

scherptediepte

filmopleidingen in de v.s.



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Hoewel filmopleidingen in Nederland, met name de Nederlandse Film en Televisie Academie en het Binger Film Instituut, uitstekende leergangen bieden die in de meeste gevallen voldoen aan de opleidingsbehoeften van filmend Nederland, willen sommige (aankomende) filmmakers toch de grens over om zich in een bepaald specialisme te verdiepen of om zich te meten met de buitenlandse markt. Vaak wil men de uitdaging aan om naar Amerika te gaan en daar een filmstudie te volgen of voort te zetten.

Omdat het aanbod van filmopleidingen in de V.S. enorm groot is en men in Nederland vaak onvoldoende op de hoogte is om het kaf van het koren te scheiden, krijgt het Consulaat-Generaal in New York (CGNY) regelmatig verzoeken om een oordeel te geven over bepaalde opleidingen. De verzoeken komen van filmmakers zelf, maar ook van fondsen die aanvragen voor een studiebeurs moeten beoordelen en een beeld willen krijgen van de kwaliteit van de opleiding in kwestie.

De parate kennis op dit gebied bij CGNY was incompleet. Daarom is besloten, in overleg met het Ministerie van OCW, een onderzoek te laten uitvoeren naar de filmopleidingen in de V.S. die voor Nederland het meest relevant zijn. Thessa Mooij, een in New York wonende Nederlandse filmjournaliste en scenarioschrijfster, heeft de opdracht gekregen om dit onderzoek uit te voeren. In het onderzoek zijn vier fasen te onderscheiden:

1. Het inventariseren van eventuele behoeften van de belangrijkste Nederlandse filmorganisaties en –opleidingen aan aanvullende informatie over Amerikaanse filmopleidingen. Hun eventuele vragen zijn verwerkt in de interviews die voor dit onderzoek zijn gehouden.
2. Het maken van een eerste selectie van de meest gerenommeerde, i.c. voor Nederland meest interessante opleidingen via het internet, de diverse gidsen die er bestaan van de beste voortgezette opleidingen in de VS en uit de persoonlijke ervaringen van Nederlandse filmers die in de VS gestudeerd hebben.
3. Het afleggen van bezoeken aan de geselecteerde opleidingen die in New York, Boston, Chicago, Los Angeles, San Fransisco en Austin bleken te zitten, om zodoende persoonlijk kennis te kunnen nemen van locatie, faciliteiten, docenten en studenten.
4. Het opschrijven van de bevindingen in de vorm van een verslag.

Tijdens de interviews op de diverse opleidingen gaf het afdelingshoofd of decaan telkens weer blijk van grote interesse in het onderzoek. Mede daarom is besloten de resultaten in het Engels te publiceren zodat deze informatie, behalve voor Nederlandse filmmakers en studenten, tevens beschikbaar is voor andere Europese studenten die in Amerika film willen studeren. Hiertoe zal eveneens een Engelstalige introductie worden geschreven.

Zoals bij bijna alles tegenwoordig is het Internet de beste bron voor actuele informatie over de filmopleidingen. Over een jaar zijn de feiten en cijfers in dit onderzoek waarschijnlijk achterhaald. Wij hopen met dit verslag echter toch een actueel beeld te geven van het rijk geschakeerde aanbod van kwaliteitsopleidingen in de V.S., zodat degenen die hier graag de vleugels wil uitslaan en degenen die hen graag daarbij willen helpen, er hun voordeel mee kunnen doen.

New York, mei 2004

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a. Algemeen

Met de grootste filmindustrie ter wereld zijn de Verenigde Staten een trekpleister voor buitenlandse studenten en filmmakers, die zich verder in film willen verdiepen of zich willen specialiseren. Los Angeles en New York, en de opleidingen die nauwe banden onderhouden met de industrieën aldaar, zijn logische bestemmingen voor de meest ambitieuze buitenlanders, die een doorbraak als regisseur, schrijver of producent voor ogen hebben.

Verscheidene opleidingen in de V.S. bieden ook de mogelijkheid om zich te specialiseren op technische gebieden die er vaak verder ontwikkeld zijn dan in Nederland, zoals digitale technieken, camera, geluid en animatie. Ook kunnen (beginnende) filmmakers in verschillende stadia van hun carrière voor studie in de V.S. kiezen.

Nederlanders kunnen in de V.S. niet alleen leren filmmaken op een hoog niveau, met geavanceerdere apparatuur dan in Nederland, ze doen er ook waardevolle contacten op. Dankzij contact met docenten van top-niveau en studiegenoten kunnen Nederlanders met een Amerikaans netwerk naar huis komen, waarvan ze ook in de eigen filmwereld gebruik van kunnen maken.

Sommige Europese studenten aan gerenommeerde opleidingen zetten co-producties op tussen de V.S. en hun land van herkomst. Ze hebben connecties met crew-leden, laboratoria en postproductie bedrijven. Afgestudeerde films van bekende Amerikaanse scholen worden door agenten en festivalprogrammeurs scherp in de gaten gehouden en maken eerder kans op een Student Academy Award. Afgestudeerden kunnen hun eerste professionele productie beginnen of een baan bij een interessant bedrijf krijgen. Studeren in de V.S. biedt de kans om op internationaal niveau te opereren en een netwerk op te doen.

Filmonderwijs in de V.S. wordt gegeven op universitair niveau, een wezenlijk verschil met Nederland, waar de opleidingen op HBO niveau worden gegeven. De Nederlandse Film- en Televisie Academie en het Binger Film Instituut zijn praktijkgerichte opleidingen waar minder aandacht wordt besteed aan methodiek en theorie. De filmafdelingen op kunstacademies in Nederland besteden weer minder aandacht aan de vakkundige kant van het filmmaken, en richten zich op het esthetische, vaak non-narratieve element.

In de V.S. wordt dit alles op academisch niveau bij elkaar gebracht: theorie, praktijk en cultuur-historische context. De curricula bevatten theoretische vakken (filmgeschiedenis, filmtheorie), die men op Nederlandse universiteiten als Filmwetenschappen of Theaterwetenschappen als aparte studie kan volgen, maar die geen deel uitmaken van filmopleidingen.

In de V.S. kan een filmmaker dus dieper de materie induiken dan op een Nederlandse vakopleiding. Drie Nederlandse ex-studenten aan Amerikaanse opleidingen (zie pagina's 4, 16 en 21) noemden als belangrijk verschil met hun Nederlandse opleiding dat Amerikaanse docenten meer inhoudelijke achtergrond geven en hun methoden duidelijk uitleggen, terwijl Nederlandse docenten hun werkwijze of beoordeling van het werk vaak presenteren zonder nadere verklaringen. Een studentenfilm is goed of slecht, maar er wordt niet duidelijk uitgelegd waarom. Van Amerikaanse docenten krijgt men wel te horen waarom er iets mis of juist goed is aan een oefening of ander werk.

Welke vorm van filmonderwijs in de V.S. ook gekozen wordt, belangrijk is te vermelden dat de moeite die gedaan moet worden om financiering en papierwerk (visumaanvraag, taalvaardigheidstesten, toelatingseisen, etc.) in orde te krijgen, niet moet worden onderschat. Meer informatie over studeren in het buitenland is te verkrijgen via het Nuffic (Nederlandse organisatie voor internationale samenwerking in het hoger onderwijs, zie pagina 29). Bij het NACEE (Netherlands America Commission for Educational Exchange, zie pagina 29) kan men gedetailleerde informatie krijgen over studeren in de V.S. en uitleg over het Amerikaanse universitaire systeem, dat beduidend verschilt van dat in Nederland. Het NACEE is een non-profit organisatie opgericht bij verdrag tussen de Verenigde Staten en Nederland, en verstrekt ook beurzen.

Het aanmelden voor een studie in de V.S., op welke manier dan ook, is een tijdrovende en zeer kostbare aangelegenheid vanwege de grondige selectieprocedures en hoge collegegelden die de universiteiten vragen voor hun opleidingen. Het is aan te bevelen één tot twee jaar te rekenen voor het vinden van financiering en om de eigen portfolio en vereiste papieren (met name taaltesten, toetsen,

aanbevelingsbrieven, schooldiploma's, cijferlijsten van eerdere opleidingen en visa) rond te hebben voor de inschrijvingsdeadlines van de beoogde opleidingen.

Als het papierwerk eenmaal in orde is, worden Europese studenten in het algemeen enthousiast onthaald door Amerikaanse opleidingen. Bijna alle decanen die voor dit onderzoek zijn geïnterviewd beschrijven hun Europese leerlingen als zeer gemotiveerde studenten van hoog niveau. Ze hebben vaak meer culturele bagage, andere opvattingen over cinema en een breder wereldbeeld dan hun Amerikaanse mede-studenten. Dit zou een positieve uitwerking hebben op de rest van de studenten.

b. \$\$\$

In de V.S. zijn inkomsten uit collegegelden van belang voor het voortbestaan van de opleidingen, omdat slechts weinig universiteiten gesubsidieerd worden door de overheid. Giften van alumni, landelijke onderzoeksinstellingen en bedrijven (in dit geval de grote filmstudio's) zijn belangrijk maar nog niet kostendekkend. Het gemiddelde collegegeld bedraagt tussen \$20.000 en \$35.000 per jaar.

Sommige universiteiten worden door de eigen staat gefinancierd, de zoals San Francisco State University (SFSU) door Californië, SUNY Purchase door New York en de University of Texas at Austin door Texas. Voor inwoners van die staten is het onderwijs goedkoop, maar ook voor buitenlanders ligt het collegegeld relatief laag, zo rond de \$10.000 per jaar. Dit betekent zeker niet dat het niveau lager zou liggen dan bij andere universiteiten. Aan SFSU zijn de faciliteiten bijzonder uitgebreid en modern, terwijl SUNY Purchase filmmakers als Hal Hartley aflevert. De University of Texas beschikt ook over moderne faciliteiten en huisvest een prestigieus schrijvers-programma dat studenten beurzen geeft om full-time te kunnen schrijven.

Buitenlandse studenten kunnen over het algemeen géén aanspraak maken op Amerikaanse studiebeurzen. Op basis van hun visum mogen ze alleen betaald werk aannemen op de universiteit zelf. Sommige buitenlanders op graduate-niveau mogen als AIO lesgeven, alhoewel dit veelal een erebaan is met een bescheiden vergoeding.

De NACEE voert een beurzenprogramma uit voor VWO-schoolverlaters om na hun eindexamen een jaar in de V.S. te studeren. De aanvraagformulieren zijn elk jaar vanaf eind juli beschikbaar, ruim 12 maanden voor het begin van de studie. Jaspar van Hecke (head of development bij Corino Film in Amsterdam) heeft met een NACEE beurs het eerste jaar (*freshman year*) aan de filmopleiding van Emerson College (Boston) gevolgd. Daarna heeft hij de Nederlandse Film- en Televisieacademie in Amsterdam gevolgd.

Van Hecke: "Als eerstejaars undergraduate begint iedereen met de basisvakken, variërend van film geschiedenis tot acteurs-regie. Ik deed ook vakken buiten de filmvakken, zoals psychologie, filosofie, *creative writing*, *mass communication*, zelfs logopedie - dat was een vereiste van de school. Omdat ik gymnasium in Nederland had gedaan, mocht ik een aantal verplichte algemene vakken (*core classes*) overslaan. Maar die extra vakken zijn voor je algemene ontwikkeling wel erg nuttig."

Ook op het gebied van filmische vakkennis ziet Van Hecke voordelen: "Natuurlijk werd er lesgegeven vanuit de klassieke Angelsaksische benadering. Vooral vakken als scenarioschrijven en produceren waren beter van kwaliteit dan in Nederland, omdat er meer aandacht is voor script-ontwikkeling, narratieve structuur en op film als een business."

Ellen-Alinda Verhoeff heeft aan Columbia University de graduate film opleiding gevolgd. Zij heeft haar studie aan deze vooraanstaande universiteit gedeeltelijk gefinancierd dankzij de volgende fondsen: Fundatie van de Vrijvrouwe van Renswoude, Hendrick Mullers Vaderlandsch Fonds, Van den Ende Foundation, Stimuleringsfonds voor Culturele Omroepproducties, Nederlands Fonds voor de Film, de Netherlands-America Foundation, het Prins Bernhard Fonds en het Carolus Magnus Fonds.

Verhoeff: "De Nederlandse fondsen zijn ingesteld op kleinere bedragen, terwijl ik destijds \$24.000 per jaar aan collegegeld bij elkaar moest zoeken. Dat dwingt je om jezelf af te vragen of je het echt wilt. In het eerste jaar heb ik steun gekregen van zeven fondsen en eigen geld erin gestoken. Na een half jaar mag je voor twintig uur per week op de campus werken. Vanaf het tweede jaar kunnen zes van de ongeveer 60 studenten \$15.000 steun krijgen van de universiteit, in ruil voor werk. Er zijn veel mogelijkheden voor steun via ongeveer dertig fellowships (\$5.000) en teaching-assistantships (iets meer

dan \$5.000) en Departmental Research-Assistantships (\$11.000 dollar). Deze worden door de vakgroep toegewezen op basis van prestaties en financiële noodzaak (*merit and need*)."

c. Papierwerk

Om een visum te krijgen moet men rekening houden met lange wachttijden en strenge procedures. Het visumbeleid van de V.S. is aan regelmatige veranderingen en verscherpingen onderhevig. Zo wordt een studenten-visum nog maar maximaal 90 dagen van tevoren afgegeven en studenten visumhouders worden maximaal 30 dagen voor aanvang van het academisch jaar tot de V.S. toegelaten, waardoor het moeilijker wordt zich op tijd in te schrijven voor bepaalde cursussen of campus-woningen. Veel opleidingen noemen het aannemen van Europese studenten met Arabische namen problematisch wegens visum-problemen.

Visumaanvragers moeten bewijzen een bepaald bedrag op de bankrekening te hebben, zodat in het levensonderhoud in de V.S. voorzien kan worden. Dit geldt voor alle visumaanvragen en studievormen in de V.S.

Volgens de laatste cijfers van het Nuffic is het aantal Europeanen dat zich opgeeft voor Amerikaanse graduate-opleidingen gedaald met dertig procent. Nederland staat sowieso laag (nummer 43) op de lijst van landen die studenten naar de V.S. sturen. Vorig jaar waren dat er 1800.

Mogelijke achtergronden voor de afgenomen belangstellingen zijn de hierboven genoemde strengere visum-criteria, die ertoe bijdragen dat men zich als buitenlandse student aanvankelijk niet welkom voelt in de V.S. Amerikaanse universiteiten, waaronder veel opleidingen die voor dit onderzoek zijn bezocht, maken zich zorgen over deze scherpe daling in inkomsten.

De opleidingen die in deze studie aan bod komen zijn geselecteerd op hun kwaliteit en de voordelen die ze in vergelijking met het film-onderwijs in Nederland te bieden hebben. Het zijn vaak opleidingen die zeer strenge selectie-procedures hanteren, met name op graduate niveau. Bij de meeste filmopleidingen wordt tevens gekeken naar eerder werk (het portfolio) van de aanmelders. Alle studenten die zich aanmelden voor een opleiding aan een Amerikaanse universiteit en van wie Engels niet de moedertaal is, moeten de TOEFL (Test of English as a Foreign Language) doen. Voor undergraduate en graduate opleidingen moet men aanvullende toetsen afleggen in taal, wiskunde en andere vakken.

De student moet op het moment van acceptatie dus de financiering al rond hebben. Alle opleidingen hebben een administratieve afdeling die buitenlandse studenten helpt met visa en onderdak.

d. Onderwijsvormen

Film studeren in de V.S. kan op de volgende manieren:

1. **parttime onderwijs** (zomercursus, volwassenenonderwijs, losse modulen) aan gerenommeerde instellingen zoals New York University, USC Summer Program, UCLA Professional Program, UCLA Extension, The New School, School of Visual Arts.
2. **uitwisseling** (vaak voor één semester) tussen Nederlandse en Amerikaanse opleidingen.
3. **undergraduate opleiding** aan een universiteit: undergraduate staat over het algemeen voor een vierjarige universitaire opleiding, waardoor men een Bachelor of Art (BA) of Bachelor of Fine Art (BFA) kan behalen. Op undergraduate niveau wordt, door middel van lessen, stages en korte producties, de basis gelegd voor filmvaardigheden.

4. **graduate opleiding** aan een universiteit: een graduate student heeft al een Bachelor's en studeert door voor een Master's (MFA, MA) of wil, via een Doctor of Philosophy (PhD), promoveren. De meeste filmopleidingen bieden een Master of Fine Arts (MFA), waarmee men in de V.S. op een universiteit les kan geven. Een graduate opleiding op het gebied van filmwetenschappen leidt vaak tot een Master of Art (MA). Een graduate opleiding duurt twee jaar, met uitloop voor het maken van de afstudeerfilm.
5. **postgraduate opleiding**: het deelnemen aan workshops voor professionals zoals Sundance Labs en The Workshops
6. **stages**

Onderstaand wordt nader ingegaan op deze verschillende onderwijsvormen:

1. parttime onderwijs

Deze mogelijkheid is voornamelijk aantrekkelijk voor mensen die kennis op (hoger) Amerikaanse niveau zoeken zonder daarvoor de collegegelden van \$25.000 per jaar te willen betalen voor een volledige opleiding. Ook kan men op deze manier kennismaken met gespecialiseerde vakken zoals digitale animatie, camerawerk, belichting. Voor dit soort, vaak korte cursussen is geen studentenvisum nodig. Men komt binnen op een toeristenvisum dat 90 dagen geldig is. Voor de langere intensievere cursussen moet men echter een F1 studentenvisum hebben. Deze cursussen bieden weliswaar niet de mogelijkheid om sterke netwerken op te bouwen via leraren en studiegenoten, maar geven in ieder geval een goede indruk van het vakgebied.

Gerennomeerde opleidingen organiseren intensieve cursussen en losse modules zoals New York University (NYU) en University of California at Los Angeles (UCLA)). Ook kan men losse vakken volgen in de vorm van volwassenen-onderwijs bij bijvoorbeeld NYU, the New School University en the School of Visual Arts.

Sommige privé-opleidingen, d.w.z. niet aan een universiteit gelieerd, profileren zichzelf als plekken waar men een echte Amerikaanse filmmaker kan worden. De New York Film Academy (NYFA) en de Los Angeles Film School zijn voorbeelden van dit soort opleidingen. Zij vragen evenveel collegegeld als de universitaire opleidingen maar ze zijn niet erkend als onderwijsinstelling. Ze bieden leken de gelegenheid om een camera te hanteren en de basisprincipes te leren. Deze opleidingen hanteren een laagdrempelige selectie-procedure, hoewel zij in hun advertenties de indruk wekken dat men uit duizenden kandidaten is gekozen.

Eén van de belangrijkste voordelen van studeren in de V.S. is het contact met docenten van hoog niveau, die ook weer hun eigen contacten in de industrie hebben, alsmede met mede-studenten die een cruciale rol in iemands netwerk kunnen gaan spelen. Hoewel bovengenoemde opleidingen niet direct slecht zijn te noemen, bieden ze niet deze voordelen.

Componist Michel van der Aa, zelf geen filmer, volgde de cursus bij NYFA. "Natuurlijk is het een puur commerciële instelling. Het is maar afwachten of je in een goede groep belandt en/of een goede docent treft. Voor mij was echter de praktische, hands on camera-ervaring precies wat ik zocht. Ik gebruik en integreer nu filmbeelden in mijn operawerken, waarbij ik zelf de camera hanteer".

Belangrijk is van te voren de reputatie van een opleiding te checken, voor zover dat mogelijk is. Sommige filmopleidingen van naam (NYU, UCLA, USC) bieden uitstekende zomercursussen, door middel waarvan men zich kan verdiepen in een bepaald onderwerp. Enkele van deze filmacademies hanteren een selectie van studenten, hetgeen als een goed teken opgevat kan worden.

Evenals bij full-time opleidingen moet men zich bij part-time opleidingen afvragen wat het doel is: "Wat wil ik leren? Hoe kan ik mijn kennis aanvullen?" UCLA Professional Programs en USC bieden uitstekende, intensieve cursussen die zich gedeeltelijk op de industrie in Los Angeles richten. Die van USC zijn vooral geschikt voor mensen die geïnteresseerd zijn in de commerciële Hollywood film. De volwassenopleiding van UCLA Professional Programs is gemodelleerd naar de MFA opleiding van de universiteit en richt zich meer op de 'storyteller' met een duidelijk eigen stem, zoals bij de scenario-afdeling van Columbia University in New York.

Ook de New School University en de School of Visual Arts bieden de mogelijkheden om losse modules te volgen. Het aanbod van de New School University (ook intensieve cursussen) is breder dan dat van de School of Visual Arts, waarbij de laatste het voordeel heeft dat het een kunstacademie is met een volwassen filmafdeling, terwijl de New School University een soort open universiteit is met een enorm aanbod aan cursussen - van koken en Nederlands tot filosofie en film.

2. uitwisseling

Het voordeel van uitwisseling tussen Nederlandse en Amerikaanse opleidingen is dat de Nederlandse student geen collegegeld voor de Amerikaanse opleiding hoeft te betalen omdat dat over het algemeen met gesloten beurzen geschiedt. Wel moeten studenten vaak een zogenaamde department fee betalen, zelf voor onderdak zorgen (op campus of privé) en in eigen levensonderhoud voorzien.

De keuze van opleiding is afhankelijk van de contacten die de Nederlandse opleiding heeft met Amerikaanse opleidingen. De Nederlandse Film- en Televisie Academie heeft geen uitwisselingsprogramma, maar een aantal Nederlandse kunstacademies met filmafdelingen wel. Zo kon Steve Tjoe (zie pagina 21), student aan de Willem de Kooning Academie in Rotterdam, kiezen uit de School of Visual Arts in New York of een opleiding in Japan, waarvoor hij echter Japans moest kunnen spreken. Hij koos voor New York. Het California College of Art heeft een student van de Groningse Minerva Academie voor één semester gehad. De Gerrit Rietveld Academie in Amsterdam heeft uitwisselingsprogramma's met onder andere de School of Visual Arts, The Art Institute of Chicago en Carnegie Mellon.

Studenten moeten d.m.v. een bankafschrift bewijzen over genoeg geld te beschikken om in het eigen levensonderhoud te kunnen voorzien voordat de Amerikaanse opleiding de benodigde papieren verstrekt waarmee in Nederland het J1 studentervisum kan worden aangevraagd.

Amerikaanse opleidingen, die meestal niet worden gesubsidieerd, verdienen nauwelijks aan uitwisselingsstudenten, maar hopen dat hun buitenlandse gasten ervoor kiezen om de opleiding als volwaardig student voort te zetten.

3. undergraduate opleiding

Vooral jongere studenten of die zonder filmervaring zouden baat hebben bij een undergraduate studie, die meestal vier jaar duurt en leidt tot een Bachelor of Fine Arts (BFA). De studies filmwetenschappen, die buiten dit onderzoek zijn gebleven, leiden veelal tot een Bachelor of Arts (BA).

Een opleiding beginnen op undergraduate niveau brengt veel papierwerk met zich mee omdat de student zijn of haar Nederlandse middelbare schooldiploma moet 'vertalen' naar de Amerikaanse vereisten. Dit brengt een aantal toetsen met zich mee waardoor de student zijn algemeen kennisniveau en kennis van het Engels moet bewijzen. Deze toetsen zijn in Nederland via het CITO af te leggen. Vrijwel alle Amerikaanse universiteiten hanteren de SAT-scores (Scholastic Aptitude Test) als één van de selectiecriteria voor hun undergraduate programma's. SAT I is een schriftelijke meerkeuzetoets van taal- en rekenkundig inzicht. Bij SAT II mag men een keuze maken voor de vakken waarin men een toets wil afleggen.

Informatie hierover, en over het Amerikaanse universiteitssysteem in het algemeen, wordt verstrekt door de NACEE. Ook moet de student getuigschriften van leraren, mentoren, sporttrainers of werkgevers overleggen.

In de V.S. worden de volgende omschrijvingen gehanteerd voor de vier jaren van een undergraduate opleiding: *freshman* (eerste jaar), *sophomore* (tweede jaar), *junior* (derde jaar) en *senior* (vierde jaar). Na vier jaar undergraduate onderwijs is de student goed ingevoerd in alle aspecten van het filmmaken waarvoor hij of zij heeft gekozen.

4. graduate opleiding

Een filmmaker die in Nederland reeds filmonderwijs op HBO-niveau heeft genoten, bijvoorbeeld op de Nederlandse Film- en Televisie Academie, één van de kunstacademies, of een tweede-fase opleiding als het Binger Film Instituut (dat voornamelijk op scenarioschrijven en scriptontwikkeling is gericht), zou zijn

of haar kennis kunnen uitbreiden of verdiepen in de V.S. met een graduate-opleiding. Als je in de V.S. op graduate niveau wilt studeren, moet je vaak de GRE (Graduate Record Examination) General Test afleggen. Deze bestaat uit drie onderdelen, t.w.: verbale, kwantitatieve en analytische vaardigheden. Sommige opleidingen nemen per jaar maar een handjevol graduates aan, waarbij behalve de portfolio (die niet altijd audiovisuele materialen hoeft te bevatten, maar bewijs kan zijn van ideënrijkdom en een creatieve geest) tevens naar de toekomstige groepssamenstelling wordt gekeken.

Een graduate opleiding duurt twee tot drie jaar, waarbij het maken van een afstudeerproject het hoofddoel is. Mensen met een BA in andere vakken dan film kunnen deze graduate opleiding ook volgen. Ze zijn echter vaak onvoldoende technisch onderlegd om zelf een film te kunnen maken. In die twee jaar is er minder aandacht is voor vak-technische vakken en de nadruk ligt op de inhoud.

5. post-graduate

Opleidingen voor mensen die reeds zijn afgestudeerd aan een Nederlandse filmopleiding of die zonder formele training al in de filmindustrie werkzaam zijn en hun kennis willen verdiepen, zijn deels al besproken in het hoofdstuk 'part-time onderwijs'. Met name de intensieve cursussen van NYU en UCLA Extension zijn voor hen interessant.

Een andere mogelijkheid van kennis-verdieping wordt bijvoorbeeld geboden door The Workshops in Rockport (Maine). Dit is een privé-opleiding die veel losse cursussen aanbiedt (van \$500-\$10.000) over uiteenlopende onderwerpen zoals 3D animatie, werken met een steadycam tot *wildlife documentary filmmaking*. Daarnaast worden ook meer conventionele vakken als scenarioschrijven, speelfilmregie en montage gegeven.

Deze workshops noemen zich internationaal en trekken dus filmmakers uit de hele wereld. Met name voor werkende professionals, die zich op een nieuwe richting willen oriënteren, zijn ze nuttig. De workshops zijn kort (meestal 1 à 2 weken) en gaan derhalve niet echt de diepte in, maar zijn niettemin een prima manier om je kennis van een bepaalde aspect van het filmmaken aan te scherpen of aan iets te gaan snuffelen met het oog op een eventuele carrière-wending.

Werken aan een project, zoals op het Binger Film Instituut en de diverse Europese scenarioprogramma's gebeurt, kan men in de V.S. het beste in het Sundance Lab. Dit zijn schrijvers- en regiewerkshops voor professionals.

Het schrijvers-lab duurt vijf dagen, waarin de deelnemers zes meetings hebben met hun professionele adviseurs. Aan het eind wordt besproken wat de beste aanpak voor de volgende versie van het scenario zou kunnen zijn.

Het regie-lab kent zes opname-dagen. Deelnemers krijgen de kans en gelegenheid om scènes uit hun scenario's te verfilmen. Acteurs en professionals (cameramensen, set designers, regisseurs) observeren het werk.

Na afloop van de labs krijgen de deelnemers 'nazorg' in de vorm van feedback, eventueel van adviseurs als die daar tijd voor willen vrijmaken, hulp bij het verkrijgen van filmmateriaal, post-productie screenings en screenplay readings in New York en Los Angeles.

Amerikanen kunnen zich zelf aanmelden voor de Sundance labs-selectie. Buitenlandse deelnemers worden voorgedragen door Sundance-medewerkers en zijn voornamelijk afkomstig uit niet-Westerse landen (Midden-Oosten, Afrika, Latijns Amerika). Sundance krijgt hiervoor extra financiering van het State Department (het Amerikaanse ministerie van Buitenlandse Zaken). Europeanen van afkomst uit bovenstaande regio's komen eventueel wel in aanmerking. De Nederlands/Palestijnse filmmaker Hany Abu-Assad heeft in 2003 een regie-lab gevolgd; voor het 2004 Screenwriters' Lab is de Nederlands/Marokkaanse filmmaakster Fatima Jebli-Ouazzani geselecteerd.

6. Stages

Als aanvulling op de bovengenoemde onderwijsvormen valt ook nog de stage te melden, die onderdeel van de Nederlandse filmopleiding uit kan maken.

Hiervan zijn voornamelijk voorbeelden van de Nederlandse Film- en Televisie Academie (NFTA) bekend. De filmacademie heeft een internationale stage coördinator, die behulpzaam is bij het verkrijgen van het

J1 visum dat nodig is voor de periode van de stage - een proces dat de filmacademie gecompliceerd en hoogdrempelig noemt, vooral door het uitgebreide antecedenten-onderzoek dat het Amerikaanse consulaat in Amsterdam uitvoert.

NFTA studenten kunnen een aanvraag indienen bij het Internationaliseringsfonds van de Amsterdamse Hogeschool voor Kunsten voor een bijdrage in de reiskosten (buiten Europa wordt 50% vergoed) en de verblijfskosten voor een stage of studie. Een vierde jaars studente *production design* aan de filmacademie heeft in de zomer van 2003 in New York stage gelopen bij het *art department* van de speelfilm *The Stepford Wives*. Haar visum werd geregeld door Cospa (*Coordinating Office for Student Placement Abroad*). Dit is een netwerk van stagecoördinatoren en medewerkers van de bureaus buitenland van Nederlandse hoger onderwijsinstellingen en enkele Vlaamse hoger onderwijsinstellingen. Dankzij een overeenkomst met de Amerikaanse organisatie CIEE (*Council for International Educational Exchange*) regelt Cospa tegen betaling werkvergunningen voor Nederlandse studenten en pas afgestudeerden die een stage lopen in de Verenigde Staten.

III Overview U.S. film schools

Introduction

All of the film schools listed in this survey have been selected on the basis of academic rankings, trade publications and recommendations by professionals. The schools and many of their facilities were visited in person for this survey. They represent a wide variety of educational options, with differences in focus, philosophy and orientation. Each offers specific resources and advantages to the Dutch film student.

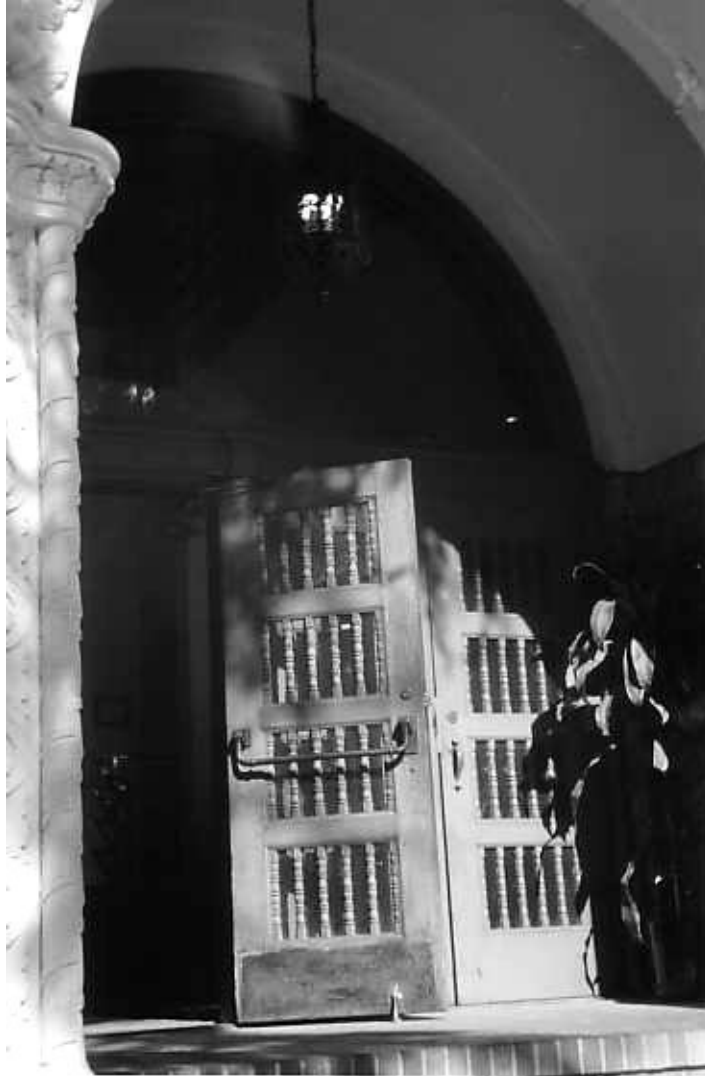
More specific information on each of these programs can be found on the websites listed (under 'w') with the program's contact information. It can also be useful to study the list of the programs' alumni and the kind of work they have produced.

It is recommended that potential students first consider their own backgrounds, experience and financial situation and then try to find the best match.

They should ask themselves what kind of films they want to make, in which areas do they hope to specialize, whether they would benefit from more personal attention in a smaller department, or from highly innovative facilities in a well-equipped larger school. Are they interested in purely hands-on filmmaking or does the school's curriculum offer academic possibilities that are largely unavailable in Holland, such as Black Film Studies or Digital Arts Studies? Location is important: does the student prefer to concentrate on filmmaking in a secluded environment, or be exposed to the energy and cultural offerings of a big city like New York?

Transportation can be an issue. One needs a U.S. driver's license (and a social security card) to buy a car and even then, insurance premiums will be very high, because previous driver's experience from outside the U.S. doesn't count towards the driver's records. In cities like New York, Boston, Chicago and, to some extent, San Francisco public transport is adequate, but in Southern California, having a car to get around is essential.

This overview focuses on filmmaking only. It mentions screenwriting, producing, film studies and other disciplines when they are relevant to the filmmaking part of the curriculum, or when those disciplines are part of the school's film curriculum. Tuition, fees and faculty data are based on information found on the schools' websites at the time of writing. The header 'extracurricular' describes school activities and student opportunities outside of the classroom.



AFI, Los Angeles

American Film Institute Conservatory
 2021 N. Western Ave.
 Los Angeles, CA 90027
 t +1 323 856 771
 w afi.com/education/conservatory

What	Two year graduate program for narrative feature film only. No experimental, documentary or animation films. BA degree not necessarily needed.
\$\$\$	Cost of attendance (including tuition) first year: \$49,864, second year: \$55,364.
No. of students	28 cinematographers, 28 directors, 14 editors, 28 producers, 14 production designers and 28 screenwriters.
No. of faculty	60 (full-time and parttime).
How	The students choose one of six disciplines: writing, directing, producing, production design, or cinematography. Their classes are focused on their specialization (<i>vakrichting</i> in Dutch) only. AFI is based on a Conservatory model: a hands-on production environment. During the first year, each directing, producing and cinematography student has the opportunity to make three narrative projects. Editors work on up to six projects; production designers work on up to six; and screenwriters write one of the narrative projects produced as well as commence work on a feature screenplay.
Why	Dean Sam Grogg: "We're not part of a larger university so it's not like the next building is Medical Science. We don't have to deal with any academic structures, so we can focus on mirroring the professional practice."
Student Films	All AFI students complete films.
Jobs	AFI provides a few assistantships and some grants in the second year that are available to foreign students.
Extracurricular	Completed student works are presented to the industry by the school in a variety of ways: industry screenings, gallery exhibitions, international distribution of thesis films.
Links	As part of the American Film Institute, the AFI Conservatory has close ties to the Hollywood community. There are screenplay readings and industry mixers. Recent internship hosts have included The American Film Marketing Association, Cruise/Wagner, Curb Entertainment, de Passe Entertainment, The Donners Company, Fox Television, Jersey Films, Lions Gate Films and Miramax. However, internships are not required.
Alumni	David Lynch, Darron Arronofsky, Pieter Jan Brugge, Janusz Kaminski, Patti Jenkins (<i>Monster</i>). Sam Grogg: "Most of our European alumni are here on a government grant, on the condition that they bring their knowledge from here back to their national cinemas, which can be difficult because most of the time, they're trying to break through in LA. For the last five years, we've had a lot of Scandinavian students here. A lot of our foreign graduates use their AFI experience as a lever in their own country. Some of them set up co-productions between the US and their countries, where they know the resources."

Boston University
 College of Communication
 Department of Film and Television
 640 Commonwealth Avenue
 Boston, MA 02215
 t +1 617 353 3450
 w www.bu.edu/com/ft/film/index.html

What	Undergraduate and graduate programs.
\$\$\$	Full-time students: \$28,512 per year.
No. of students	Undergraduate: 500 (65 film-35% TV). Graduate: 100 (out of 250-300 applicants).
No. of faculty	15.
How	Undergraduates focus on film studies, screenwriting and film production. The goal is to enable each student to graduate with a short film capable of winning student film festivals, as well as a feature-length screenplay. The graduate program specializes in production, writing, film studies (MFA instead of MA degree), TV production, and TV management (Master of Science degree).
Why	BU has a strong TV department, which is separate from the film department (and campus TV station). Chair Charles Merzbacher: "Some film schools see film as an industry and some as art. We approach it from an intellectual point of view. We try to balance hands-on filmmaking with intellectual achievement. The freshman year has a strong liberal arts program; we offer a broad education. We don't want them to leave school just knowing how a camera works. There's a deeper agenda behind that. In the current economic climate, we want to offer people more than one career. Our graduate program is more like a professional school."
Student Films	Students finance and own their films. Graduate and undergraduate students have, in recent years, received some funding (\$1,000-\$4,500) from the department to defray the cost of their advanced film projects. This ranges from post-production grants to cash awards in one of the two annual juried screenings that the department operates. The school also helps disburse "in kind" grants of raw film stock and other production supplies each year. Student films have been shown at Slamdance, the Tribeca Film Festival and The New England Film and Video Festival. Two student films have been finalists for the student Academy Awards.
Extracurricular	BU Cinematheque, Hothouse Productions (TV start-up), Redstone Film Festival (student work).
Links	Internships with Boston TV and film production companies and with NBC, CBS, MTV, Tribeca Films (all NY), Dreamworks, Columbia Pictures, Warner Brothers, 20th Century Fox, HBO (all LA). Semester in Los Angeles internship (selected seniors and graduates can earn credits in Los Angeles) with courses taught by BU faculty and internships available with BU alumni.
Alumni	Producers Joe Roth, Lauren Shuler Donner, Richard Gladstein (<i>Reservoir Dogs</i> , <i>Pulp Fiction</i> , <i>The Bourne Identity</i>), Jay Rowe (HBO Films), David Dinerstein (Paramount Classics). Merzbacher: "We don't teach them what sells, so you won't see one flavor. But our students do tend to make films about the world around them. They're not very fantasy-driven. Boston is one of the world's centers for documentary production, so around 25% end up making documentaries and about 50% make TV documentaries."



California College of the Arts, San Francisco

California College of the Arts
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 Oakland, CA 94618
 t +1 515 703 9523
 w www.cca.edu

What	Undergraduate BFA program, exchange program with Dutch art school (Minerva, Groningen). The MFA program in Film / Video emphasizes theoretical and conceptual framework over technical training.
\$\$\$	Undergraduate tuition: \$11,485 per term. Graduate: \$845 per credit.
No. of students	undergraduate: 30-40, graduate: 10-16.
No. of faculty	10
How	The four year program emphasizes practical and critical studies in the intersecting areas of experimental, dramatic, and documentary traditions, and the relationship of these forms to new technologies. "Students get a year long production class, to learn the cinematic narrative, so they can learn to work with or work against the expectations from the audience." MFA students have their own studio space, where they work on their thesis project across all disciplines. Some graduates worked with a magician and a private investigator on their project. These studios can also be used to pay artists or filmmakers to critique their work or teach you a technology in or outside the college. Chair of Film/Video Barney Haynes: "The MFA works more on a critique level. It's designed for people who already had some training, who would like to do conceptual work. The MFA is like a rite of passage in becoming an artist. Their thesis has to be accepted by our department first, and then by the graduate school program."
Why	"We're a pretty experimental school, but we're expanding into narrative. I'm interested in non-linear, non-dialogue work like the Dogma films, where they shoot on video and just worry about the acting. We don't teach our students to follow a certain template - like 'the hero's journey'."
Student Films	Students own their films. Haynes: "Some students take out loans to purchase their film stock, particularly if they are working in film. With video this isn't much of a problem due to its cheap price and the equipment the program provides." CCA student films have been shown at the Venice Biennale, Whitney Biennial, San Francisco Film Arts Festival, Pacific Film Archive, the San Francisco Lesbian and Gay Film Festival.
Links	Internships at LucasFilms, the Bay Area Video Coalition, The Exploratorium. Internships working for various film artists and small production companies.
Alumni	Haynes: "Some of our alumni work as sound designers, such as Richard Beggs (<i>Apocalypse Now</i>) or Walther Murch (<i>The English Patient</i>), or the local sound design company Earwax. There is quite a large documentary community in the Bay Area. In general, the people who hate Los Angeles, come up here. Producer Saul Zaentz (<i>The English Patient</i>) operates a shooting stage in Berkeley. One of our students loved pre-production and now he's director of explosions for a production company. Another one is now a producer for Tippett Studio, which does visual effects. Some of our alumni are starting up production companies in Los Angeles or New York, just so they can finance and control their own films."

Chapman University
 One University Drive
 Orange, CA 92866
 t +1 714 997 6765
 w ftv.chapman.edu

What \$\$\$	Undergraduate and graduate programs. Tuition: undergraduate: \$23,950 per year. MFA in Film Production tuition has a flat per semester rate of \$9550. Each year, Chapman has several grants available, a few of which are open to foreign students.
No. of students No. of faculty	Undergraduate: 725, graduate: 200. 28.
How	Apart from taking a number of core classes, undergraduate students specialize in writing/directing, post-production, cinematography, producing, sound, or new media. In the three year-graduate programs, the first year focuses on all disciplines: screenwriting, directing, cinematography, editing, producing, production design, and sound design. The next two years, the graduate students specialize in one of these through production-driven, hands-on workshops.
Why	Primary focus on storytelling in mainstream Hollywood films and in the corporate/non-profit arenas; an emphasis on the "business of the business," how the film industry works. This includes courses on PR and marketing. A new 75,000 square-foot building with soundstages and postproduction facilities is scheduled to open in 2006. Dean Robert Bassett: "We're a production-oriented school. We focus on the collaborative aspect of filmmaking; we don't believe in the <i>auteur</i> theory, because the best person to direct is not necessarily the best writer."
Student Films	The costs of the thesis film (\$10,000-\$20,000) is covered by the tuition and the students own the rights to their films. Robert Bassett: "Every student can make a thesis film, unlike some other film schools, where students have to compete to be allowed to make one. We don't think a cutthroat atmosphere in the class room is necessarily good for everyone."
Extracurricular	A steady stream of guest lecturers have included Robert Zemeckis, Bryan Singer, Garry Marshall, Martha Coolidge, Agnieszka Holland, Vilmozs Szigmond. The school shows 35mm films four nights a week."
Links	Each spring, a renowned filmmaker spends 15 weeks on campus. Past Filmmakers-in-Residence have included directors Arthur Hiller, Mark Rydell, John Badham, Peter Medak and editor Bob Jones. Writer/director David Ward (<i>Sleepless in Seattle</i>) is the 2004 Filmmaker-in-Residence, who works with 10 selected students. Select student films are screened for industry representatives each fall. Summaries of top student scripts are sent directly to agents, producers, and development executives. Women in Focus: annual conference featuring women in various aspects of the business.
Alumni	Work for major production companies, including Imagine, CBS, NBC, UPN, Universal and Disney. PR and Advertising students have gone to work for agencies such as Porter Novelli and Fleishman Hillard. Robert Bassett: "It used to be that 30% of our students were international, but that has changed since 9/11 because visas and travel have become more difficult. Our European students tend to come from a good educational background, which our faculty loves about them, and they help turn the school into a multicultural environment. We've had a lot of students from Turkey and the Basque Country who came on government grants. One of them got their PhD and is now teaching in Turkey."



Chicago

Columbia College
 Department of Film & Video
 1104 S. Wabash Ave
 Chicago, IL 60605
 t +1 312 663 1600
 w www.filmatcolumbia.com

What	Undergraduate and four-six year graduate program.
\$\$\$	Undergraduate tuition per semester: \$7,440. Graduate tuition and fees per semester: \$12,990.
No. of students	1933 undergraduates (open admission), 100 graduates.
No. of faculty	Undergraduate program: 28 full-time, 80 part-time. Graduate program: 19 and 4 artists-in-residence.
How	Core curriculum undergrads: Development and Preproduction, History of Cinema, Aesthetics of Cinema, Screenwriting I, Production I, Production II. Graduate program: previous experience in film or video is not necessary for entry. There is a seven-year limit for the completion of the program.
Why	Largest film school in the world, main building has four floors of facilities, soundstage in another building, nine specializations (directing, editing, producing, audio, cinematography, critical studies, screenwriting, animation, documentary (has its own post-production room). There is a standalone documentary section with its own post-production facilities. Department chair Bruce Sheridan: "We're a big, practical program and we have huge resources. Unlike some other schools, we didn't throw out any of the old technology. We have 35mm Panavision cameras available year-round. We think it's better for students to learn the basic skills of film. That way, they become better at digital filmmaking. If you teach them what depth-of-field, or teach them audio synching, they can use that knowledge with digital cameras. We're really focused on integration with the film industry. We don't want our students to pay high fees for an education and then having to start from scratch when they want to enter the workplace because they haven't had much exposure to the everyday reality of working in film."
Student Films	On an intermediate undergraduate level, the tuition will cover film stock and processing, the use of which is restricted to exercises. Graduate thesis films (narrative or documentary, 15-30 min.) can cost \$8,000-\$20,000. Students are responsible for funding the thesis project, but may apply to the department's Production Fund for some assistance.
Extracurricular	Sheridan: "Internships can work for editors or cinematographers, but not for others. We encourage undergraduates to work as a runner or p.a. on advanced productions, where they can see the human interaction, which will help them more than making photocopies. Writers and directors are better off shadowing professionals, which we do through the DGA (Directors Guild of America). They've got to be there in the dark moments, when decisions are made. That's what teaches them the culture of filmmaking." <i>Written Image</i> : screenwriting prize.
Links	Chicago has thriving TV and commercial industries, and a vibrant politically slanted documentary community. <i>Semester in Los Angeles</i> is a five-week immersion program, during which the student maintains full-time student status (12 to 16 credit hours) through an intensive educational experience. The program is run on the CBS lot in Studio City. <i>The Big Screen</i> : student work is shown in Los Angeles. Internships placements at MTV, DreamWorks, Columbia Picture, Warner Brothers, and the Chicago International Film Festival.
Alumni	Janusz Kaminski (cinematographer Steven Spielberg) and editors Bernard Larsson (www.swedishfilmnet.com) and Kristin Weber went on to get their MFA from the AFI in Los Angeles. Other cinematography graduates include Jeff Jur (<i>The Last Seduction</i> , <i>My Big Fat Greek Wedding</i>) and Michael Goi (<i>The Fixer</i>).



Columbia University, New York City

Columbia University
 513 Dodge Hall
 2960 Broadway
 New York, NY 10027
 t +1 212 854 2815
 w www.columbia.edu

What	Two year graduate program, a maximum of five years to finish thesis project. Intensive summer course: www.nyfilmschool.com .
\$\$\$	Tuition \$33,266 per year. After two years, graduate students pay \$1,290 per semester until they complete their MFA thesis.
No. of students	per year: 60-65 (out of 400-500 applicants). No GRE scores needed, but TOEFL required.
No. of faculty	52, including Ira Deutchman (Emerging Pictures), Michael Hausman (producer of Milos Forman's work, <i>Gangs of New York</i>), Mira Nair (<i>Monsoon Wedding</i>), James Schamus (writer/producer of Ang Lee's work, copresident of Focus Features).
How	First year integrated program (writing, directing, producing, history, theory criticism) before students specialize in either writing, directing or producing.
Why	Vice chair Bette Gordon: "We focus on storytelling, even with our documentaries. What comes out of Columbia are linear narratives that are character-driven." What they're looking for: "People who have done something else. Not everyone is 25 years old. We like to mix up the classes. International students are crucial to the atmosphere."
Student films	Students finance their own films. Columbia is more known for its narrative emphasis and less for its technical facilities, so its students tend to hire NYU students as crew members.
Extracurricular Jobs	Student film festival, screenplay readings, advance screenings and guest lectures. Foreign students can work as projectionists on the campus or teach undergraduates history, theory, criticism.
Links	New York production houses, Good Machine
Alumni	Lisa Cholodenko (<i>High Art</i> , <i>Laurel Canyon</i>), Kate Kondell (screenwriter <i>Legally Blonde 2</i>), James Mangold (<i>Identity</i>), Shari Springer Berman and Robert Pulcini (<i>American Splendor</i>).
Dutch alumna	Ellen-Alinda Verhoeff: "After having done Film Studies at the University of Amsterdam and the Dutch Film and TV Academy, which is focused on practical experience, I went to Columbia to get a better understanding of how to tell stories as a writer/director. I think NYU is more focused on the technical aspects of filmmaking, which I've already learned at the Dutch Film and TV Academy. It's quite an honor to even get admitted to Columbia. I've had three meetings with Milos Forman as a directing coach. At the Dutch Film and TV Academy you get feedback on your directing, but they don't teach you a method, a set of tools. It's just off-the-cuff comments from your professors. If you are taught a certain method with clear rules, you can have a good discussion about your work. In Amsterdam, my teachers would just say they like it, or they don't, without explaining why. That can make the whole learning experience very personal. Columbia shows you how hard it is to make classic drama that works: you study Aristotle, Zola; how to create conflict. Classic drama tends to get underestimated and I could have never learned in Holland what I learned at Columbia. My thesis film <i>Abbie Down East</i> has won several international awards, which attracts agents and development executives. I don't know if you could get that kind of exposure in Holland."



Loyola Marymount University
 School of Film & Television
 7900 Loyola Boulevard
 Los Angeles, CA 90045-8230
t +1 310 338 2700
w www.lmu.edu

What	Undergraduate and graduate programs. Undergraduates enter one of five degree programs: Animation, Film Production, Recording Arts, Screenwriting and Television and Video Production. Graduates have to choose for film production, television production or screenwriting.
\$\$\$	Undergraduate per year: \$25,266. Graduate: \$730 per unit.
No. of faculty	26.
How	Professor Donald Zirpola: "If potential students have already done the film school in Holland, then it's no use to study at graduate level here, unless they're interested in getting an MFA degree."
Why	Due to LMU's proximity to Hollywood, the school's students are exposed to more than 1,700 industry-related internships in film, television, screenwriting, animation, and recording arts. Students also benefit from the insights of industry experts who visit the campus to speak on entertainment issues.
Student Films	Each student makes their own thesis film, but also works on the projects of others.
Links	Donald Zirpola: "We started our internship program in 1981 and so far we've placed about 1700 students in internships. We strongly believe that students can learn from the process of identifying jobs that might be suitable to them, the experience of going to interviews, maybe the experience of being said 'no' to - while at the same time our film department functions as a golden parachute."
Alumni	Brian Helgeland (<i>Mystic River</i>), David Mirkin (<i>The Simpsons</i>), Winifred Hervey (<i>The Cosby Show</i> , <i>The Golden Girls</i> , <i>The Fresh Prince of Bel-Air</i>) Some graduates go into distribution or exhibition, for example working for Sony Classics or the AFM market.

The New School
 Department of Communication
 2 West 13th Street
 New York, NY 10011
 t +1 212 229 8903
 w www.newschool.edu

What	Continuing education: individual courses, summer intensive course Independent Film, 16mm Filmmaking, Documentary Camp or a certificate program.
\$\$\$	Varies per course. 16mm Film Production costs \$980 for 13 weekly sessions, but six-week intensive summer course 16mm filmmaking costs \$1,860. The one-week Documentary Camp costs \$690.
No. of certificate students	70-80 (selected from 100-200 applicants). The screenwriting certificate tends to draw students from Northern Europe (due to language proficiency). The production students also come from Turkey, Germany, India, South Africa.
No. of faculty	Approximately 30 (mostly part-time).
How	International students can take a wide variety of individual courses on a tourist visa. A one-year, full-time certificate program of 8 classes will entitle them to a student visa. There is also a screenwriting certificate of 6 courses. Certificate students make two 16mm short films. The academic credits earned on the certificate program count towards undergraduate credit, should the student want to move on to that.
Why	Film program advisor John Freitas: "In 1926, the New School was the first to teach filmmaking at a university level. We have a tradition of offering very diverse classes - experimental, documentary, fine arts - to people in their late '20s, early '30s who are very passionate about going back to school. This allows people to choose a cross disciplinary curriculum with a particular focus. I think we're more open to alternate ways of storytelling and more knowledgeable about different styles".
Student Films Extracurricular	Students own their work, they pay for their own film stock. John Freitas: "We show our student work four times a year through juried screenings." The Hirshon Film Festival is devoted to independent filmmaking and includes lectures, screenings and master classes with the artist in residence (this year John Waters.)
Links	Internships arranged for certificate students (HBO Showtime, <i>Law and Order</i> TV series, USA Films).
Alumni	Kasi Lemmons (<i>Eve's Bayou</i>), Eric LaSalle (actor in <i>ER</i> TV series).



Chinatown, New York City

New York University (NYU)
 Tisch School of the Arts
 Maurice Kanbar Institute of Film and Television
 721 Broadway, 9th floor
 New York, NY 10003
 t +1 212 998 9981700
 w www.nyu.edu/tisch/filmtv

What	Undergraduate, graduate (3 years), summer intensive workshops, continued education courses (www.scps.nyu.edu).
\$\$\$	Undergraduate tuition per year: \$31,270. Graduate tuition per semester: \$14,770. Examples continuing education courses: Certificate in film production (intensive 12-week program): \$5,900, 12-week course Film Production I: \$1,340.
Percentage of international students	26.66 in graduate school, 4.89 in undergraduate school.
No. of faculty	23.
How	Freshman undergraduates take film studies, screenwriting, craft and core production classes. They then specialize according to their interests. Graduates: first year: immersion in all aspects of film production, second year: short film that will inform narrative or documentary thesis film in third year. Third year: thesis film and completion of feature length thesis script. NYU is very focused on creating filmmakers and technicians.
Why	Associate dean Film, TV and Media Sheril Antonio: "NYU teaches all technical aspects as an expression of storytelling, including cinematography and editing. We are training the undergraduates as a whole person, an artist with a exposure to the liberal arts. You can't prepare someone for the industry, because it doesn't work according to a formula. In international students, we look for the kind of person who wants to combine their own cinema heritage with the U.S. tradition of filmmaking." NYU has an extensive selection of grants and awards that students can compete for.
Student Films	All Graduate Film students must pay laboratory and equipment insurance fees of \$435 per semester. Directors of student projects may incur production costs above and beyond what is reasonably supplied by the school: \$1,000-\$2,000 (first year), \$4,000-\$8,000 second year), \$10,000 and up (thesis).
Jobs	Industry liaison Jeremiah Jay Newton: "I organize guest lectures and screenings, but I also co-ordinate jobs for students and mentorships, which is when graduate students in their third year can meet someone in the industry several times who advise them on their thesis film. It's probably unrealistic to ask for Coppola or Scorsese, but sometimes students ask for a female director, for example, of which there are more in New York than in L.A."
Extracurricular	NYU International Student Film Festival, all-encompassing summer intensive program. Sheril Antonio: "This is a great option for international students who can't afford to study here full time. You get pretty much everything from the graduate program - but condensed."
Links	Internships in New York and Los Angeles with ABC, Comedy Central, Fine Line Features, HBO, Miramax, MTV, Spike Lee, NBC, Warner Bros and more. Sheril Antonio: "In our experience, undergrads have more breath and time to do internships. Our grads are usually working to launch their career. They're in production most of the time and they're more interested in mentorships."
Alumni	Ang Lee, Spike Lee, Neil LaBute, Martin Scorsese, Todd Solondz, Jim Jarmusch, Karyn Kusama.



Chicago

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 Evanston, IL 60208 (near Chicago)
 t +1 847 491 2249
 w www.communication.northwestern.edu/rtf/

What	Four year undergraduate program, three-year graduate program.
\$\$\$	Undergraduate and graduate tuition per quarter (3-4 classes): \$9,468. Estimated cost of living per year: \$13,608.
No. of students	Undergraduate: 300, graduate: 3-6 (out of 100 submissions).
No. of faculty	17
How	Undergraduate program: students take required courses (Media Construction and Analyzing Media Texts) Foundations of Screenwriting is available in the second year as an elective. In the junior and senior years, students choose their courses from a variety of departmental offerings and electives (<i>keuzevakken</i> in Dutch) from other departments. Graduate program, first year: coursework and production of short projects in the context of these classes. Second year: teaching assistantships and production of a yearlong project in the context of coursework. Third year: students participate in the yearlong MFA seminar, and produce their thesis project, which culminates in a public screening: an oral defense to the MFA committee.
Why	Professor and Director of the Center for Interdisciplinary Research in the Arts (www.northwestern.edu/cira) Michelle Citron: "We have production and film studies in one department so we can give the undergraduates a context for their work. That creates a different kind of atmosphere; more academic. We see media as a very broad terrain, which includes new media, animate arts, computer sciences. The graduate program is self-motivated and we tailor it to the students' ideas. Our graduates tend to be more individualistic than the undergraduates; their work is varies widely." Besides the Center for Interdisciplinary Research in the Arts, there are other crossover possibilities with other media such as the Center for Art and Technology(www.cat.northwestern.edu/index.html). Associate professor David Tolchinsky: "What Northwestern does really well is designing interdisciplinary/cross-department/cross-school programs. Aside from directing the Creative Writing for the media program (www.communication.northwestern.edu/creative), I also co-direct the Program in Sound Design (www.sounddesign.northwestern.edu), which attracts music technology, radio, film, TV and theater students."
Student Films	Students own the copyright of work produced at Northwestern. The school gives approximately \$18,000 to extra-curricular groups in the Radio, TV and Film Department, such as Studio 22, an Emmy award winning, student-run production company. Studio 22, in turn, gives money to 3-4 student projects outside the classroom per year. These include films in all formats: narrative, documentary and experimental.
Extracurricular	Studio 22 (that also organizes an intercollegiate film and video festival: www.studio22.org).
Links	Los Angeles internship program: students will be responsible for securing internship positions, but the program will provide contacts. Some of the internships include CBS's The Guardian, mega-casting office Liberman/Patton Casting, Marc Platt Productions (<i>Legally Blonde 2</i>), The Gersh Agency and the world's largest entertainment management company, The Firm.
Alumni	Tolchinsky: "We tend to attract 'experimental narrative' types, but some of them go on to do TV in Hollywood." Alumni in TV: executive producer Cindy Chupack (<i>Sex and the City</i>). Richard Lewis (<i>CSI TV series</i>), Greg Berlanti (Warner Brothers TV drama <i>Everwood</i>), Terri Minsky (Disney Channel's <i>Lizzie McGuire</i>). Alumni in film: Eric Bernt (<i>Romeo Must Die</i>), Bill Bindley (<i>Madison</i>).



Statue of Liberty, New York City

School of Visual Arts
 Film, Video and Animation
 209 East 23rd Street
 New York, NY 10010
 t +1 121 592 2100
 w www.schoolofvisualarts.edu

What	Four year undergraduate program, continuing education courses, exchange program (Willem de Kooning Academy, Rotterdam).
\$\$\$	Undergraduates: \$9,560 per semester. Departmental fee: \$1,100 per semester. Example continuing education course: Intermediate Production Course: tuition \$395 - fee: \$275.
No. of students	Undergraduate: 100 (30% are foreign students).
No. of faculty	50
How	First year is set curriculum (Production, Editing, Film History I+II, Storytelling, Acting for Film). From second year: specialize in cinematography, directing, editing or screenwriting.
Why	Chair Reeves Lehmann: "We look for people with conversation or writing skills. You need to talk to your crew and actors. You need to be able to write, so in foreign students we look for a mastery of the language. On the animation side, we look for drawing skills. The first year is very hands-on. SvA spends a lot of money on equipment and our students get to apply their knowledge in the field straightaway. After the first year, they can specialize. We focus on actor-filmmaker relationships. We make directing students follow acting classes so they can develop that sensitivity."
Jobs	School has internship coordinator. Lehmann: "We encourage students to take internships and summer jobs after the first year. We have a good reputation for supplying knowledgeable students, so the major TV networks, production houses and post production companies are happy to work with us."
Extracurricular	Film festival, guest lectures.
Links	TV networks, producers, postproduction companies
Alumni	Ten percent go on to graduate schools, 70 percent get a job within a year of graduation. Chair Lehmann: "Most come to be directors, but many discover they would rather do editing and cinematography, because they believe there are more opportunities to break into those fields at entry level. Only ten percent gravitate towards screenwriting, which is another area where you can break in through an internship, assistant job or at day-time TV drama."
Dutch alumnus	Steve Tjoe (exchange student for one semester, from Willem de Kooning Academy art school in Rotterdam). "I've come here to learn about 3D animation (games, special effects) which isn't being taught - at least not properly- in Rotterdam. My professors in Rotterdam teach us techniques without explaining the methods behind it. They don't teach you about the work flow. Because it took a long time for my paper work (J visa) to come through, the 3D classes were already full when I wanted to register. So now I'm doing traditional animation classes, but I've already learned more here than in the three years in Rotterdam. For example, I learned how to make storyboards here and to draw perspectives in layout design. In Rotterdam, there are twelve work stations for traditional animation, but at SvA there are two classrooms for traditional and an entire floor with high-end 3D workstations. The professors here are incredibly committed, partly because the tuition fees are so high, they feel they need to give their students the highest possible standards. For animation, there are a few smaller studios here in New York. I'm sure there's more work in Los Angeles. I would love to work in special effects, maybe in London, where the post-production industry is doing so well."

San Francisco State University
 College of Creative Arts, Cinema Department
 1600 Holloway Avenue
 San Francisco, CA 94132
 t +1 415 338 1629
 w www.cinema.sfsu.edu

What	BA undergraduate and MFA graduate programs.
\$\$\$	Undergraduate fee per year: \$ 9,248. Graduate fee: \$ 7,202. Estimated living costs per year: \$15,198.
No. of students	Undergraduate: 215 (out of 1200 applicants). graduates: 12-15 out of 130-160. Graduate coordinator Karen Holmes: "We have one or two international students per year. Most of them are from Japan, Taiwan or India. Some years we have significant numbers of students from South and Central America."
No. of faculty	45
How	BA students complete prerequisite core courses before continuing in theory / criticism studies, screenwriting and production or animation. The 60-unit M.F.A. program is divided into three parts which can be completed in three years. First year: students build a foundation through the study of technical crafts, aesthetics and theory and creative conceptualization. Second year: this foundation is expanded to encourage students to explore new creative arenas, take risks in their work. Third year: students produce a creative thesis project. M.F.A. students are also expected to gain teaching experience by assisting in production or cinema studies courses in the department.
Why	Department Chair Stephen Ujlaki: "We used to have a very indie cinema approach, which denied the filmmaker's skill levels. They shouldn't get stuck in an amateur mind-set; they should know what it's like to work in the industry. Our students are getting more interested in mainstream cinema and I want them to improve their skills. The indie part remains important, but Los Angeles is close enough that people should be able to work there too. We tell students to take their time to figure out what their vision is, and the notion of film as an art form is really part of San Francisco." The Cinema Department has impressive facilities that are modeled on those at Lucas Films, including a professional soundstage, Foley stage, post-production sound mixing and Dolby-equipped screening room. Students can move information between post-production areas over wire and fiber optics. The Animation Department is planning an expansion to include industry-standard effects, 2D, 3D and paint software. Relatively low tuition fees. Students finance and own their work.
Student Films Extracurricular	Cinema Collective: unified voice for student body, volunteering, networking opportunities. Animation Society. Writer's Block (writer's society).
Links	A wide variety of internships in San Francisco (mostly post-production and animation) and Los Angeles (development). The Bay Area is known for its sound design companies.: "Students tend to find internships and come to faculty advisors for sponsorship and advice. When filmmakers offer internships to the department, we try to find the most suitable person for the work."
Alumni	Steven Zaillian (<i>Schindler's List</i>) (1993); Gloria Borders (sound effects <i>Terminator 2: Judgment Day</i>). Cinema alumnus Christopher Boyes and three of his Skywalker Sound colleagues won the Oscar for Sound Mixing for <i>The Lord of the Rings: The Return of the King</i> . Alumni went to work for American Zoetrope, Pixar/Dreamworks, LucasFilm, Skywalker Sound, Walt Disney, Saul Zaentz Film Center, Apple Final Cut Pro. One successful European alumna is German filmmaker Sandra Nettelbeck (<i>Mostly Martha</i>). Ujlaki: "We've had students from Denmark, New-Zealand, France and Italy who came here to learn American cinema, to get away from their own kind of cinema, which meant that by being away, they got to know themselves better."



Stanford University, Stanford

Stanford University
 Department of Communication
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 Stanford, CA 94305-2050
 t +1 650 723 1941
 w communication.stanford.edu

What	The two year graduate program in documentary film and video is designed to teach students the conceptual and practical tools for producing nonfiction film and video. It leads to an MA degree.
\$\$\$	\$29,000 per year.
No. of students	8 per year.
No. of faculty	2
How	The first year curriculum is organized around core courses that focus on producing, directing and production techniques. In the first year, the student produces a 16mm black-and-white film in the fall quarter. In the second year, students take a required two-course sequence in documentary history and criticism, three elective courses, and an ongoing graduate colloquium in which visiting filmmakers present and discuss their work. The curriculum is not structured around any specialization. Students produce a 15-20 min. thesis film.
Why	Director of the Film & Television Program Kristine Samuelson: "We don't want to be a trade school; we do not offer courses in cinematography or sound design alone. We see all those skills in terms of the project that the student is working on. Our approach is mentored and focused on conceptualization. We don't want people fresh out of college or film school. We want people between 25-35 years old who are interested in content, although we're not a journalist program. We really want a visual point of view. Since funding for documentaries is so hard to find in the U.S., we also teach them proposal and grant writing and how to distribute their films at educational markets: high schools, military bases, local TV stations, PBS."
Student Films	Students are responsible for the costs (approx. \$1,500 of materials and lab services. The second year M.A. production budget generally costs between \$1,500 to \$7,000. The program frequently receives Kodak product grants of 16mm stock or videotape for student use. Samuelson: "For the last 19 years, Stanford documentary students have won the Student Academy Awards 15 times. Some of our first year student films were selected for Sundance and Slamdance."
Links	Samuelson: "We have informal connections that we sometimes use, but providing internships is not a permanent situation. Sometimes we get a Boston TV station scouting for talent here."
Alumni	Work at diverse jobs at public television stations, National Geographic, BBC, MSNBC, LucasFilm, MTV, Blackside and Interval Research, as well as with independent producers. Some alumni teach at Vassar, School of Visual Arts and state colleges.



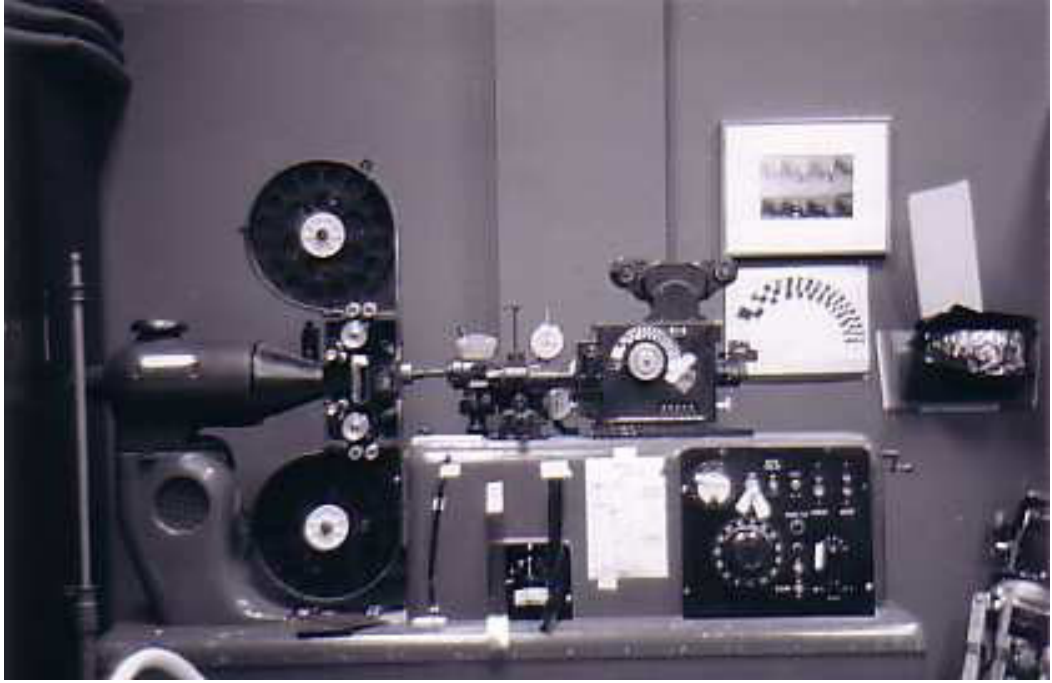
SUNY Purchase, New York State

State University of New York (SUNY) / Purchase College
 Conservatory of Theatre Arts and Film
 Film Department
 735 Anderson Hill Road
 Purchase, NY 10577
 t +1 914 251 6860
 w www.purchase.edu/academics/taf/film.asp

What	Four-year undergraduate program.
\$\$\$	\$10,300 per year.
No. of students	15 selected from 400 applicants, 140 of whom are interviewed.
No. of faculty	6.
How	Freshman students develop significant skills in directing, cinematography, editing, production, scriptwriting, and film analysis. By the end of the sophomore year, students consult with the film faculty and choose to focus on fiction, documentary, or experimental film. Chair of the film program Iris Cahn: "A school like NYU takes about 200 undergraduates who can take non-film subjects and later focus on specializations like set designer or producer. At Purchase we are hands-on. Everyone makes films in every year. At USC, production is taught as a major, but we don't teach it as an end goal."
Why	Iris Cahn: "Both our advantage and disadvantage is that we're small. We have one teacher per subject. Without the distractions of New York City, it's like a convent. You get to know everyone very well; you learn to make alliances since you need other people on your crew. Our kids work very hard; it's not for most high school graduates."
Student Films	All students make, finance and own their own films, except for group assignments.
Links	Iris Cahn: "We don't believe in internships. We're very particular that way. It's good for the students who want to produce, but the others should spend their time making their own films. Film school should be a luxury where you can be a director. Our people are very singular because our program is like boot camp."
Alumni	Hal Hartley, Alexander Koch (producer Touchstone Films) Nick Gomez (filmmaker <i>Laws of Gravity</i>) Bob Gosse (The Shooting Gallery) Chris Wedge (Academy Award for Animated Short Subjects) Iris Cahn: "Eightyfive percent of our graduates work in film and TV and a disproportionate number of those work as directors, because all of our graduates are writer/directors."

University of California at Los Angeles (UCLA)
 School of Theater, Film, and Television
 225c East Melnitz Hall
 Los Angeles, CA 90095-1622
 t +1 310 825 5761
 w www.tft.ucla.edu

What	The BA program in Film and Television is a two year, upper division program for students who have completed two years of general college studies. Four MFA programs for writing, directing, producing and animation. Exchange program (Education Abroad Program) with universities throughout the world. Students must apply through their home university to come here as visiting students for a term or up to one year. Two types of part-time education: 1. UCLA Professional Program: one-year certificate program in screenwriting or producing (provides F1 student visa), modeled on MFA program. 2. Summer programs (www.summer.ucla.edu), UCLA Extension (www.unex.ucla.edu) and intensive courses.
\$\$\$	Undergraduate tuition per year: \$20,029.52. Graduate tuition per year: \$18,807.50. UCLA Professional Program: \$3,950, plus \$5,911 living expenses.
No. of students	Undergraduate: 30 (out of 500 applicants), graduate: 21 (out of 650, 100 of whom are foreign).
No. of faculty	Production/directing (28), producing (16), writing (8), animation (7).
How	Undergraduates: in the first year, students are introduced to all major aspects of film, television, and digital media study. In the second year, each student completes a senior concentration chosen from film production, television production (narrative or documentary), screenwriting, animation, or critical studies. Students must also complete at least one professional internship during the senior year. Graduates take one of four specializations that lead to the MFA degree. Animation and production/directing are three-year programs. The MFA degrees in screenwriting and producing take two years. The thesis film usually takes another year.
Why	Vice Chair A.P. Gonzalez: "UCLA is not modelled on the studio system. We help people find their own voice. It's not about looking slick. We get students from the state university system who mix with privileged kids and older students who may have studied elsewhere. We keep our classes small and we make our students do everything, so that we create directors who can communicate with DPs, producers and post-production people. It would be unethical not to educate them allround. Not everybody gets to be a director."
Student Films	Undergraduates pay for their own films. Total estimated production expenses per program are: BA: \$1,000-\$10,000, MFA \$15,000-\$50,000.
Extracurricular	UCLA Festival presents student and thesis work to industry audience. UCLA Master Class series (Bernardo Bertolucci, Claire Denis, Andrzej Wajda, Thomas Vinterberg).
Links	Internships available. Some students approach production companies individually. <i>Transition</i> panels that helps prepare students for the workplace realities: Jerry Katzman, (ex-William Morris Agency and professor in the TFT Producers Program) talks to professionals about their personal experience of cementing a professional career in the arts.
Alumni	Francis Ford Coppola, Allison Anders, Paul Schrader, Penelope Spheeris, Tim Robbins.
Alumni Professional Program	Charles Herman-Wurmfeld (director <i>Legally Blonde 2</i>), Sara Sugarman (director Feb 2004 Disney release <i>Confessions of a Teenage Drama Queen</i>).



Animation equipment (ex-Disney) at USC, Los Angeles

University of Southern California
 School of Cinema-Television
 University Park
 Los Angeles, CA 90089-2211
t +1 213 740 2911
w www-cntv-usc.edu

What	Summer intensive courses. Undergraduate program in production and writing. Graduate programs in production, producing, interactive media, writing and animation/digital arts. Associate dean Richard Jewell: "We're not enthusiastic about film geeks - people who've made films since they were six. They tend to make derivative work that echoes Quentin Tarantino or Paul T. Anderson. We want people with original minds who see the big picture."
\$\$\$	Undergraduate tuition and fees for one year: \$28,692. Graduate tuition and fees for one year: \$19,448. Undergraduates don't get any financial help until their junior year. Graduates are eligible for a great number substantial grants from the third year, but not all of them are for foreign students. Summer courses (7 weeks): \$949 per unit.
No. of students	Enrolled in the entire School of Cinema-Television: 700 undergraduates, 700 graduate students.
No. of faculty	Film and TV production (94), writing (25), animation & digital arts (16), producing (32), interactive media (9).
How	The undergraduate program for film and TV production leads to BA, rather than BFA degree. The undergraduate writing program (4 years) offers a BFA degree. Graduate programs in production (3 years), producing (2 years), interactive media (3 years), writing (2 years) and animation/digital arts (3 years).
Why	"Even though we're known as 'the Hollywood School', most of our teachers come from the independent and documentary worlds. Students may be disappointed that they're not studying with Spielberg, but our teachers are the people who will help them grow. Our student films had a reputation of looking very good and polished, while there were obvious problems with the acting. Now we teach budding directors to forget about the camera position, but to work with the actors. Part of our philosophy is to immerse students in all aspects of filmmaking. They'll be a better editor if they know what a director does. We don't deliver specialists like the AFI does." Relatively new digital training center for Digital Arts.
Student Films	Students get a certain amount of stock, and processing, for free. The school owns and keeps the films in an archive. Students have to compete to be able to make a thesis film.
Extracurricular	Screenings of new Hollywood films and some international films, with the director present for Q & A's. First Look Festival: student film screenings for junior development executives. First Pitch: writers get five minutes to pitch to development executives. Student-run TV station.
Links	"We're very active about internships. Our students spend 8-10 hours a week on internships because we want them to get a taste of the industry and to build a network". The school offers career guidance to graduating students and recent alumni through the Office of Student-Industry Relations. Under the direction of Larry Auerbach, a former executive vice president of the William Morris Agency, the office helps students assess their career goals and provides networking contacts. Jewell: "Auerbach knows how the industry works. He can give students a dose of reality, help them develop a strategy, for example by starting out as a production assistant."
Alumni	Ron Howard, James Ivory, Bryan Singer, George Lucas, John Milius. Jewell: "If you're not willing to persevere, this is not the place to be. John Wells [<i>ER</i> , <i>West Wing</i>] took a job as a night manager in a supermarket. He had to hang in there for a couple of years before getting his break.."

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 College of Communication
 Department of Radio, Television, Film
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 Austin, TX 78712-0108
t +1 512 471 4071 (undergraduate)
t +1 512 471 3532 (graduate)
w www.utexas.edu/coc/rtf

What	Four year undergraduate program (Bachelor of Science, BS), three year graduate program (MFA). It is possible to study for one year at the graduate level. In this case, a number of prerequisite courses will be waived. The recently established, highly selective Michener Center for Writers offers a three-year MFA in screenwriting.
\$\$\$	Like SFSU and SUNY Purchase, one of the least expensive programs in the U.S. Undergraduate two semesters: \$ 11,922 (estimated on-campus living expenses including tuition: \$ 23,058). Graduate nine semester hours \$ 3,439. Each Masters student receives a stipend of \$5000 per year. For this they serve as Teaching Assistants in undergraduate courses. Students at the Michener Center for Writers receive an annual stipend of \$17,500, so that they do not have to hold jobs but can concentrate entirely on writing.
No. of students	Undergraduate: approximately 900, 80% from Texas. Graduate: 150, more internationally mixed. Michener Center for Writers: 8-10 (out of hundreds of applicants).
No. of faculty	Full-time: 25 with 5-10 media professionals per semester as visiting or temporary faculty. The faculty is largely from a documentary background, but with the establishment of the UT Film Institute (see below) this may move nearer to narrative fiction.
How	At the undergraduate level, a multi-disciplinary approach is offered. Undergraduate students also take courses in theory, history and other uses of media besides entertainment. Among the variety of topics taught in the undergraduate program are media studies, traditional and digital media production, and screenwriting. Production courses address all aspects of media production in 16mm film, Super 8 film, and digital video formats. The graduate program begins with a 'boot camp' course of the basics of filmmaking, so that those graduate students without a production background can catch up with the others. The MFA program is structured with courses in screenwriting, directing editing, audio and producing. It is designed for people from non-production backgrounds – it is not for further specialization by people who already have learned the craft of filmmaking.
Why	High-quality facilities, good production courses for relatively lower tuition fees. The recently established James A. Michener Center for Writers (www.utexas.edu/academic/mcw) is an interdisciplinary graduate program that offers a three-year MFA degree in Writing. The program teaches multiple genres. Students work in at least two areas: fiction, screenwriting, poetry or playwriting. A faculty of poets, playwrights, novelists, and screenwriters is complimented by a series of visiting professors and guest writers.
Student Films	Costs of film stock and laboratory processing for student films can run to \$ 1,000 per film.
Extracurricular	Master classes. Texas Documentary Tour (monthly screenings by documentary makers). The city hosts more than 10 different film festivals each year including the South by Southwest Film Festival, the Austin Film Festival's Screenwriting Conference, and Cinematexas International Short Film Festival.
Links	Hollywood Showcase: student films get shown in Los Angeles. Hollywood Seminar: students and graduates go to Los Angeles for a week to meet UT alumni and industry members. Although there is a lot of independent film activity

in Austin, there is no professional infrastructure to employ them when they leave school, so many make their way to Los Angeles after graduation. Special staff helps place students in internships and jobs on the East and West Coast. To encourage the development of a Texas film industry, the UT (University of Texas) Film Institute was established in 2003. The UT Film Institute is a research unit within the department. It gives students practical experience working alongside industry professionals on feature films. Students can choose from six areas of concentration — producing, directing, editing, cinematography, sound and production design.

The UT Film Institute is made possible through a unique relationship with Burnt Orange Productions, a private, for-profit production company. Burnt Orange Productions will contract with The University of Texas Film Institute for the production of 8 to 10 high-quality, low budget independent feature films during its first three years of operation.

Alumni

Roberto Rodriguez (*El Mariachi*, *Spy Kids*), Matthew McConaughey, Jordan Levin (CEO Warner Brothers Television Network), television director and producer Michael Zinberg (*JAG*, *Law & Order*).

IV Other useful addresses:

Sundance Institute
8857 West Olympic Blvd.
Beverly Hills, CA 90211
t +1 310 360 1981
w www.sundance.org

The Workshops
P.O. Box 200
2 Central Street
Rockport, ME 04856
t +1 207 236 8581
w www.theworkshops.com

NACEE (Netherlands America Commission for Educational Exchange)
Herengracht 430
1017 BZ Amsterdam
t +31 20 5315930
w www.nacee.nl

Nuffic (Netherlands organization for international cooperation in higher education)
Postbus 29777
2502 LT Den Haag
t +31 70 4260260
w www.nuffic.nl

Cospa (Coordinating Office for Student Placement Abroad)
w www.nuffic.nl/cospa/

US News and World Report (rankings of colleges and universities):
w www.usnews.com/usnews/rankguide/rghome.htm

Appendix

1. Geconsulteerde film- en kunstinstellingen in Nederland:

- Federatie Filmbelangen
- Gerrit Rietveld Academie
- Holland Film
- Binger Film Instituut
- Nederlands Film- en Televisie Academie
- Nederlands Fonds voor de Film
- Stimulerings Fonds voor Culturele Omroepproducties
- Van den Ende Foundation
- Vereniging van Nieuwe Film- en TV Makers
- Willem de Kooning Kunstacademie

2. Filmopleidingen opgenomen in deze studie:

Austin (Texas):

- University of Texas at Austin p. 38

Boston (Massachusetts):

- Boston University p. 13

Chicago (Illinois):

- Columbia College p. 18
- Northwestern University p. 27

Los Angeles (California):

- American Film Institute Conservatory p. 12
- Chapman University p. 16
- Loyola Marymount University p. 22
- University of California at Los Angeles p. 35
- University of Southern California p. 37

New York (New York):

- Columbia University p. 20
- The New School p. 23
- New York University p. 25
- School of Visual Arts p. 29
- State University of New York, Purchase College p. 34

San Francisco (California):

- California College of the Arts p. 15
- San Francisco State University p. 30
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