FILM TV UL 700
Free Networking Opportunities for Entertainment Studies Certificate Students
Does your project need a director, cinematographer, screenwriter, actor, producer, composer, or other crew member? Would you like to meet other like-minded students who have the same business or career goals as you? This is the perfect opportunity to meet your fellow certificate students and make important connections. Attend our free networking events or collaborate with fellow students online.

Prerequisite(s): Enrollment is restricted to certificate students and alumni in the following programs: Entertainment Studies, Acting, Cinematography, Directing, Film and TV Development, Independent Producing, Producing, Business & Management of Entertainment, Film Scoring, Independent Music Production, Music Business, Screenwriting: Film and TV Comprehensive, Feature Film Writing, Television Writing, and the Film Editing specialization.

Reg# 373316
Fee: $60

Information Session
Friday, 5-7pm, Apr. 3
UCLA Extension Gayley Center
1145 Gayley Ave.
Enroll to participate in any of the following FREE Entertainment Studies Networking Opportunities for the Spring 2020 Quarter:
Spring Networking Event—Friday, Apr. 3rd, 5–7pm

Featuring Speed Networking, a fun, face-to-face activity where you will have the opportunity to connect with students in various certificate programs. After the networking activity, students will be able to mingle and continue building connections made during the round table networking activity.

Online Networking—Mar. 30–June 14
Connect with fellow students all quarter long via Canvas (the UCLA Extension online learning platform) by participating in online discussions and posting the positions that you need filled for your projects!

MGM X 403.34
Entertainment Financing: From First $ to Distribution of Profits
4.0 units
This course covers the financial aspects of each step of the motion picture value chain (from development through profit participation) and considers the implications of financial choices. Designed to give you a general understanding of how financial deals are structured, topics include how film financing is secured, connecting the production budget to the financing, when a completion guarantor is required, and the various types of domestic and international distribution arrangements. You also learn about third-party profit participation agreements and the practical aspects and procedures that underlie them; terms and definitions that impact bottom line considerations, including contingent compensation; distribution fees and expenses; the producer’s share of profit; distinctions between production, distribution, and marketing costs; and how these costs may significantly impact recoupment and profits.

Reg# 373028
Fee: $699

Business & Management of Entertainment

MGMT X 403.31
The Business of Entertainment
4.0 units
With the entertainment industry converging into a worldwide mass media, both business and operation models continue to rapidly evolve. This introductory course for producers, directors, writers, development personnel, and aspiring media executives examines the changing business issues associated with the entertainment industry. Through lectures, discussions with industry guests, and case studies, instruction focuses on current business and production issues and introduces new business models to navigate content onto new distribution platforms. Some history is highlighted to provide a context for current practices and potential.

The course also features opportunities to meet senior entertainment industry executives in various sectors. Topics include financing, contracts, intellectual property issues, licensing, worldwide theatrical marketing and distribution, worldwide home entertainment marketing and distribution, worldwide television production and distribution, multi-channel network distribution and opportunities, the impact of piracy, and leveraging new distribution platforms. By the end of the course, students should have an understanding of the opportunities available in the business of entertainment.

Reg# 373033
Fee: $699

Marketing Entertainment: Strategies for the Global Marketplace
4.0 units
Today, marketing entertainment is a global enterprise, and motion pictures are the assets that drive expanding ancillary markets. How a movie is marketed determines its financial success and future. The instructor and a select number of the industry’s top marketing professionals address myriad issues on how feature films get marketed in today’s increasingly competitive market. Topics include creating brand-centric franchise-driven strategies; positioning an entertainment property as a brand in popular culture; marketing and distribution strategies in a converging marketplace; secrets to creating compelling film, video, web, and print advertising; the power of social media; the influence and use of research; and leveraging international strategies and new media promotional and licensing strategies to create valuable partnerships and revenue streams.

Reg# 373031
Fee: $699

For more information call (310) 825-9064.

Entertainment Studies Networking Opportunities
Exclusively for Certificate Students
Does your project need a director? An actor? A producer? A composer? Register for FILM TV UL 700 Free Networking Opportunities for Entertainment Studies Certificate students to attend our free events and collaborate online! This is the perfect opportunity to meet your fellow Certificate students and make important connections.

For More Information
(310) 825-9064
entertainment.uclaextension.edu/entertainment-studies-networking-events

Entertainment Studies Networking Opportunities

Spring Networking Event
Friday, April 3, 5–7pm
UCLA Extension Gayley Center
Page 88.
talent lawyers—and have a lot of fun in the process.

empowered in a way usually only reserved for elite

sures” to use when reviewing such contracts, you are
deals. Through learning some essential “countermea-
exploring independent film finance and distribution

agreements, collaboration agreements, and talent

agreements, life rights and in standard film and television agreements, includ-
you are exposed to key issues in manager agreements

mation, privacy, and the right of publicity. In addition,
yourself with our policies.

You must be enrolled in a certificate to
receive internship credit.

Internships are restricted to candidates
in certificate programs, and only to
those students who have completed a
substantive portion of their course work
(at least 12 units). If you are planning on
doing an internship for academic credit,
visit our website and take a moment to
familiarize yourself with our policies.

The Entertainment Studies Internship
Program allows certificate students to
receive elective credit for work performed
with companies in the film, television,
and entertainment media communities.
Internships are an excellent way to obtain
real-life work experience and make the
vital connections necessary to a successful
career in the entertainment industry.

Are you working on a short film? Enter UCLAxFilmFest, the 5th annual
UCLA Extension Entertainment Studies film festival!

Besides the chance to see your film on the big
screen, participating filmmakers will have the
opportunity to attend a filmmaking panel and
network with peers and industry professionals
on a studio lot. Awards will be presented for
Best Film, Audience Choice, and more!

Application Deadline for Film Submissions:
Sunday, March 1

Film Festival Date & Location:
Saturday, May 2;
The Fox Studio Lot, 10201 West Pico Blvd.

For More Information
(310) 825-9064 | entertainment.uclaextension.edu/uclaxfilmfest

Get Credit for
an Internship

This unique course explores key legal principles and contractual relationships within the film and television industry through a dynamic assortment of lectures and hands-on workshops. You develop a core understanding of subjects including idea protection, copyright, defa-
motion, privacy, and the right of publicity. In addition,
you are exposed to key issues in manager agreements
and in standard film and television agreements, includ-
ing literary option/purchase agreements, life rights
agreements, collaboration agreements, and talent
employment agreements. The course concludes with
exploring independent film finance and distribution
deals. Through learning some essential “countermea-
sures” to use when reviewing such contracts, you are
empowered in a way usually only reserved for elite
talent lawyers—and have a lot of fun in the process.

Gain the Skills to Take Your Career to the Next Level

Interested in becoming a director? Want a career as a movie producer
or executive? Interested in behind-the-scenes positions such as director
of photography?

Enroll in one of our 8 Film & Television Certificates.
All of the Film & Television Certificates offer a broad overview of the industry,
as well as targeted skills, training, and the contacts you need for success.

Film & Television Certificates

Directing
Acting
Film & TV Development
Producing

Are you looking for a shorter program?
Our specializations can be completed in as little as 2-3 quarters!

Film & Television Specializations

Fundamentals of the Entertainment Industry
Offered entirely online!

This 4-course specialization is ideal for students who are passionate about entertain-
ment and are looking for a short program to prepare them with the basic skill sets
needed to break into the entertainment industry.

Film Editing
Offered entirely online!

This 3-course specialization provides students with the fundamentals of editing theory
and practice in the leading digital editing software.

Entertainment Project Management

This 3-course specialization provides opportunities to understand project management
concepts and tools in the entertainment space, covering a wide range of industries, from
Film and TV to Theme Parks and Gaming/Interactive.

Plus, enjoy maximum flexibility—start anytime, with no admissions requirements.
Take the next step toward the career you’ve always wanted!

For More Information
(310) 825-9064 | entertainment.uclaextension.edu

Revised

NEWLY

Offered entirely online!

This 3-course specialization provides students with the fundamentals of editing theory
and practice in the leading digital editing software.

Offered entirely online!

This 3-course specialization provides opportunities to understand project management
concepts and tools in the entertainment space, covering a wide range of industries, from
Film and TV to Theme Parks and Gaming/Interactive.

Plus, enjoy maximum flexibility—start anytime, with no admissions requirements.
Take the next step toward the career you’ve always wanted!
MGMT X 402.32 Starting Your Own Entertainment Production Company
4.0 units
A practical primer on starting a business, staying in business, and thriving—in motion pictures, television, or another entertainment industry venture. This course addresses essential issues regarding the legal and business affairs basics, planning, implementation, and management. Guest speakers include industry experts in entertainment financing, intellectual property, union issues, distribution, film and television production, and other matters relating to managing and operating an independent production company.

Reg# 372845 Fee: $699 No refund after 14 Apr.
❖ Classroom 11 mtgs Wednesday, 7-10pm, Apr. 1-June 10 UCLADodd Hall ❖

Vernon Mortensen, Filmmaker and Development Exec. Mr. Mortensen wrote and produced the movies Army Dog and A Sierra Nevada Gunfight, and produced and directed the limited series, Universal Dead, as well as the pilot for the new animated series, Mars Bar. He is in pre-production on Dadoke, starring Megan Fox.

MGMT X 403.33 Independent Film Financing
4.0 units
In today’s ever-changing market, filmmakers need to have a working understanding of a wide variety of financial models in order to successfully fund the different phases of their entertainment projects. This course explores finance methods, discusses the advantages and disadvantages of each, and provides sources for additional information. The goal is to become familiar with numerous ways to finance a feature or documentary film that may vary at different stages of your career. In addition, you are exposed to many different sources of additional information regarding film financing so that you may be confident with your choices relating to film finance. You also gain an awareness of many of the financial finance scams that exist in the marketplace so that you are in a better position to avoid such problems. Topics include funds and grants, active and passive investor financing, federal and state securities law compliance, lender financing, studio/industry financing, and the broader film finance environment.

Reg# 373174 Fee: $699 No refund after 3 Apr.
❖ Online Mar. 30-60 June 8 ❖ 14 John Cones, securities/entertainment attorney who advises independent feature film producers on matters relating to investor financing of feature films and entertainment projects. He has prepared or participated in over 200 business offerings for feature films, TV pilots, documentaries, and more.

Acting
THEATER X 407.5 Acting Fundamentals: The Foundations
4.0 units
In this introduction to acting, learn fundamental performing techniques and exercises, including relaxation, concentration, sense memory, emotional recall, improvisation, character tasks, and text analysis. You then apply these techniques by rehearsing and performing monologues and two-character scenes. In-class partner work and weekly assignments are required.

Reg# 372826 Fee: $699 No refund after 4 Apr.
❖ Classroom 11 mtgs Tuesday, 3:30-6:30pm, Mar. 31-June 9 UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
Enrollment limited; early enrollment advised. ❖

Lisa Chess, actor whose film credits include Frankie and Johnny Are Married, The Hollow, and Separate Lives. Ms. Chess was a semi-regular on the TV series Pickle Fences and has guest-starred on television shows such as The Practice, Family Law, and The Division.

Reg# 373053 Fee: $699 No refund after 5 Apr.
❖ Classroom 11 mtgs Wednesday, 7-10pm, Apr. 1-June 10 UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
Enrollment limited; early enrollment advised. ❖

Toni Attell, Emmy-nominated actor, comedian, and mime whose background includes a variety of work in theater, film, and television. Ms. Attell has opened for Jay Leno, Stephen Martin, and Robin Williams and has guest-starred on numerous television dramas and sitcoms.

Reg# 373410 Fee: $699 No refund after 8 Apr.
❖ Classroom 11 mtgs Monday, 10am-1pm, Apr. 4-June 13 Saturday, 10am-5pm, May 2 UCLA Extension DTLA: 261 S. Figueroa St.
Enrollment limited; early enrollment advised. ❖

Carol Leiko, veteran casting director, casts feature films, television, commercials and theater. Currently, Ms. Leiko is casting two feature films, The Same Sky, shooting in Puerto Rico, and The Chosen Guard, shooting in Egypt. Carol is also casting sitcoms Pineapple Inn and Lawrence of Suburbia.

Reg# 372924 Fee: $699 No refund after 4 Apr.
❖ Classroom 11 mtgs Tuesday, 7-10pm, Mar. 31-June 9 UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
Students are recorded on camera during several sessions; those wishing to keep a copy of their work must bring a flash drive to each session. Enrollment limited; early enrollment advised. ❖

Celeste Pechous, actor and educator with extensive training in theater and sketch comedy. Ms. Pechous’ work in film and television includes such shows as One Day at a Time, Masters of Sex, and Sharp Objects. She has performed around the world with theaters including The Second City and The IO Theater.

THEATER X 410.5 Acting for the Camera II
4.0 units
Building on the skills learned in Acting for the Camera I, you prepare for work professionally by practicing in all styles that you may audition—features, sitcoms, TV drama, and commercials. Focusing on the flexibility of the actor in front of the camera, you develop camera technique in scene study using scripts from TV series, sitcoms, and films. You also learn blocking and continuity with emphasis on master, two-shots, and close-ups. You perform individual and ensemble scenes increasing in complexity in terms of emotion and subtext, and the final project is a three-person scene. The material from the final project is edited and becomes the basis for developing your show reel.

Prequisites: THEATER X 410.3 Acting for the Camera I or previous acting on camera experience.

Reg# 373036 Fee: $699 No refund after 4 Apr.
❖ Classroom 11 mtgs Tuesday, 3:30-6:30pm, Mar. 31-June 9 UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
Students are recorded on camera during several sessions; those wishing to keep a copy of their work must bring a flash drive to each session. ❖

Ernesto Gonzalez, actor whose credits include roles in TV shows such as No Tomorrow, Jimmy Kimmel Live, Top 10 Criminals, Animal Witness, and series regular on Yet 2B Named. He has also performed in national commercials and is an alumnus of the Improvisation Conservatory at The Second City Chicago.

Reg# 373037 Fee: $699 No refund after 4 Apr.
❖ Classroom 11 mtgs Wednesday, 7-10pm, Apr. 1-June 10 UCLA Extension 1010 Westwood: 1010 Westwood Blvd.
Students are recorded on camera during several sessions; those wishing to keep a copy of their work must bring a flash drive to each session. ❖

Wendy Phillips, actor with numerous credits in TV dramas, sitcoms, and feature films. She played the female lead in seven network TV series; guest-starred or recurred on such shows as Studio 60 on the Sunset Strip, Big Love, ER, and played principal roles in such feature films as Bugged and I Am Sam.

Scott Paulin, actor and director whose extensive film and television acting credits include The Right Stuff, Car People, NCIS, CSI: Castle, Lost, JAG, and 24. His TV directing credits include multiple episodes of Memoirs of Place, Beverly Hills, 90210, and Northern Exposure, among many others.

THEATER X 422.12 Voice and Movement for the Screen Actor
4.0 units
This holistic approach to movement, voice, and speech aims at liberating and enhancing the performer’s natural capacity for movement, sounding, and speaking as applied to performance on camera. Using techniques developed by Alexander, Spolin, and Sills, learn to feel the way the human body naturally functions when it is free of adverse conditioning. Exercises in posture and breathing, tonal quality, pitch range, projection, and body characterization lead to enhanced character portrayal, emotional truth, and increased energy and mental alertness. You experiment with vocal and body energies, discover numerous choices in communicating text, and find new ways of tapping into the imagination and soul of a character.

Reg# 373192 Fee: $699 No refund after 4 Apr.
❖ Classroom 11 mtgs Monday, 7-10pm, Mar. 30-June 8 Saturday, 2-5pm, Apr. 22 UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
No meeting May 25. ❖

Kelley Meeks, actor and producer whose credits include the Funny or Die exclusive web series, The Snoozer Room, and 10 years’ experience as a company member of the Los Angeles Women’s Shakespeare Company. She is a Lessac-certified trainer who has studied under Arthur Lessac.

FILM X 438.40 The Working Actor: Get the Audition, Book the Job
4.0 units
This interactive course provides you with career strategies that help generate audition opportunities and skills that increase your ability to book the job. Learn how to identify your unique product, position it strategically in the marketplace, and develop effective auditioning and meeting techniques. Topics include self-marketing, networking, headshots and resumes, cold reading, obtaining and working with the five areas of representation, renewing contracts, understanding union issues, and selecting the best career services for actors. You also create a personalized business plan. Industry guest speakers include casting directors, agents, and personal managers who offer advice and networking opportunities.

Reg# 372926 Fee: $699 No refund after 4 Apr.
❖ Classroom 11 mtgs Thursday, 7-10pm, Mar. 31-June 9 UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
Anna Ledeit, president for 16 years of Acme Talent & Literary, a bicoastal agency, who represented actors for film, television, commercials, print modeling, and voiceover work. After Acme’s several divisions were sold at the end of 2008, Mr. Ledeit returned to producing and teaching across the country.

THEATER X 438.8 Delivering Memorable Auditions for Film and Television: A Workshop for Actors in Cold Reading and Interview Techniques
4.0 units
Become an actor who gets noticed! Delivering a memorable performance during an audition can be the key to getting parts and being cast in projects. Hone your craft and gain valuable information in this course, where you perform film and television scenes on camera for video playback and critique by the instructor. You learn to make better choices, trust yourself to make unique choices, confront your fear of auditioning, create a good atmosphere in the auditioning room, and develop a winning audition work ethic. Cold reading techniques and exercises as well as the actor’s interview also are covered.

Enroll at uclaextension.edu or call (800) 825-9397
Cinematography

FILM TV X 478.27A Introduction to Cinematography
4.0 units
An introduction to the fundamental tools and principles used by the cinematographer to create digital or film images generated from the context of the story. Curriculum covers visualization, the negative, digital manipulation, sensitometry, filters and lenses, lighting, color, laboratory procedures, camera systems, special effects, and image control—all illustrated through video clips and other media. You gain a solid foundation for applying the concepts presented, as well as prepare for subsequent cinematography workshops. Students must have access to a digital camera for assignments.
Prerequisite(s): Students will be required to complete camera assignments that will require both still and moving images. Student-provided equipment can be as simple as a smartphone camera or DSLR.
Reg# 372833
Fee: $699
❖ No refund after 14 Apr.
❖ Classroom
12 mtgs
Wednesday, 7-30-10pm, Apr. 1-June 10
UCLA: Dodd Hall
Saturday, 10am-5pm, May 16
UCLA: Dodd Hall
Deland Nuse, cinematographer and director of independent films whose credits include the indie feature This Chili Dog and the documentary The Other Bridge. Mr. Nuse won the Triple Play Award for Cinematography at the 2006 Long Island Film/Video Expo for the film The Showdown.

Visualization and Exposure
FILM TV X 478.27B
4.0 units
This course is designed to deepen the cinematographer's understanding of the principles and methods of visualization on-set and in-pre-production with particular emphasis on digital exposure and pre-visualizing lighting design and execution. Instruction covers pre-production tools and techniques for cinematographers with emphasis on lighting, lenses, cameras, camera movement, and color. Each week, you participate in exercises and workshops designed to help you master the skills used for visualizing the lighting, camera, exposure of the scene, composition, and framing.
Prerequisite(s): Successful completion of or concurrent enrollment in FILM TV X 478.27A Introduction to Cinematography.
Reg# 372837
Fee: $1,299
❖ No refund after 7 May.
❖ Classroom
7 mtgs
Tuesday, 7-10pm, May 5-19
UCLA: Dodd Hall
Saturday, 10am-5pm, May 9 & 10
UCLA: Dodd Hall
Saturday, Sunday, 10am-5pm, May 16 & 17
Pacoma: Mele-Richardson Co.,
12154 Montague Street
Discounts cannot be applied to a portion of fees for this course.
Enrollment limited; early enrollment advised. Lesley Eliozondo, cinematographer, writer, and director for films, TV series, documentaries, and music videos, Ms. Eliozondo served on the lighting crew of Francis Ford Coppola’s “Live Cinema” production, Doldrin Vision. She is currently the director of photography on the shows Salem High, Fight Forward, and Ve Basta.

FILM TV X 479.302 Becoming Camera-Savvy: A Workshop for Today's Filmmakers
4.0 units
The camera is the essential tool of the filmmaker. This course better prepares cinematographers and digital filmmakers to utilize the camera by employing an aesthetic and technical approach to projects. The essential technical aspects of how digital cinema cameras function are explored through lectures and practical application. Students participate in the testing and analysis of current digital cinema cameras, and become more familiar with their individual features as well as the differences between them.
Prerequisite(s): Successful completion of FILM TV X 478.27A Introduction to Cinematography is strongly recommended.
Reg# 372837
Fee: $999
❖ No refund after 15 Apr.
❖ Classroom
11 mtgs
Thursday, 7-10pm, Apr. 2-June 11
UCLA Extension Lindbrook Center: 10920 Lindbrook Dr.
Discounts cannot be applied to a portion of fees for this course. Course includes several field trips that may be scheduled outside of normal class hours.
Enrollment limited; early enrollment advised. Jason Knutzen, cinematographer on more than 30 narrative and documentary projects, professional colorist, and expert in post-production workflows, Mr. Knutzen is currently an educational contributor to the Global Cinematography Institute in the areas of traditional, virtual, and digital cinematography.

Newly Revised!
The Cinematography Certificate can now be completed in just 3 quarters. It’s never been easier to get the training you need to start working in the field.

The Cinematography Certificate is designed for those who want to become cinematographers or camera operators. After taking a series of foundation courses, students gain skills in camera techniques and digital technologies while developing an individual aesthetic and artistic point of view.

Just getting started with the program? We recommend beginning with these courses (all offered this quarter):

FILM TV X 478.27A Introduction to Cinematography
Page 91.
FILM TV X 476.581 The Language of Filmmaking
Page 92.
FILM TV X 478.27B Visualization and Exposure
Page 91.

For More Information
(310) 825-9064 | entertainment.uclaextension.edu

Screenwriting Courses
The UCLA Extension Writers’ Program offers more than 200 screenwriting courses annually—on-site and online—as well as certificates in Feature Film Writing, Television Writing, and Film/TV Comprehensive; specializations in Television Writers Fellowship Prep, Pre-Series in Feature Film and Television Pilot Writing; script consultations; and 3 screenwriting competitions.
This quarter’s screenwriting courses begin on page 151.
For more information call Jeff Bonnett at (310) 206-1542.
Making Your First Short Film

Always wanted to make your own short film and thought you had no experience and no money? In this class for aspiring directors, writers, and producers, you use your own camera to learn how to write, produce, direct, and edit a three-to-five-minute short film. Emphasis is placed on maximizing the on-screen value of the project using available resources.

Page 92.

FILM TV X 478.301
The Role of the Digital Imaging Technician in Cinematography

4.0 units
With the prevalence of HD, 4K, and digital cinema technology, the position of digital imaging technician (DIT) has become crucial in helping the director of photography achieve and maintain the desired look of the picture. There are growing entry-level opportunities in this field, and the DIT is becoming a vital part of the camera department for all types of productions. The course is designed to train aspiring cinematographers on the tasks of the DIT including workflow, color management, LUTs, ACES, data management, dailies generation, and many other on-set tasks. Instruction also provides a basic introduction to the art and techniques of color correction and the digital intermediate, including tutorials on industry-leading color and look management software.

Prerequisite(s): Students will be assigned a color correction project and are expected to use some type of image manipulation software to work with the images. Cost-free options will be described in class, and the instructor will work with each student to make sure they have a usable software tool to complete the project.

Reg# 37225
Fee: $699
No refund after 14 Apr.
❖ Classroom
10 mtgs
Wednesday, 7-10pm, Apr. 1-June 10
UCLA Extension 1010 Westwood
1010 Westwood Blvd.
This course includes both online sessions and classroom meetings. Refer to course syllabus for online session details.

Jason Knutzen, cinematographer on more than 30 narrative and documentary projects, professional colorist, and expert in post-production workflows. Mr. Knutzen is currently an educational contributor to the Global Cinematography Institute in the areas of traditional, virtual, and digital cinematography.

Directing

FILM TV X 476.581
The Language of Filmmaking

4.0 units
Designed for filmmakers who need to develop the necessary skills to make better films and viewers who want to better understand and appreciate the complexity of the cinematic text, this course outlines the many components of film language used by great directors to tell their stories in the most effective way. Through a wide selection of multimedia materials—including film and sound clips, pictures, articles, and interviews—you analyze shooting and editing techniques employed by the greatest filmmakers of all time. Topics range from functional usage of image composition and lighting to camera movements, editing, and sound. The purpose of this course is to give clarity to the filmmaking process and to enhance the enjoyment of film viewing.

Reg# 372083
Fee: $699
No refund after 15 Apr.
❖ Classroom
11 mtgs
Thursday, 7-10pm, Apr. 2-June 11
UCLA: Haines Hall
Mike Civiello, director of the feature films The Rachels (Lifetime) and Only Mine (Netflix), and historical consultant on a number of HBO films and television projects. Dr. Civiello has a PhD in American Studies and has taught filmmaking and film history for over 20 years.

Reg# 37301
Fee: $699
No refund after 6 Apr.
❖ Online
Apr. 2–June 11
Peter Hanson, screenwriter, director, producer, and educator. Among his credits are hundreds of print and online articles, three books on cinema, and films including the feature-length documentary Tales from the Set which features interviews with dozens of Hollywood screenwriters.

FILM TV X 476.39
Making Your First Short Film

4.0 units
Always wanted to make your own short film and thought you had no experience and no money? In this class for aspiring directors, writers, and producers, you use your own camera to learn how to write, produce, direct, and edit a three-to-five-minute short film. Emphasis is placed on maximizing the on-screen value of the project using available resources. The first part of the class is devoted to the pre-production process, highlighting the role of the story, and provides an overview of affordable shooting equipment and editing technologies. You then develop and write your project, which is filmed outside of class. Instruction includes a primer on the fundamentals of shooting and directing actors, as well as the basics of editing and outputting assignments. The completed films are screened and discussed during the last class.

Prerequisite(s): Students must have access to a digital video camera and editing equipment and software.

Reg# 372323
Fee: $699
No refund after 12 Apr.
❖ Classroom
10 mtgs
Monday, 6:30-10pm, Mar. 30-June 8
UCLA Extension 1010 Westwood
1010 Westwood Blvd.
No meeting May 25.
Students must have access to a camera and editing equipment.

Arkeish Ajay, award-winning director, producer, writer, editor, and director of numerous short films and feature productions. Mr. Ajay’s recent awards include the Hollywood Foreign Press Award for Artistic Merit and Alfred P. Sloan Scriptwriting Award for a feature film screenplay.

FILM TV X 476.95
Directing Workshop I: Composition and Movement

4.0 units
As the first hands-on course in the directing series, you complete four short films using your own video camera. Instruction focuses on the basic building blocks of narrative filmmaking: the shot, mise-en-scène, concept, the actor, environment, sound, and montage. Assignments explore aspects of visual expression through the use of composition, rhythm, and point-of-view; mixing from black and white/silent compositions to the use of color; non-sync sound, and editing. Your work is screened and critiqued by the instructor and class.

Prerequisite(s): Students must provide their own digital video camera and have access to editing equipment and software.

Reg# 372825
Fee: $699
No refund after 14 Apr.
❖ Classroom
11 mtgs
Wednesday, 7-10pm, Apr. 1-June 10
UCLA Extension Gayley Center
1145 Gayley Ave.
Fernando Scarpa, award-winning director. He has directed for the national Italian Television RaiUno and the German ZDF and SAT1. Alongside work in documentaries and feature films, he is developing projects based on his award-winning short Doratus, his play Galileo 1610, and a feature That Book of Ronnie.

Reg# 372839
Fee: $699
No refund after 14 Apr.
❖ Classroom
11 mtgs
Wednesday, 7-10pm, Apr. 1-June 10
UCLA Extension Lindbrook Center
1020 Lindbrook Dr.
Lori Balaban, award-winning filmmaker who has produced two features and written and directed web series and shorts, including Irrelevant White Girl, The Dog-stalker, Die Un 2 X Spat, and Property Vets. Ms. Balaban also created branded content for A+E. The Today Show, The Walking Dead, and Ron Howard’s Rush.

Reg# 372836
Fee: $699
No refund after 17 Apr.
❖ Classroom
10 mtgs
Saturday, 11am-3pm, Apr. 4-June 6
UCLA Extension 1010 Westwood
1010 Westwood Blvd.
Kate Rees Davies, award-winning director of features, short films, music videos and commercials. Ms. Rees Davies also produces features for other filmmakers. She has produced twelve features, directed one, and has two in development. Six of her short films have been screened at Cannes.

FILM TV X 478.9
The Craft of the Director

4.0 units
A director must have the ability to interpret and translate the written ideas of the screenplay into cinematic form. This overview lecture course gives the aspiring director a comprehensive practical understanding of the film director’s craft—the language, grammar, and tools of the medium—from the first script reading to the last day of principal photography and into post-production. Lectures, discussions, screening, assignments, and class projects guide you through the process of preparing a film for shooting. Topics include script analysis, casting, directing the actor, acting for the camera, collaborating with the creative team, planning the shot list, photographing the subject, film grammar, visual composition, the role of music, and sound effects.

Reg# 372493
Fee: $699
No refund after 12 Apr.
❖ Classroom
11 mtgs
Monday, 7-10pm, Mar. 30-June 8
UCLA: Kaplan Hall
Saturday, 2-5pm, May 16
UCLA: Kaplan Hall
No meeting May 25.
David Martin-Porras, director and writer whose credits include the shorts inside the Box, which was nominated for a Goya Award, La Viuda (The Widow), for which he won the DGA Student Film Award, and Idá y Vuélta (Round Trip), which was a finalist for a Student Academy Award.

FILM TV X 475.44
Directing Actors for the Screen

4.0 units
If directors are the architects of film, then actors are the artisans of a collaborative team working together to realize a singular vision. Through discussions, exercises, casting sessions, and the presentation of scenes, you analyze and apply the directorial skills required for a successful artistic collaboration with performers. You select one dramatic and one comic scene, then cast, rehearse, and present the scenes in class. Topics include analyzing the script, the Method approach to acting, defining objectives, creating dramatic conflict, and the elements of characterization. Actors for class scenes are selected during in-class auditions, and final scenes are performed on camera.

Reg# 372324
Fee: $699
No refund after 13 Apr.
❖ Classroom
11 mtgs
Tuesday, 7-10pm, Mar. 31-June 9
UCLA Extension Lindbrook Center
1020 Lindbrook Dr.
Enrollment limited; early enrollment advised.

Les Miller, award-winning writer, director, and producer of numerous short films. Ms. Miller has served as the on-set dialogue coach to Mario Van Peebles in multiple features, including The Street Lawyer and All Additionally, she was the assistant to the director on BAADASSSSS, Red Sky, and Sons of Anarchy.

FILM TV X 476.271
Production Sound for Directors

2.0 units
The importance of quality sound in a movie cannot be overstated. Of particular interest to directors and independent filmmakers who want to understand the production and post-production workflow, this overview course covers such topics as the nature of sound and its aesthetics, microphone characteristics, the sound recording chain, budgeting and scheduling, and what can be fixed in post versus what can only be done during production. Instruction includes equipment and listening demonstrations. Many of the practical techniques presented are suitable for student productions.

Enroll at uclaextension.edu or call (800) 825-9971
Film & TV Development

FILM TV X 476.884 Introduction to Feature Film Development

4.0 units

What happens to a script or novel when it is submitted to a buyer and what happens after it’s optioned or sold? In this introductory course, students interested in a career in development or filmmakers looking to guide their projects towards a green light learn the essential steps in the development process. Sessions focus on the key positions and roles in that process, from the story department and its readers to studio and production company executives. Topics include finding new talent and generating ideas, talent lists, networking and tracking, pitching, and moving up. Weekly assignments include reading screenplays, writing synopses, development notes, script coverage, and developing pitches and ideas. Upon completion of the course, you have gained an understanding of the development process and the entry-level jobs available in development, such as reader and assistant to the producer, actor, or creative producer.

Pre-requisite(s): Familiarity with the production process for film and television through training and/or experience.

Fee: $699

No refund after 4 Apr.

Online Mar. 31-June 9

Students interested in development are strongly encouraged to take this course first. Faith Strongheart, producer, film and television executive. Former president of Dustin Hoffman’s production company, Ms. Moore has developed projects for Warner Bros., Universal, Disney, and more. She also produced the award-winning film Swimming with Sharks and the shorts Rockey and Big AI.

FILM TV X 476.243 Developing Your Short Film

4.0 units

Learn the development process as it relates to short films with the focus on developing a short film treatment, first draft, and second draft. You gain an understanding of the basics of story structure and how the specific storytelling elements—theme, plot, characters, and dialogue—work in synergy toward the goal of an effective short story. Topics include character development, creating realistic dialogue, discovering what you are driven to say through your story’s theme, and planning the scenes with a limited budget in mind. Lecture and exercises illustrated with film clips and readings emphasize the role of story, creating original characters and developing plotting points for different genres of films. You submit your work-in-progress throughout the quarter for evaluation and feedback by the instructor and the class. At the end of the course, you will have honed your idea and will have a final short script or treatment ready for shooting.

Fee: $699

No refund after 14 Apr.

Classroom 11 mtgs

Tuesday, 7-10pm, Mar. 31-June 9

UCLA Extension Lindbrook Center:
10920 Lindbrook Dr. 

Marla White, development consultant for Sony International Television Networks through her company, Maria White Consulting. Ms. White has also served as the Vice President of Development at Fedora Entertainment and Longbow Productions, where she contributed to the feature, A League of Their Own.

FILM TV X 476.244 Story Development Workshop: Crafting Your Original Story

4.0 units

Producers, development executives, directors, and writers gain practical experience adapting and developing their own stories for motion pictures, movies-of-the-week, and miniseries. Emphasis is placed on studying dramatic structure, learning techniques that strengthen character development, and understanding the importance of collaboration with writers. You are called upon to write development notes; compile directors/writers lists; and learn the difference between beat sheets, step outlines, and story outlines. You also learn how to assess the marketplace by determining what network and studio executives are looking for, as well as the best way to quickly and effectively pitch an idea. You are welcome to submit written works in progress for in-class critiques. At the end of the course, you have honed your storytelling craft by writing original treatments based on your story outline developed in class.

Pre-requisite(s): Good written communication skills. Previous training in story analysis is recommended but not required.

Fee: $699

No refund after 15 Apr.

Classroom 11 mtgs

Thursday, 7-10pm, Apr. 2-June 11

UCLA: Dood Hall 

Instructor to be announced
Producing Certificate

Looking to pursue a certificate in producing? Taught by Hollywood professionals, the Producing Certificate gives participants an insider view of the “real world” aspects of producing, providing the essential skills and knowledge needed for both creative and physical production. The curriculum emphasizes the role of story, as well as principles of financing, marketing, and distribution.

Get started this spring with these recommended courses.

**FILM TV X 404 Pre-production and Production for Film and Television**
This survey course presents an overview of the real-world aspects of producing as practiced in the various sectors of filmed entertainment, from script development through pre-production and production.

Page 93.

**MGMT X 403.34 Entertainment Financing: From First $ to Distribution of Profits**
This course covers the financial aspects of each step of the motion picture value chain (from development through profit participation) and considers the implications of financial choices.

Page 88.

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**FILM TV X 475 Producing Commercials for All Platforms: A Practical Workshop**
From concept to completion, learn to produce commercials for TV as well as for all integrated marketing platforms (video games, cinema, Internet TV, and cell phones).

Page 95.

You do not need to be enrolled in a certificate to take a course.

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**FILM TV X 476 Low-Budget Filmmaking**
In this detailed exploration of low-budget filmmaking, learn techniques and theories examining all phases of the process, from development to production to post-production. The focus is on translating a minimum budget into maximum quality on screen. Topics include the script, financing the production, evaluating the marketplace, analyzing and breaking down the screenplay, learning to apply creativity to a budgetary plan to maximize on-screen value, casting, selecting key production personnel, production design, music, editing, sound design, marketing, and distribution. Throughout the class, you are able to apply concepts learned to your own projects.

**FILM TV X 478.13A The Art of Line Producing**
This comprehensive, step-by-step overview of physical production processes covers the tangible and intangible production processes required for the making of a film or television production. The course covers budgeting, scheduling, hiring and working with cast, director, staff, crew, and outside vendors; choosing locations; equipment and music; and how to deal with divergent personalities and specific problem solving during production; and the differences between producing a movie independently versus a studio. This is not an introduction to production course.

**FILM TV X 479 Movie Magic Budgeting**
For production managers, producers, corporate finance personnel, and production accounting professionals, this course provides a practical understanding of the budgeting process, including how to use Movie Magic Budgeting, a budgeting software application. You prepare a movie-of-the-week budget based on information that typically would be available during pre-production, including a script, day-out-of-days, one line schedule, shooting schedule, departmental budgets, and other hypothetical parameters. This is not an introduction to production course.

**FILM TV X 473.088**
**Movie Magic Budgeting**

For production managers, producers, corporate finance personnel, and production accounting professionals, this course provides you with a practical understanding of the budgeting process, including how to use Movie Magic Budgeting, a budgeting software application. You prepare a movie-of-the-week budget based on information that typically would be available during pre-production, including a script, day-out-of-days, one line schedule, shooting schedule, departmental budgets, and other hypothetical parameters. This is not an introduction to production course.

**Pre-requisite(s):** Students must purchase Movie Magic Budgeting. A discount code will be provided to all students enrolled after the start of class.

**Reg# 373162**

**Fee:** $499

No refund after 6 Apr.

Online

Apr. 2-May 7

Students enrolled in this section are eligible to purchase Movie Magic Budgeting 7 at a discount.

Enrollment limited; early enrollment advised.

**Elia Urquiola,** who has written, shot, and edited many films, often at the crossroads of documentary and fiction. As a producer, Ms. Urquiza has worked on a number of commercial, fiction, and nonfiction projects. Her recent documentary, Next, has been screened at festivals around the world.

**FILM TV X 478.15A The Art of Line Producing**
This comprehensive, step-by-step overview of physical production processes covers the tangible and intangible production processes required for the making of a film or television production. The course covers budgeting, scheduling, hiring and working with cast, director, staff, crew, and outside vendors; choosing locations; equipment and music; and how to deal with divergent personalities and specific problem solving during production; and the differences between producing a movie independently versus a studio. This is not an introduction to production course.

**Pre-requisite(s):** A basic knowledge of film production and Movie Magic Budgeting and Scheduling software are highly recommended.

**Reg# 372938**

**Fee:** $699

No refund after 13 Apr.

**Classroom**

11 mtgs

Tuesday, 7-10 pm, Mar. 31 – June 9

Saturday, 10 am – 5 pm, May 30

UCLA: Dodd Hall

No meetings May 12 & 19.

Enrollment limited.

**Dayna Epstein,** a 15 year veteran of the industry, Mr. Epstein has executive produced five feature films, including Crypto starring Kurt Russell and Burn starring Josh Hutcherson, through his company Film Mode Entertainment. He has secured direct distribution deals with studios such as Lionsgate, Paramount, and MGM.

**FILM TV X 476.6 Low-Budget Filmmaking**
In this detailed exploration of low-budget filmmaking, learn techniques and theories examining all phases of the process, from development to production to post-production. The focus is on translating a minimum budget into maximum quality on screen. Topics include the script, financing the production, evaluating the marketplace, analyzing and breaking down the screenplay, learning to apply creativity to a budgetary plan to maximize on-screen value, casting, selecting key production personnel, production design, music, editing, sound design, marketing, and distribution. Throughout the class, you are able to apply concepts learned to your own projects.

**Reg# 372989**

**Fee:** $699

No refund after 13 Apr.

**Classroom**

11 mtgs

Tuesday, 7-10 pm, Mar. 31 – June 9

Saturday, 10 am – 5 pm, May 25

UCLA: Dodd Hall

No meetings May 12 & 19.

Enrollment limited.

**Kevin Mardesich,** former head of the story department at Oliver Stone’s development company, Ibtan. He currently runs KevinMardesich.com, a communications practice specializing in written communications for film, television, and industry leaders.
**Music Certificates & Specializations**

**Jump-Start Your Career in Music**

Interested in a career in music business? Want to pursue film scoring or creating music independently?
Enroll in one of our Music Certificates.

**Music Certificates**

BMI proudly supports UCLA Extension certificates.

**Music Business**
Learn the principles of the music industry in the areas of A&R, touring, marketing, legal issues, publishing, and artist management.

**Independent Music Production**
Designed for independent artists, develop the creative skills to write, produce, and record music in your home studio, along with the marketing and business skills to sell it.

**Film Scoring**

Endorsed by the Society of Composers & Lyricists, learn the essential creative, business, and technical skills needed for a successful career in film scoring from talented industry composers.

**Are you looking for a shorter program?**
Our new specialization in music supervision can be completed in as little as 2 quarters!

**Music Specializations**

**Music Supervision**
This 4-course specialization equips students with the skills needed to succeed as music supervisors.

Plus, enjoy maximum flexibility—start anytime, with no admissions requirements. (Exceptions apply to the Film Scoring Certificate.)
Take the next step toward the career you’ve always wanted!

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**MUSC X 483.2 Advanced Orchestration: Applied Techniques for the Studio and Scoring Stage**
4.0 units
Building on what was learned in Instrumentation and Introduction to Orchestration, this course further explores the unique evocative capabilities of each musical instrument and examines their applications in regard to scoring to picture, considered from both the composer’s and orchestrator’s perspective. Examine examples of effective orchestration techniques using both classical score and case studies from film scores. You also learn how to work with different types of sketches to create a professional quality score. Apply techniques by composing two short pieces to be played in class: one incorporating instruments from the woodwind, brass, and percussion families and one incorporating instruments from the string family, including harp.
Prerequisite(s): Knowledge of music notation and theory, experience in music composition, and MUSC X 483.43 Instrumentation and Introduction to Orchestration, or consent of instructor. Basic working knowledge of a music notation program such as Sibelius is highly recommended as students are required to produce and print music scores and instrumental parts for their assignments.
Reg# 372460
Fee: $1,999
No refund after 15 Apr.
❖ Classroom
10 mtgs
Wednesday, 6:30-10pm, Apr. 8-June 10
Burbank
Local 47 Musicians Union: 3220 Winona Ave
Two recording sessions to be arranged.
Discounts cannot be applied to a portion of fees for this course.
Enrollment limited; early enrollment advised. Visitors not permitted.
❖ Thom Sharp: Emmy Award-winning composer, arranger, orchestrator, and conductor whose composition credits include the television series Casper, Toontsylvania, The New Adventures of Winne the Pooh, Aladdin, The Little Mermaid, and Bonkers, as well as such films as Return of Jafar and The Land Before Time.

**MUSC X 449.41 Recording, Mixing, and Editing Techniques for Film Composers**
4.0 units
Geared towards film composers, this course teaches you the basics of recording, mixing, and editing in the modern DAW environment. Topics include music pre-production, signal flow and signal processing, how to create realistic mock-ups, exploring the balance and context of a mix with special consideration given to DAWs, and the basics of music editing for a scored film and temp-tracked film project. By course end, students learn the complete production process from pre-production, recording, mixing, and editing music to picture.
Prerequisite(s): Access to and proficiency in using a home studio with sequencing software, and samples required for completion of assignments. The course does not include instruction in any specific software.
Reg# 372975
Fee: $699
No refund after 15 Apr.
❖ Classroom
11 mtgs
Thursday, 7-10pm, Apr. 2-June 11
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.
Enrollment limited; early enrollment advised. ❖ Fletcher Beasley: composer for film, television, commercials, video games, and interactive exhibits who recently released Fictional Radio, an album of cinematic electronica music. Mr. Beasley has worked with some of the top composers in the film and television world, contributing writing, orchestration, and programming. Dameon Tedesco: recording engineer, scoring stage manager, and scoring mixer who has worked on numerous films, television shows, commercials, and live events. He has recorded and mixed music for a wide variety of projects, including X-Men, Batman Begins, and The Voice, among many others.

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**MUSC X 448.171 The Business of Film Music**
4.0 units
Focusing on the vital business skills needed to build and maintain your career as a film and television composer, this course features comprehensive coverage of current business and financial practices in the industry. You learn about the role of agents, managers, and lawyers; making the most advantageous deal; the role performing rights organizations such as ASCAP, BMI, and SESAC; the collection of public performance royalties; and the responsibilities and procedures in collecting royalties for your work. You also gain an understanding of the difference in operating your business as a sole proprietor or as a corporation and in the legal issues surrounding composer contracts and liability. Brand-building is an important component of a successful career; you study the philosophy of building your own brand as a film composer or as an assistant for another composer, and you explore the role of social media in the promotion of your brand. Collaboration issues are also discussed and include building your team and managing the work of others, communicating with your directors and producers, and working with contractors. Industry guest speakers share their expertise in these various areas and supplement extensive discussions and exercises.
Reg# 372321
Fee: $999
No refund after 14 Apr.
❖ Classroom
11 mtgs
Wednesday, 7-10pm, Apr. 1-June 10
UCLA Extension Lindbrook Center:
10920 Lindbrook Dr. ❖ Brian Ralston: award-winning film/TV composer whose credits include the features Crooked Arrows and Awaken, starring Daryl Hannah, as well as additional music for season four of Angel. Mr. Ralston is one of the co-hosts of ASCOREcast, a popular industry-insider podcast for film and TV composers.

**MUSC X 498 Advanced Film Scoring Workshop**
4.0 units
This course will immerse you in the creative and logistical process of scoring a film. Topics include collaborating and communicating with directors, dealing with temp scores, learning how spotting sessions work, incorporating themes and variations, and overcoming creative roadblocks. In addition, you learn how to breathe life into your scores, how to find your voice, and how to communicate beyond the notes on the page when working with live ensembles. Instruction includes the opportunity to record your cues in a professional recording studio with live musicians.
Prerequisite(s): MUSC X 449.41 Recording, Editing, and Mixing Techniques for Film Composers and MUSC X 483.1 Film Scoring on a Budget or consent of instructor.
Reg# 372857
Fee: $1,999
No refund after 17 Apr.
❖ Classroom
9 mtgs
Saturday, 1-4pm, Apr. 4-June 13
UCLA Extension 1010 Westwood:
1010 Westwood Blvd.
Saturday, 10am-5pm, May 9-June 6
OH-Campus: Location to be announced
No meetings Apr. 25; May 23.
Discounts cannot be applied to a portion of fees for this course.
Enrollment limited; early enrollment advised. Visitors not permitted.
❖ James Venable, whose feature film credits include Venom, Scary Movie 5, Eurotrip, and Supernova. His score for Foster’s Home for Imaginary Friends earned him an Emmy nomination and an Annie Award, his third of four. Mr. Venable is also known for his scores in animated television shows Powerpuff Girls, Samurai Jack, and Clarence.
Music Business

MUSC X 484.80

Do-It-Yourself Music Marketing

4.0 units
Of interest to DIY musicians, producers, managers, startup record label personnel, and anyone interested in learning fundamental marketing concepts used by the most innovative companies today. You learn how to describe your vision; identify a market need; analyze your fans; learn from your competitors; demo your products and services; set your marketing plan goals; and find the perfect mix of new marketing strategies ranging from branding, product, price, place, promotion, and marketing information systems. The Internet, word-of-mouth, guerrilla marketing techniques, social media, mobile marketing, publicity, music licensing, live performing and touring, merchandising, face-to-face selling, sales promotions, radio, and sponsorships are all addressed in course lectures, reading assignments, and discussions with industry guests. You are provided with the opportunity to craft a customized, low-budget marketing plan of attack using step-by-step templates and to receive constructive criticism from the instructor and fellow students. At the end of the class, student teams are asked to solve real-world marketing problems by presenting innovative solutions before a small panel of guest judges.

Reg# 372914
Fee: $699
No refund after 22 Apr.
Hybrid
8 mtgs
Online
Apr. 9-June 4
Classroom
Thursday, 7-10pm, Apr. 9-May 28
UCLA: Boelter Hall

Bobby Borg, major label, international, and DIY recording/touring artist with more than 25 years of experience in the music business. He is a music business consultant, A&R advisor to music supervisors and independent labels, and the best-selling author of numerous music business books and articles.

MUSC X 447.31

The Insider’s Guide to Music Management

4.0 units
The music manager’s role is crucial to a musician’s career success, yet very few people who enter the entertainment industry have any idea what a manager does or how one can help their career. This course is designed to explain the management side of the music business. Find out what music managers do, why they are important, and how to avoid management pitfalls. Lectures, discussion, and industry guests address topics such as when to get a manager, the role of the manager in the indie world, and managing music in the digital age.

Reg# 372316
Fee: $699
No refund after 12 Apr.
Classroom
10 mtgs
Monday, 6:30-10pm, Mar. 30-June 8
UCLA: Dodd Hall
No meeting May 25.

Adam LaRue, a 20 year veteran of the industry, Mr. LaRue has marketed the album launches of Rancid, Mavis Staples, Glen Hansard, Portugal The Man, Plain White T’s, At The Drive-in at labels Epitaph, Anti, and Fearless Records. He currently represents Larry Harris of the Talking Heads and Modern Lovers.

Music Business Certificate

Spring is the perfect time to begin pursuing a Music Business Certificate! This program is for aspiring and established artists, producers, managers, songwriters, and publishers on the principles of the music industry in the areas of A&R, touring, marketing, legal issues, publishing, and artist management.

Don’t know where to begin? We recommend getting started with the following courses.

MUSC X 447.31 The Insider’s Guide to Music Management

Discover all that it takes to be a successful music manager, from finding out what exactly they do to avoiding management pitfalls and understanding how managers work in the independent and digital space.

Page 97.

MUSC X 441.3 Audio Recording Theory

Specifically tailored to independent artists, this course presents a practical and effective introduction to the theory, art, and craft of sound recording.

Page 98.

For More Information

(310) 825-9064 | entertainment.uclaextension.edu/certificates/music-business

Music issues associated with licensing rights in the music industry. Through lectures, case studies, and discussions with notable industry guests, instruction focuses on the business and legal aspects of licensing. Topics include detailed examination of the various types of licenses that apply to the music industry, rights and clearance issues, applicable terms from publishing and record deals, typical representation arrangements, and negotiation and networking strategies. By the end of the course, students understand how to make the most of the myriad licensing opportunities available in the music business and how to avoid problems associated with those opportunities.

Reg# 372314
Fee: $699
No refund after 13 Apr.
Classroom
11 mtgs
Tuesday, 7-10pm, Mar. 31-June 9
UCLA: School of Public Affairs Bldg.

Gary Greenberg, attorney in the music industry whose clients include Jimmy Cliff and Kendrick Lamar’s producers. He wrote the American Bar Association handbook, How to Build and Manage an Entertainment Law Practice, and co-wrote the book Everything You’d Better Know About the Record Industry.

BMI proudly supports UCLA Extension certificates.
Music Publishing: A Creative and Business Perspective

4.0 units
This entry-level course is of interest to songwriters, bands, and producers but applicable to anyone who wants to learn both the creative and business basics of music publishing from A-Z. You learn how to improve your chances for getting seen, heard, and signed. Topics include effective songs, broadcast quality recordings, and brand equity; how to ensure that you’re not getting ripped off; United States copyright basics; copyright registration in Washington D.C. and co-writer and producer splits; what music publishing companies can do for your career: song-plugging, advances, and copyright administration; how to make sense of publishing deals and copyright assignment: exclusive songwriter agreements, co-publishing deals, and administration agreements; how to get paid for your music and master recordings: mechanical royalties, performance royalties, synch fees, master-use fees, print royalties, new electronic transmissions, and foreign sub-publishing monies. You also learn how and when to join important music organizations and societies: ASCAP, BMI, SESAC, Sound Exchange, and The Harry Fox Agency; and how to start your own publishing company: self-publishing, music libraries, resource guides, and matching your own music in film, TV, games, advertising, corporate videos, movie trailers, and DVD featurettes. No prior understanding of music publishing is needed.

Reg# 372980
Fee: $699
No refund after 12 Apr.
Course

MUSC X 448.14B
The Art and Craft of Music Mixing

4.0 units
Learn the art and craft of mixing music as it applies to the many creative and technical considerations involved in “record-mixing.” Each week, a new genre of music is mixed in class from start to finish. All aspects of mixing are covered, from root principles to specialized techniques of veteran mixers. Also covered are in-depth explorations of a myriad of plug-ins and outboard gear: sound-replacing, when and when not to replace sound; sound mixing: amplification, tuning, tweaking, and nudging elements when needed; printing to analog vs. digital; and stem-mixing. Instruction also includes a field trip to a world-class mixing studio.

Reg# 372322
Fee: $699
No refund after 13 Apr.

Music Production

MUSC X 451
Entrepreneurship for the Indie Artist

4.0 units
Record-low album sales, industry lay-offs, and ever-changing technologies in technology can be disheartening for the aspiring artist looking to break into the business, but nothing could be further from the truth! There’s never been a better time to be a do-it-yourself artist, and this course gives you the tools to assess what you can do yourself (and how) and when you should bring in the professionals. Many musicians record and market their own music, but only a handful actually monetize those efforts. Learn the importance of establishing a brand and how to harness the power of the Internet to generate awareness and excitement around your music. Topics include creating a business plan and copyright your brand, creating a marketing campaign, and deciding on distribution options, optimizing sales through targeted use of social media tracking tools, building a fan base through gigging and merchandise, publishing and licensing, and the latest developments in promotion—all on a shoestring budget. Instruction features guest speakers, who work in various facets of the industry, to bring real-world perspective to the topics.

Reg# 372328
Fee: $699
No refund after 19 Apr.

MUSC X 440
Create and Produce Your Own Music Project

4.0 units
Learn the ins and outs of the creative side of music production. Classes are hands-on, real-world, and intensive, and cover such concepts as choosing musicians and finessing the best performance out of artists. In this workshop-style class, you are required to produce, mix, and master one music project—either a live band or a solo artist. Your project must incorporate live instruments as well as programmed instruments. The course is personalized to help each student explore the full potential of creating and producing their music. Topics include pre-production, recording using Pro Tools or Logic, getting great vocal performances through microphone techniques, recording and mixing techniques, mastering, and budgeting. Near the end of the course, your projects are played and critiqued in class.

Reg# 372566
Fee: $699
No refund after 14 Apr.

Your Own Music Project

MUSC X 440
Crafting Great Lyrics: A Songwriting Workshop

4.0 units
Of interest to beginning, as well as more experienced songwriters, this course offers a supportive and inspirational writing workshop environment. Instruction focuses on three equally important and interrelated aspects of songwriting: form, theme, and content. Each week, students perform practical exercises and write lyrics to strengthen their songwriting skills. Exercises are designed to focus story telling, and to expand on rhyming while adding specificity and color to songs. Hit songs, by such writers as The Beatles, Ed Sheeran, Bruno Mars, and Joni Mitchell provide templates for finessing the best performance out of artists. In this workshop-style class, you are required to produce, mix, and master one music project—either a live band or a solo artist. Your project must incorporate live instruments as well as programmed instruments. The course is personalized to help each student explore the full potential of creating and producing their music. Topics include pre-production, recording using Pro Tools or Logic, getting great vocal performances through microphone techniques, recording and mixing techniques, mastering, and budgeting. Near the end of the course, your projects are played and critiqued in class.

Reg# 372396
Fee: $699
No refund after 12 Apr.

To Old for the Times

Reg# 372313
Fee: $699
No refund after 14 Apr.

Your Own Music Project