follow certain universal procedures. In this workshop you'll learn about various crew positions and responsibilities, and important rules of set etiquette guaranteed to help any crew have a successful shoot.

Line Producing – The Facts

NEW

Instructor: Jasmine Reid

1 session: Sat, May 15, 1–5pm

Reg deadline: May 8

Tuition: \$90/\$75 members

Max enrollment: 30 students

What exactly does a line producer do? There are many misconceptions about the duties of this position in a film production. This workshop will explore a line producer's responsibilities

from the time he or she receives the script until "picture wrap" is called, as well as the wrap duties that are involved.

You'll learn the process of breaking down a script, creating a schedule, budgeting, locking locations, and hiring your crew. We'll also discuss the more detailed tasks of finding the right insurance policy, applying for Snowbate, union and state regulations that need to be followed, what to look for in various contracts, what a wrap book should contain, and necessary deliverables once distribution is secured.

Finding Funding for Your Documentary

Instructor: Erika Johnson

1 session: Sat, Apr 24, 10am–5pm

Reg deadline: Apr 17

Tuition: \$150/\$115 members

Max enrollment: 30 students

This workshop is designed for those needing practical tips and pointers on how to raise money for their non-fiction documentaries and video productions. Students will gain skills and knowledge on creating a budget and proposal packet, researching and finding different funding sources, crafting their "ask," creating a team, having confidence, and using good body language and listening skills when approaching potential funders, as well as working up the ladder to the big dogs and going for it.

The workshop will also provide tips on managing expenses throughout production and editing to avoid the pitfalls that can eat up a budget. Ms. Johnson will share her experience in working with crews on location and maintaining good relations with clients throughout completion of the project. She'll also discuss what has and hasn't worked in finding funding and distribution, networking, locking in investors, and making money. There will be a lunch break.

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Documentary Nuts & Bolts**Instructor:** Dawn Mikkelson**2 sessions:** Sat–Sun, Jun 12–13, 1–5pm**Reg deadline:** Jun 5**Tuition:** \$150/\$115 members**Max enrollment:** 15 students

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
- 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 filmmaking community

Producing a Documentary Film**Instructor:** Dawn Mikkelson**6 sessions:** Wed, May 5–Jun 16 (no class Jun 2), 6:30–9:30pm**Reg deadline:** Apr 28**Tuition:** \$245/\$205 members**Max enrollment:** 10 students

So you have a story idea, the technical and creative skills to make a documentary film, and perhaps have even done some shooting. What now? This intensive and individualized course focuses on the first steps to launch your specific project into production by creating the tools you need for fundraising, with an eye on distribution. You'll have the unique opportunity to work with award-winning documentary

producer/filmmaker Dawn Mikkelson to create these tools, which include a solid trailer and fundraising grant (based on the ITVS grant). The course goals and objectives are:

- To understand the process of working as an independent documentary producer in the critical early stages of a feature documentary project
- To think outside-the-box in overcoming fundraising challenges
- To acquire real-life experience in story development, fundraising, scheduling, and problem solving - all with an eye on distribution from the start

Expect hands-on learning combined with intensive focus on navigating the independent documentary film industry. Basic video production and Final Cut Pro experience is required. Bring footage to the first class session if you have it. This class is taught in lab form, so you'll be working on your individual project relentlessly.

Vlogging 101**Instructor:** Matt Peiken**3 sessions:** Wed, Jun 9–23, 6:30–9:30pm**Reg deadline:** Jun 2**Tuition:** \$150/\$115 members**Max enrollment:** 12 students

Video blogs—better known as vlogs—can be invaluable outlets for artists, documentary videographers, and journalists. The potential rewards are unique and substantial, but so are the investments of time, education, and equipment. Cut to the chase in this course with Matt Peiken, who spent ten years as a staff writer for the Saint Paul *Pioneer Press* and now produces 3-Minute Egg (3minuteegg.org), where he covers the Twin Cities arts scene through video online and public television.

In this course, Peiken will teach you how to conceive, launch, and market a unique video blog, shoot and edit short videos for high impact, and build a sustainable financial model for your vlog. Vlogging 101 is perfect

for videographers looking to strengthen their documentary work and for print journalists expanding their skills to online video. Students must have access to and comfort with video editing software.

Film and Video Scoring Techniques – Make the Scene!*

Instructor: Greg Stevens

5 Sessions: Thu, May 20–Jun 17, 6:30–9:30pm

Reg deadline: May 13

Tuition: \$245/\$205 members

Max enrollment: 5 students

Audio can make or break a movie scene. In this hands-on course you'll learn practical yet effective ways to elevate and enhance a scene using Final Cut Pro by tying in the best use of music, foley, and sound effects.

The first session we'll analyze both good and bad examples of scene scoring, working with unscored scenes and audio/music cues provided by the instructor. Students are encouraged (but not required) to bring to the second session scenes with location audio only, as well as some original music. The instructor will address the importance of planning your music in pre-production to avoid pitfalls later on in post and will provide resources for music cues, soundscapes, and foley sounds. Linear editing with Final Cut Pro and techniques for streamlining scoring options will be covered, laying the groundwork for an assignment for the third and fourth sessions.

In sessions three and four students will score their own scenes, further experimenting with foley and the music sequence, as well as adding sound effects. We'll discuss the mixdown and timing of the foley and music combined with the field recording/voice track. In session five students will practice alternative approaches to scoring the existing scenes for group review and critique. Both the beginner and advanced filmmaker with a basic knowledge of Final Cut Pro 6 or higher are welcome

in this course.

Beginning Digital Photography*

Instructors: Rhea Pappas (Sec 1); John Pennoyer (Sec 2)

Section 1: Tue, Apr 6–27, 6:30–9:30pm

Section 2: Thu, May 20–Jun 10, 6:30–9:30pm

Reg deadlines: Sec 1 - Mar 30;

Sec 2 - May 13

Tuition: \$215/\$185 members

Max enrollment: 10 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*

Instructor: Rhea Pappas

4 sessions: Sat, Apr 17–May 8, 10am–1pm

Reg deadline: Apr 10

Tuition: \$215/\$185 members

Max enrollment: 10 students

This course is for students who've taken a basic digital photography class, own a digital SLR camera, and want to achieve the best results from it. We'll examine the more advanced methods and practices of digital photography. Building on your current digital photography knowledge, you'll learn how to rely on the histogram, know what white balance you'll need, be comfortable working with the RAW image format, and learn other techniques to help improve your digital photography, such as composition and workflow management.

The instructor will demonstrate lighting and Adobe Photoshop techniques for improving your images. Through lecture, discussion, assign-

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ments, and critique, you'll leave the class with the ability to manage your own digital system from capture to print. There will be small assignments to complete outside of class. Students should bring their cameras and operating manuals to all class sessions.



Photo: Darin Back

Basic Portrait Strobe Lighting

Instructor: Darin Back

2 sessions: Tue, May 4–11, 7–9pm

Reg deadline: Apr 27

Tuition: \$125/\$100 members

Max enrollment: 8 students

Students will learn all aspects of studio lighting techniques using monopod strobe heads. Each head can hold an umbrella, soft box, beauty dish, grid spot, and reflector. You'll learn and practice proper setup and teardown for head shots, fashion and beauty photography, and editorial work. Students will gain an understanding of controlled lighting and a broad range of lighting skills that will serve most applications of photography. Participants should have basic digital photography experience and bring a DSLR to the workshop.

NEW

Beginning Adobe Photoshop CS4*

Instructor: Rhea Pappas

5 sessions: Thu, Apr 15–May 13,

6:30–9:30pm

Reg deadline: Apr 8

Tuition: \$245/\$205 members

Max enrollment: 5 students

This course delves into the basics of Adobe's professional image-editing and graphics creation software program Photoshop CS4 (for Macintosh, though Windows users 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. Tuition includes 5 hours of computer time outside of class. Space is limited - register early!

Basics of Adobe Lightroom 2

Instructor: Richard Fleischman

1 session: Sat, May 8, 10am–2pm

Reg deadline: May 1

Tuition: \$95/\$70 members

Max enrollment: 5 students

Learn about incorporating Adobe's fantastic Lightroom software into your photographic workflow. A stand-alone product separate from Photoshop, Lightroom has quickly become a critical part of many professional photographers' tool kit. Not only can Lightroom be used for cataloging all of your photos and photo collections, it is one of the most advanced RAW converters on the market and can be used with your DSLR for tethered shooting to the computer.

Once the image has been processed out of Lightroom, we'll use Photoshop CS4 to complete the transformation of your RAW file into the photographic image you saw at the moment of capture. In addition to covering some basic Photoshop corrections not possible

* IFP Certification available.



Photo: Richard Fleischman

in Lightroom, we'll explore in Photoshop how to incorporate "virtual copies" made in Lightroom with different exposures into a seamless high dynamic range image, capturing highlights at the edge of detail, and shadows rich with detail. Space is limited - register early!

The Art of Photography I*

Instructor: Deborah Meyer
7 sessions: Mon, Apr 12–May 24,
6:30–9:30pm
Reg deadline: Apr 5
Tuition: \$310/\$265 members
Max enrollment: 8 students

Learn the basics of the art. Using film-based photography as the medium, this course teaches the understanding of how camera controls function together to create photographic images. Hands-on class meetings 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, and film sleeves. Expect to purchase 2–6 rolls of black and white film.

The Art of Photography II*

Instructor: Deborah Meyer
7 sessions: Wed, Apr 14–May 26,
6:30–9:30pm
Reg deadline: Apr 7
Tuition: \$310/\$265 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 meetings include viewing and discussing both art and journalistic photography, reference to art history, and hands-on film

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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 manual 35mm SLR camera is required. Tuition includes chemistry, photographic paper, and film sleeves. Expect to purchase 2–6 rolls of black and white film.



Photo: Dan Beers

Fine Printing & Toning Techniques

Instructor: Dan Beers

6 sessions: Mon, Apr 19–May 24,
6:30–9:30pm

Reg deadline: Apr 12

Tuition: \$275/\$235 members

Max enrollment: 8 students

Professional fine art printer and photographer Dan Beers will teach you advanced techniques of black and white fine art printing, including flashing and bleaching, split filtering, selenium, sepia, and various color toners. You'll learn and practice these techniques in the darkroom under Dan's supervision. Students should bring their own 35mm or 2 1/4" negatives to the first session. This class is structured for intermediate to advanced photographers with darkroom experience. Tuition includes photographic paper and chemistry.

Beginning Adobe Dreamweaver CS3*

Instructor: Joel Dickinson

5 sessions: Mon, Apr 12–May 10,
6:30–9:30pm

Reg deadline: Apr 5

Tuition: \$245/\$205 members

Max enrollment: 5 students

Adobe Dreamweaver is the established tool of choice for the professional Web design community. Version CS3 (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.

This course is for those with little or no background in Web site creation and will cover the basics of Web design, authoring, hosting, and site maintenance. By the end of the course, students will be prepared to create, manage, and promote their own Web site. System time outside of class is available to students during the course. Basic knowledge of Macintosh computers required. Space is limited - register early!

Advanced Adobe Dreamweaver CS3*

Instructors: Joel Dickinson & Sara Hurley

1 session: Sat, Jun 19, 10am–4:30pm

Reg deadline: Jun 12

Tuition: \$150/\$115 members

Max enrollment: 5 students

This workshop is intended for students who have already completed IFP's beginning Dreamweaver course or have basic proficiency with Dreamweaver for Macintosh and HTML. Topics and activities will include tableless design, using cascading style sheets (CSS) to achieve quality results and improve your programming skills, and other advanced features native to the Dreamweaver software. You'll leave the workshop with an understanding of these more advanced Web site building skills and concepts and the ability to implement them in your own work. Students are encouraged to bring in their

* IFP Certification available.

own works-in-progress and receive project-specific advice and assistance. There will be a lunch break. Space is limited - register early!

Introduction to Flash CS4*

Instructor: Joel Dickinson

4 sessions: Mon, May 17–Jun 14 (no class May 31), 6:30–9:30pm

Reg deadline: May 10

Tuition: \$215/\$185 members

Max enrollment: 5 students

Flash is regarded as one of the top tools used to create dynamic animation and interactivity. In this course you'll learn the basics of 2D animation using a timeline and how to incorporate audio, video, and still images. We'll touch on ActionScript and other basic concepts, including symbols, movie clips, and motion tweening. By the end of the course, you'll have some solid Flash components ready to put to work on your own Web site or incorporate into your video production.

We'll be using Flash CS4 Professional on Macintosh computers. You're welcome to bring your own Mac or PC laptop (if so, please indicate when registering). System time outside of class is available to students during the course. Space is limited - register early!

Photoshop for the Web

NEW

Instructor: Joel Dickinson

1 session: Sat, Apr 10, 10am–4:30pm

Reg deadline: Apr 3

Tuition: \$150/\$115 members

Max enrollment: 5 students

This workshop is designed as a companion course to IFP's beginning Dreamweaver and Flash courses. Students will explore Photoshop tools that can be used to develop graphics designed especially for the Web. The majority of class time will be spent working exclusively in the Photoshop CS4 application, but we'll also examine how to develop designs that are easily imported to and integrated with Dreamweaver and Flash projects.

Key Photoshop concepts covered include slices, optimization of images, designing graphics, and stand-alone design elements for the Web. Students will leave the workshop with an understanding of how products in the Adobe Creative Suite can work seamlessly together to create powerful, dynamic, and visually stunning Web sites.

Basic experience with Photoshop, Dreamweaver, and Flash is preferred but not required. Basic knowledge of Macintosh computers is required. There will be a lunch break. Space is limited - register early!



Photos: Jennifer Starbright

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Darin Back has been a professional working photographer for over 15 years. He worked as first assistant to Annie Leibovitz at *Vanity Fair* for one year early in his career. Darin's work in the industry has taken him around the country. He has shot and been published in New York, Los Angeles, and Minneapolis. Some of his most recent local editorial/advertising photography has appeared in *Mpls.St.Paul* magazine, *Minnesota Monthly*, and *Twin Cities Metro* magazine. He has also instructed at the Mpls Photo Center.

Dan Beers has worked as an artist and commercial color and B&W printer for over 22 years, including three years as the manager of the Northlight Lab. He is widely known in art circles for his platinum print landscape photos. Dan was manager/master printer of the Curtis Centennial Project, creating gold-tone glass prints from antique negatives produced by Edward S. Curtis. As an independent artist, Dan blends 19th, 20th and 21st century photographic techniques. His work has been exhibited at the IFP MN Center for Media Arts and Minnesota Center for Photography.

Paul Bernhardt is an award-winning director of educational videos in the Digital Learning Group at the University of Minnesota School of Public Health. As an independent producer/director, his films have screened at festivals and on public television. He has been teaching editing with Final Cut Pro at IFP Minnesota since 2002.

Alex Brown has been wading up to his neck in film for the past seven years. He graduated from the University of Minnesota with a concentration in film, acting, and writing, seeking a future career producing and directing movie comedies. His work has been seen in numerous film festivals and Red Bull competitions. He directs and edits music videos for various local artists. Alex recently worked with Rhymesayers Entertainment on the documentary *Behind I Self Divine's "Sounds of Low Class America."*

Joel Dickinson is recognized for his efforts in the advancement of multimedia design and

development for educational programming. His design work with the University of Minnesota Extension Service has won several awards and received national attention in *US News & World Report*. Joel has a BS 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. His work includes educational video production; curriculum design and development; and program identity, packaging, and graphic design. He is also an accomplished music producer with numerous productions that have been featured on the *Billboard* dance charts.

Richard Fleischman originally trained as an actor. He returned to school for photography in 2000 and has never looked back. After assisting some of the Twin Cities' best photographers, he went out on his own in 2007 and has since shot for a variety of national and local clients including *Time* magazine, *ESPN The Magazine*, *The Wall Street Journal*, Target Corporation, and *Mpls.St.Paul* magazine.

David Grant is a Twin Cities-based screenwriter and playwright. As a 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. As a screenwriter, he has written drama for Twin Cities Public Television, Russell Simmons' Def Pictures, HBO New York, Davis Entertainment, and the Showtime Network. Grant has been a recipient of screenwriting fellowships from the Minnesota State Arts Board and the McKnight Foundation, and was a finalist for the 1999 Gordon Parks Award and the Heathcote Arts Foundation Fellowship at the Independent Feature Film Market in New York for his screenplay *Trouble*. His travel story, *I Hold High My Beautiful, Luminous Q'uran*, appears in the book, *Best Travel Writing*, 2009, published by Travelers' Tales, Palo Alto. He has taught screenwriting at The Loft, Playwrights' Center, and S.A.S.E., as well as basic writing skills for The Center for Non-Profit Management at

the University of St. Thomas. Grant is a graduate of Antioch College and president emeritus of Screenwriters' Workshop, member of The Loft board of directors, a core alumnus member of The Playwrights' Center, and a member of the Writers' Guild of America, West.

Sara Hurley is a front-end web developer for the School of Public Health at the University of Minnesota. She has taught digital media production at St. Catherine University and (upcoming) at the University of Minnesota's Summer Public Health Institute. A cofounder of the Minnesota Web Conference, Sara is actively involved in the higher education web community and has presented at numerous conferences. She holds an MFA in poetry, is currently pursuing a PhD in Learning Technologies at the University of Minnesota, and has a background in editorial work and education. Her teaching experience includes composition and English literature courses at the University of Minnesota, Brooklyn College, and Kingsborough Community College.

Dean Lincoln Hyers was already showing feature films he wrote and directed at film festivals around the nation by the time he was 18 and launched his own interactive media company, Digital Café, as his entrée into the movie business. Through Digital Café, Dean directed and distributed electronic promotions for mainstream Hollywood blockbusters like *Godzilla* and *Die Hard III*. Upon selling Digital Café, Dean returned to the director's chair with his debut feature, *Bill's Gun Shop*, for which Dean took top honors at the SMMASH Film Festival and won Minnesota's top directing prize, the D. L. Maberry Award. It was subsequently released through Warner Bros. Dean is also a rising star on the professional speaking circuit, with rave notices for talks in Los Angeles, Seattle, London, Dublin, Sydney, New York, Orlando, and the Twin Cities. Dean is two-time pitch trainer and pitching judge at the Great American PitchFest.

Dain Ingebretson has been writing and producing in the Twin Cities for ten 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.

Erika Johnson is founder of South Shore Productions (www.southshoreproductions.net), a video-production, development and management company based in Detroit Lakes, MN. Her documentaries and video productions have been adapted for multiple uses from broadcast (National Geographic's *Wild Chronicles* program and public television) to international educational outreach tools for government agencies, non-profit organizations and corporations, including USAID, The World Bank, The Nature Conservancy, and Royal Caribbean Cruises.

Pete Machalek is co-founder, speaker, trainer, and resident communication expert of SagePresence, where he has worked with professionals and organizations to pitch themselves to decision-makers since 1999. He is also the founder and co-developer of the Chickadee Acting Workshop and the Authentic Screen Acting Workshops. Pete holds a Master's degree in a unique program he designed at the University of Iowa, combining Film Production and Communication Theory, as well as a Bachelor's in Speech and Communications from Gustavus Adolphus College. He wrote, produced, and directed an Academy Awards semifinalist in 1991 and is past Director of Communications for the Twin Cities Chapter of the American Society of Training and Development.

Deborah Meyer has been an active participant in IFP MN since the 1980s, first as a student/member/volunteer, and as an instructor for the past ten years. Professionally, she works in advertising as both a photo stylist and co-designer. Her fine art photography has been exhibited locally and purchased for publication.

Dawn Mikkelsen is an award-winning media producer and documentary filmmaker who was named to AV Multimedia Producer's 2004 National

Top Producers Showcase. From National PBS broadcasts to Featured Video Podcast by iTunes, Mikkelson's work in film and video has received international acclaim across broad delivery platforms. She has completed four award-winning feature documentaries. Her most recent film, *The Red Tail*, directed with Melissa Koch, had its world premiere at the 2009 Galway International Film Fleadh. A former television news reporter at an ABC affiliate, Mikkelson has spoken about documentary filmmaking on numerous festival panels, and also about LGBT and environmental issues at colleges and universities around the world. She teaches documentary film as adjunct faculty at Ottawa University, Kansas and IFP Minnesota.

Dan Miller has worked as a freelance lighting technician for the past 16 years. He has worked in the grip and electric lighting departments on movies, commercials, sporting and special events. Dan worked at the local ABC affiliate in Cedar Rapids, IA, directing the morning and noon news during the day, and shooting and editing video at the local cable operations at night. After moving to the Twin Cities, Dan spent five years at small ad agency shooting broadcast spots, corporate video, and business theater work before going freelance.

Rhea Pappas (rheapappas.com) has worked as a freelance photographer in Minnesota for seven years. She shoots album covers and promos for record labels and photographs weddings, portraits, fine art projects, and editorial work in the Twin Cities. She has worked at West Photo and National Camera Exchange and was the 2005 recipient of the Scholastic Photographic Portfolio Award Scholarship at Minneapolis College of Art and Design, where she recently graduated. In 2007 she discovered her passion for teaching high school students and spent the summer of 2008 teaching photography for the Duluth Public Schools Community Education Program. Rhea's photography has been exhibited at the Perpich Center for Arts Education, Minneapolis College of Art and Design, and the Fallout Urban Art Center Gallery. Rhea won the Best of Student category in the 2008 Advertising Photographers of America

national photo competition. As a result, Rhea's photographs were exhibited at the Calumet Gallery in New York City.

Matt Peiken is former staff arts writer at the St. Paul *Pioneer Press* and managing editor of the Walker Art Center's magazine. During 21 years on the staffs of daily newspapers, he won regional writing awards from the Society of Professional Journalists, California Newspaper Publishers Association, and the Minnesota Chapter of Associated Press and fellowships with the Poynter Institute and National Arts Journalism Program. In September 2008, Peiken launched *3-Minute Egg* (3minuteegg.org), where he covers Twin Cities arts through daily video online and a weekly program on the Minnesota Channel of Twin Cities Public Television.

John Pennoyer is a freelance nature photographer whose love of the outdoors shines through the images he captures. Wildflowers, environmental scenes, birds, and other wildlife are of special interest to him, especially that which is native to Minnesota. Over the last ten years he has been conducting photography workshops at the American Bear Association (americanbear.org) in Orr, MN. He also teaches photography classes at various locations in the Twin Cities area. For the last five years he has been shooting totally digital using Nikon equipment. His photo credits include *Minnesota Conservation Volunteer*, *Lake Country Journal*, *Bowhunter*, *Outdoor Life*, and many other national and regional publications. John has been a member of the Minnesota Nature Photography Club (minnesotanature.org) for 27 years and was recently awarded honorary status. Since retiring from General Motors, John has been working full-time in his own photography business, Impressions of Nature (impressionsofnature.net).

Emmy award-winning filmmaker **Jesse Roesler** has a storytelling addiction. From comedies, to documentaries, to robotic love stories – you'll find him ever exploring the humor, lightness and depth of the human experience through the use of cinematic expression. His mini-movies have found

homes in international film festivals, on national television, and in your Web browser.

Jasmine Reid has been a producer of feature films, commercials, and music videos for ten years. Her credits include the feature *13 Hours in a Warehouse* (2008), which has grossed over three times its production budget. She subsequently line produced Patrick Coyle's *Into Temptation*, starring Kristen Chenoweth (*Pushing Daisies* and *Four Christmases*) and Jeremy Sisto (*Law & Order* and *Clueless*). Distributed by First Look on the heels of its theatrical release, the film has been racking up strong numbers on DVD. Other credits include *Stuck Between Stations*, starring Josh Hartnett (*Lucky Number Slevin* and *Blawck Hawk Down*) and Michael Imperoli (*The Sopranos*), which is currently in post-production. Jasmine has long-established relationships with the Minnesota Film & TV Board, Screen Actors Guild, and talent agencies and is a respected member of the Minnesota film community. Her pitch to produce the upcoming *Statue of David* led the executive producers to relocate the movie from Los Angeles to Minneapolis.

Beth Smith has worked on feature films for over 16 years. As a script/continuity supervisor she works closely with directors and cinematographers on projects ranging from large-budget studio features (*The Last Kiss*, *Grumpier Old Men*, and *Wag The Dog*) to small independent films (*Bill's Gun Shop* and *Snow*). Over the years she has also worked on numerous commercial and industrial projects. Beth has been a guest lecturer at Minneapolis Community and Technical College and Rosemount High School and is a judge for the Rosemount Film Festival.

Jon Springer is an award-winning indie film producer, director, and cinematographer with regional and national acclaim. 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 latest feature film, *The Hagstone Demon*, starring indie film icon Mark Borchardt, premiered at the 2009 Tromadance Film Festival in Park City, Utah. Along with numerous awards for his direction and cinematography, Springer won the IFP/McKnight Artist Fellowship for Filmmaking in 2007.

Greg Stevens has been working in the audio and video industry for 23 years. He has performed in touring bands, produced music in the studio using Logic Pro for Mac, written music for films and theater, and produced a commercial spot for Sketchers tennis shoes. He worked at The ADS Group and Copycats Media from 2004 to 2009 and did freelance work for Cine-O-Matic in Minneapolis, working with video conversion, video shoot bids, and Blu-ray video authoring consultation. In 2009 Greg worked with Stand Up! Records owner Dan Schissel on an audio project for Maria Bamford at Studio 120 in Plymouth, Minnesota. He coordinates the August Schell's Make Your own Grain Belt or Schell's Commercial Contest.

Jim Taylor is an award-winning screenwriter and filmmaker. He received an MFA in Screenwriting from the University of Southern California, where he studied with such well-known writers as Leonard Schrader, Sam Denoff, and Elias Davis. He received an Alfred P. Sloan Foundation Award for his script *Uranium*, and his screenplay, *Zen Turkey*, was produced and aired on the CBC. Jim is best-known to local audiences as the director and star of *Run Some Idiot*, which premiered at the *City Pages* Documentary Film Festival, and which later played at the American Film Institute's Silverdocs Festival. Jim's company, Jim Taylor Media, produces ads and industrials for corporate and political clients.

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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This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature, and a grant from the National Endowment for the Arts.




*For information on IFP MN Industry Sponsorship, contact Mara Winke at 651.644.1912 or mwinke@ifpmn.org.

Individual – \$85

- Low-cost access to digital video, film and audio equipment, still cameras, and editing facilities
- Discounts on classes/workshops and events
- Eligibility for IFP MN funding programs
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Individual/Darkroom – \$105

- Individual member benefits
- Access to black and white photo darkroom, equipment, and chemistry, plus \$10/day darkroom usage fee

Student & Senior – \$55*

- Individual benefits
- Students: include ID copy and documentation of full-time enrollment with registration

Student & Senior/Darkroom – \$75*

- Individual/Darkroom benefits, plus \$10/day darkroom usage fee
- Students: include ID copy and documentation of full-time enrollment with registration

2-Person Household – \$150

- Individual benefits

2-Person Household/Darkroom – \$190

- Individual/Darkroom benefits, plus \$10/day darkroom usage fee

Out-of-Town – \$55

- Individual benefits
- Must reside at least 100 miles beyond Twin Cities metro area

Out-of-Town/Darkroom – \$75

- Out-of-Town benefits/requirements
- Access to black and white photo darkroom, plus \$10/day darkroom usage fee



Photo: Darin Back

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**Full-time students are ineligible for IFP MN funding programs.*

Visit us on the Web at www.ifpmn.org

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FFI – Classes/Membership: 651.644.1912

- Registration deadlines are listed with course descriptions. Space is assigned on a first-come basis. Registrations must include payment in full to be valid. Registrations are accepted beyond the registration deadlines as long as space is available. Include a \$10 late fee if registering after the registration deadline.
- If minimum enrollment has not been reached by four days prior to a course starting date, IFP MN may cancel the class. If so, students will immediately be notified and receive a full refund by mail or Visa/MC credit within 5 business days.
- For students wishing to cancel a registration prior to the registration deadline, 100% of the tuition will be refunded minus a \$15 administrative fee. For registration cancellations received after the registration deadline but prior to the first session, 50% of the tuition will be refunded minus a \$15 administrative fee. Once a course has begun, no refunds will be given.
- 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 MN. See page 19 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 Avenue. Turn right on Franklin and continue one block. The IFP MN Center for Media Arts is located on the southeast corner of the University/Franklin/Pelham intersection.



REGISTRATION FORM

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