WORKSHOPS AND COURSES
Comprehensive Production Training for Film, Digital and Interactive Art
Registration
Registration is on a first come, first served basis starting at 10am, Tuesday May 21, 2019. Register in person at LIFT with cash, Interac, Visa, MasterCard or American Express, or by first filling out the contact form online before calling 416.588.6444 ext 223 to register with your credit card. Cheques are not accepted. In person registration takes priority over phone registration during busy periods.

LIFT is not a designated Canadian learning institution, as outlined by the Government of Canada. Registration in LIFT Workshops cannot be used to support any immigration or Canadian Visa applications.

LIFT Workshops have limited enrolment. Registration is confirmed only when payment has been received in full. All workshops take place at LIFT unless otherwise noted (Use Gladstone Avenue entrance after 6pm and weekends).

Workshop Guidelines
Workshops are subject to schedule, instructor or content amendments and may change or be cancelled at the discretion of LIFT. All registered participants will be notified of any cancellation, instructor or schedule changes. LIFT will refund full registration fees to those participants unable to make rescheduled dates or cancellations. A workshop will run once we have 50% enrolment in the class; please register early to avoid disappointment.

LIFT workshops are best suited to individuals 18 years old and over. Only the person whose name appears on the enrolment is registered for the workshop. No other person can attend in their place. For full day workshops, we recommend that you bring lunch or snacks. Please note, all workshops that take place in our digital classroom are on the Mac platform. Digital and/or audio recording of LIFT workshops is prohibited.

Please note LIFT is a scent-free work place. We ask all workshop participants to please don’t use perfumes or colognes prior to visiting. LIFT strives to make our space and workshops as accessible as possible. Please contact us about special needs at least ten (10) business days before any workshop you are interested in and we will work towards accommodating them.

Participant Cancellation Policy
Participants must cancel up to five (5) full business days, excluding weekends and holidays, prior to the date of the workshop to receive a 80% refund per cancelled workshop. No compensation is available for cancellations less than five (5) full business days prior to your workshop start time or for non-attendance. There are absolutely no make-ups or transfers allowed for any missed session. All cancellations must be received and confirmed by telephone with a LIFT staff member during office hours. Cancellations received via email, voicemail or otherwise will not be recognized. Any refunds will be issued by cheque regardless of the original method of payment.

For inquiries please call us via telephone or email at the listed contacts. The workshop schedule is also available on our website www.lift.ca.
Community Outreach
4 LIFT Summer 2019 Guided Tour

Introduction to Filmmaking
4 Introduction to Independent Filmmaking

Filmmaking Intensive
5 Youth Analogue Filmmaking
5 Youth Digital Filmmaking
6 Creation and Presentation of an Analogue Regular 8mm Film

Writing and Directing
6 Short Film Writing
7 Advanced Script Studio
7 Storytelling in Virtual Reality
8 Creating Television Series
8 Script Coordinating
9 Documentary Film Writing
9 The Art of the Interview
10 Directing Documentary Film
10 Directing Hybrid Fiction
11 Directing Dramatic Film
11 Directing Actors for Film
12 Directing Music Videos
12 Storyboarding

Producing
13 Grant Writing for Arts Councils
13 Producing on a Shoestring Budget
14 Producing Dramatic Film
14 Producing Documentary Film
15 The Business of Film Distribution

Production
15 Starting a Production Company
16 Production Management
16 Cinematography Fundamentals
17 Lighting Fundamentals
17 Creative Lighting

18/19 Workshop Calendar

Production Continued
20 Digital Imaging (DIT)

Cameras
20 Camera Theory
21 Camera Assisting
21 Arri SRII 16mm and Aaton XTR Prod Super 16mm Cameras
22 Bolex 16mm Cameras
22 DSLR Cameras for Video
23 RED Epic Camera

Sound
23 Introduction to Location Sound Recording
24 Introduction to Post-Production Sound for Filmmakers and Producers
24 Sound Design with Pro Tools
25 Working with a Voice Coach

Post-Production
25 Editing Aesthetics
26 Dramatic Film Editing
26 Colour Theory
27 Introduction to Digital Colour Grading with DaVinci Resolve
27 Intermediate Digital Colour Grading with DaVinci Resolve

Creative Practises
28 Hand Processing Black and White Film
28 Hand Processing Colour Film
29 Organic Film Processing
29 The Simple Magic of Analogue Photography
30 Plants on Film
30 Light and The Corporeal
31 Contact Printing + Emulsion Manipulation

Digital Tools and Animation
31 Paper Puppets and Found Object Animation
32 Introduction to Final Cut Pro X
32 Assistant Editing with Premiere Pro
33 Introduction to Premiere Pro
33 Intermediate Premiere Pro
34 Introduction to After Effects
34 Intermediate After Effects

LIFT Resources
35 Equipment and Facilities Rental, LIFT Store, and Community Outreach
36 Membership
**LIFT SUMMER 2019 GUIDED TOUR**

**Tours Schedule: One Evening**
- Tuesday May 28, 6pm–6:45pm

**Tour Cost:**
- Free

Be a part of the independent film community. Come learn how to become a member at the Liaison of Independent Filmmakers of Toronto (LIFT), register for workshops and enquire about renting equipment. Information will be available about our upcoming Summer 2019 workshops, equipment and facility.

There will be guided tour, approximately 45 minutes in length, led by a LIFT staff member at the times listed below.

The office is located at 1137 Dupont Street (east of Dufferin Street, at the corner of Gladstone Avenue).

All are welcome to attend.

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**INTRODUCTION TO INDEPENDENT FILMMAKING**

**Schedule: One Day**
- **Class A**: Saturday June 1, 11am–5pm or
- **Class B**: Sunday June 2, 11am–5pm

**Cost:**
- Members $105
- Non-members $130
- Enrolment is limited to 13

This lecture-based course gives participants an overview of all the stages involved in independent filmmaking and is a must for beginning directors and producers. Learn about the writing process, planning your workflow, prepping for your shoot, crewing up, the fundamentals of production, the importance of cinematography and quality sound recording, getting all your shots, how to approach editing and the many options for finishing and exhibiting your film. This workshop is a general overview for new filmmakers and a great starting point for your filmmaking education.

*This is a foundational course and is necessary as a prerequisite for many of our workshops.*

Instructor:
Born in 1985 in Toronto, **Kazik Radwanski** studied film at Ryerson University and co-founded the production company MDFF in 2008. His short films screened at the Berlinale Shorts Competition for three consecutive years. In 2012, Radwanski directed his first feature film *Tower* which had its world premiere at the 65th Locarno International Film Festival. The film went on to screen at many festivals including The Toronto International Film Festival, The Viennale, and New Directors/New Films presented by MoMA. Most recently, his second feature *How Heavy This Hammer* had its international premiere at The 66th Berlin International Film Festival and was nominated for the $100,000 prize for Best Canadian Film of the Year by the Toronto Film Critics Association.

[www.mdff.ca](http://www.mdff.ca)
**YOUTH DIGITAL FILMMAKING INTENSIVE**  
**AGES 14–17**

**Schedule: Eight Days**
- In-class sessions: Please see details below
- Individual editing time: Thursday July 18 to Friday August 30

**Cost:**
- $300
- Enrolment is limited to 6

Complete your own short one-minute film in this intensive course. Participants will learn the main aspects of filmmaking through a series of collaborative workshops, then individually complete a film from idea to a finished film. Topics will cover the important aesthetic and technical fundamentals of writing, cinematography, directing and editing.

**Classes are held daily from 11am–3pm on these dates:**
- Monday July 8
- Tuesday July 9
- Wednesday July 10
- Thursday July 11
- Monday July 15
- Tuesday July 16
- Wednesday July 17
- Thursday July 18

**Workshop series, facility and equipment includes:**
- Introduction to Filmmaking
- Short Film Writing
- Directing
- Cinematography
- Editing Aesthetics
- Introduction to Adobe Premiere Pro
- 16 hours of individual editing time

*Facility credits must be used by Friday August 30, 2018. Facility time must be used during LIFT office hours (Monday–Friday, 10am-6pm). Participants must provide storage media for a digital copy of their work. Parents and guardians must come in with proper photo ID.*

**Instructor:**  
**Alexi Manis** is a teacher, educator, filmmaker, and writer in Toronto. She has been a loyal LIFT member for almost two decades and has made several short experimental films with their support that have screened at festivals around the world. She has taught high school arts courses including filmmaking, photography, fashion, and drama, and has facilitated youth film workshops and camps for Hot Docs, the YMCA, and the Toronto International Film Festival. She is continually amazed by young people’s creativity and enthusiasm around movies and enjoys sharing her passion for the filmmaking process.

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**YOUTH ANALOGUE FILMMAKING INTENSIVE**  
**AGES 14–17**

**Schedule: Four Days**
- Monday July 22 to Thursday July 25, 11am–3pm

**Cost:**
- Members $250
- Enrolment is limited to 6

This fun and unique workshop explores a creative tradition in experimental filmmaking that is improvisational and interactive. This way of working has a comparative body of work in music, painting and poetry. Participants will shoot black and white 16mm film on a Bolex and process their film in LIFT’s darkroom and then rework that footage using artisanal techniques such as decay, painting and drawing on film. Students will also have the option to incorporate found footage into their films. Each participant will take home their film in analogue and digital formats.

*This workshop includes all film, darkroom chemistry, and supplies for use during the workshop. Participants must provide recording and storage media for the digital copy of their film work.*

**Instructor:**  
**Anna Kipervaser** is a Ukrainian-born multimedia artist. Her work spans multiple disciplines including experimental and documentary moving image works in both 16mm film and video. Her moving image work has screened at festivals internationally at Full Frame Documentary Film Festival, Crossroads Film Festival at the San Francisco Cinematheque, Alchemy Film and Moving Image Festival, Antimatter, Fracto Experimental Film Encounter, Big Sky Documentary Film Festival, Milwaukee Underground Film Festival, Chicago Underground Film Festival, Athens International Film and Video Festival, Indie Grits Film Festival, Montreal Underground Film Festival, Haverhill Experimental Film Festival, Muestra Internacional Documental de Bogota among others. Anna’s work also screens in classrooms, galleries, microcinemas, basements, and school houses! Anna is also painter, printmaker, curator of exhibitions, programmer of screenings. She currently lives and works in Durham, North Carolina.  
www.annakipervaser.com
CREATION AND PRESENTATION OF AN ANALOGUE REGULAR 8MM FILM

Schedule: One Day
• Saturday July 20, 10am–6pm

Cost:
• Members $150
• Non-members $175
• Enrolment is limited to 8

Analogue filmmaking at its simplest: shoot, process and project in a day. In this workshop Regular 8MM black and white film will be shot on site, processed in buckets, then slit (or not) and projected. The intention is to put the camera between you and the world, to know the personal effect of latent imaging, then open to the possibilities of what may or may not come next. Each participant will have an introduction to Regular 8MM filmmaking in LIFT’s darkroom. After drying, each film will be projected as Regular 8MM if slit, or 16MM if unslit. Participants will take away an experience of analogue motion picture making that, contrary to digital immediacy, comes with waiting and anticipation; personal confidence in using a simple motion picture camera; developing and projecting your creation.

Regular 8MM Filmmaking Intensive Workshop includes:
• Regular 8MM Camera Workshop (the film that goes around twice!)
• Regular 8MM Fomapan R100 (black and white reversal)
• Use of Darkroom for Processing
• Chemistry for Processing
• Screening of Completed Films
• Completed Analogue Film

LIFT’s Camera Theory workshop is a prerequisite for the Regular 8MM Filmmaking workshop.

Instructor: Sandy McLennan is immersed in the local geography via cameras, sound recorders and a darkroom. A 1981 Sheridan College Media Arts graduate and a veteran Audio-Visual/Computer Technician in schools, he performed with the Canadian Opera Company at age 7, shot 35MM slides in Hong Kong in 1970, tape recorded R.Murray Schafer’s lake opera in 1981, documented a canoe trip on 16MM film, resurrected his photochemical practice and received grants to teach analogue/pinhole photography. He has exhibited motion pictures, photography, installation/performance and sound.

SHORT FILM WRITING

Schedule: Four Evenings
• Tuesday June 18, 6:30pm–9:30pm and
• Thursday June 20, 6:30pm–9:30pm and
• Tuesday June 25, 6:30pm–9:30pm and
• Thursday June 27, 6:30pm–9:30pm

Cost:
• Members $150
• Non-members $175
• Enrolment is limited to 10

Whether intended as a stand-alone piece of art or a calling card to showcase new storytelling talent, the short film is a fascinatingly flexible format. Through screenings, lectures and group discussions, this four-part workshop will illuminate the key characteristics of a successful narrative short film. Participants who arrive with a basic story idea will have the opportunity to workshop their concept in-class with the goal of developing a beat sheet by the end of the fourth session. Topics covered—such as screenplay format, story structure, and scene construction—are equally relevant to writers interested in long-form narratives such as feature films and television.

Participants must submit a story summary (two paragraphs maximum) of their story idea by Tuesday June 11, 2019 and should be committed to spending some time developing their concept between classes. Please submit your story summary to workshops@lift.on.ca with “LIFT Summer 2019: Short Film Writing” in the subject line. The Introduction to Independent Filmmaking workshop is recommended as a prerequisite.

Instructor: Originally from the UK, Stephen Davis is a graduate of the MFA Screenwriting program at the American Film Institute (AFI) in Los Angeles. He has worked as a script reader for companies in Los Angeles, Toronto and the UK. In 2014, he was selected for Script Room 4, a BBC program for developing new talent. His most recent feature film screenplay has received development funding from the British Film Institute (BFI) and Film Wales and was selected for the Black List Mini-Lab at the 2015 Toronto International Film Festival. In 2016, he was the runner-up for the Red Planet Prize for new television writing. Passionate about screenwriting education, Stephen also spent a year in the School of Theatre, Film and Television at the University of California, Los Angeles (UCLA) and tutored a number of film courses and workshops at York University in Toronto while earning a second Master’s degree in Screenwriting.
Interest in Virtual Reality (VR) is growing - with major brands like YouTube and Facebook developing platforms to support 360 video, VR is becoming more and more accessible to the general public. Canada is a leading player in this VR landscape. According to the International Data Corporation, by 2021, the firm expects the Canadian virtual reality sector to reach $7.1 billion. Storytelling in Virtual Reality is a comprehensive two-day workshop that empowers students with the knowledge and skills required to create their VR stories. The course includes: an overview of the current VR ecosystem, the new and exciting as well as the challenges this new medium presents; understanding the opportunities of spherical storytelling and interactive VR; exploring the roles the viewer can take in the VR stories. This workshop encourages students to engage, experience and pioneer with VR, the new four-dimensional stage.

Instructor:

Yael Elfanbaum

Originally from Israel, Yael Elfanbaum gained her experience in Virtual Reality as the house editor in InceptionVR, a VR content and distribution company with branches in L.A, London and Tel Aviv. She finished her bachelor degree with honours in Cinema and Communication from Seminar Hakibutzim college in Tel Aviv. Her short film Awakeing was nominated in Haifa International Film Festival 2013, and her play The story of Yalla and Rega won the writer's award in Haifa International Children’s Theatre Festival 2015. After writing and creating for cinema and theatre, Yael was fascinated by VR as a totally new medium through which she could tell stories and engage audiences. She wrote a VR fictional series that gained funding in Israel and is currently under production to be published at the end of 2019. Since her relocation to Toronto, Yael has been working as a freelance VR editor and VR consultant for various Toronto based companies. Yael is sharing her knowledge and expertise through this workshop, with students and VR enthusiasts in Toronto.
The way we watch TV has changed. The way we create TV should too. This workshop is intended as an informative, motivating and supportive experience for anyone developing an original television concept. We will begin by considering the audience and how the traditional approach to series structure no longer meet the needs of people who stream and binge. Use a combination of lecture, discussion, group work and screenings, we will work through five essential elements of a series concept: character, character relationships, story arc, world and theme. We will also look at the documents writers create in development and what goes into them: the pitch document or leave-behind, the series bible and the pilot script. We’ll talk about the verbal pitch and how to prepare for one. Please come with a series concept in mind and a willingness to discuss it in the class.

Instructor: Jill Golick is a writer, producer and digital story teller. She has written for children’s, drama, soap and interactive. She’s best known for the internationally-acclaimed digital detective series Ruby Skye P.I. which she created, financed, wrote, produced and distributed. Her creative work has been rewarded with two Writers Guild of Canada Screenwriting Awards, a Canadian Screen Award, a Youth Media Award of Excellence, a Banff Rockie, and the grand prize from the LA-Marseilles WebFest among others. Jill mentors screenwriters at every career stage and teaches workshops on TV series creation whenever the opportunity arises. Her weirdest and coolest recent gig was creating the character for an artificial intelligence. She is currently writing a musical, developing a fictional podcast and creating new TV series for both adult and children’s audiences. www.jillgolick.com

CREATING TELEVISION SERIES

Schedule: Two Evenings
- Tuesday July 23, 6:30pm–9:30pm and
- Thursday July 25, 6:30pm–9:30pm

Cost:
- Members $125
- Non-members $150
- Enrolment is limited to 13

SCRIPT COORDINATING

Schedule: One Evening
- Monday August 26, 6pm–10pm

Cost:
- Members $75
- Non-Members $100
- Enrolment is limited to 13

What happens after a writer types “The End” but before the first day of principal photography? The workshop will explore this gulf between the writer’s room and production—otherwise known as the Script Coordinator. Proper script formatting, legal and clearances, revisions and other production issues that may arise between a writer’s draft and the shooting script will be discussed. A tutorial covering the industry standards, Final Draft and Movie Magic, will also finally answer: what does that “Locking” function do? You have your story written but it won’t come to life if production can’t make their day.

This course is recommended as a companion to Advanced Script Studio, Producing Dramatic Film, Directing Dramatic Film and Production Management workshops.

Instructor: Ryan Spencer is a graduate of Tisch School of the Arts at New York University. He has worked for Paradigm Talent Agency and in Feature Development at Dreamworks. Ryan was Script Coordinator for over three seasons of Law and Order: SVU. Recently, he graduated from the Canadian Film Centre’s Bell Prime Time TV Writing Program and was a Bell Fellow at Banff Media Festival. His other credits include Lucky 7 for ABC/Disney, Hemlock Grove for Netflix/Gaumont and The Next Step as a writer. Originally from Los Angeles, Ryan moved to Toronto over two years ago to marry his partner.
**DOCUMENTARY FILM WRITING**

**Schedule: Two Evenings**
- Wednesday June 5, 6pm–10pm and
- Wednesday June 12, 6pm–10pm

**Cost:**
- Members $125
- Non-members $150
- Enrolment is limited to 10

Is your film’s controlling idea compelling and fresh? Does the story have strong universal themes? Will the audience relate to the protagonist? What is the main conflict? These and other questions can be found in the coverage templates script readers are asked to follow when they evaluate independent documentary film proposals. Increasingly, filmmakers are expected to deliver docs that have the same crowd-pleasing traits dramas possess - with one key difference: where drama writers can dream up their scenarios, documentarians must stick to the facts. How can you meet all these expectations when you’re telling a story that is still unfolding? That is the subject of this two-night workshop. Night One deals with development. How can you pitch your idea? How do you write a convincing one-pager? What differentiates a good sizzle reel from a bad one? Night Two is devoted to production. How do you craft a shooting script or treatment? How do you know if your film needs narration and, if so, what kind? What written material do programmers, broadcasters and media representatives like to see accompany a finished film? Whether you’re stuck at the idea, outline or rough-cut stage, this workshop can help you overcome the obstacles you face and take the next step.

**Participants must bring a short description of their documentary concept to the first day of class.**

Instructor: **Steve Lucas** has been writing, producing, show-running and story-editing popular films and TV shows for more than 35 years. His documentary film writing and story editing credits include the Genie Award-winning *The Champagne Safari*, the Gemini Award-winning *Last Call at The Gladstone Hotel*, and the Academy Award-nominated *After the Axe*, which he also co-produced. His award-winning drama writing credits include Global’s long-running crime drama series, *Blue Murder*, which he co-created and show ran, the CBC dramatic mini-series *Major Crime* and the independent feature film *Diplomatic Immunity*, both of which he wrote and co-produced. More recently he co-wrote (with actor Peter Keleghan) *Once An Immigrant*, a well-received one-hour documentary telecast on the CBC. A University of Toronto graduate, Steve also developed and currently coordinates the Advanced Television and Film Script to Screen Program at Toronto’s Centennial College.

www.imdb.com/name/nm0524286

**THE ART OF THE INTERVIEW**

**Schedule: One Evening**
- Wednesday August 7, 6pm–10pm

**Cost:**
- Members $75
- Non-Members $100
- Enrolment is limited to 13

Whether for news, documentary or oral history, an interview is a directed conversation for the purpose of documenting someone’s perspective and/or experience. Done right, it’s also an exchange of respect and trust where something is revealed and both parties feel they’ve benefited from the experience. This four-hour workshop will look at prominent examples and use in-class practical exercises to explore the ethical, technical and stylistic considerations of drawing out and recording someone’s personal story. Participants will explore approach, research, crafting questions and practice face-to-face interview skills. Discussion and feedback encouraged throughout.

*This course is recommended as a companion to the Documentary Film Writing, Producing Documentary Film and Directing Documentary Film workshops.*

Instructor: **Shayla Howell** is a Toronto based freelance director, researcher and story producer with over 20 years’ experience in documentary and factual series television. Her interview subjects have spanned the spectrum from the spectacular to the commonplace; the marginalized to the entitled; victims and perpetrators. She believes everyone has a story and most are looking for a way to share it—whether working in long-form documentary, factual series, or oral history it’s the job of the interviewer to provide and guide that opportunity. She has undergraduate degrees from both Brock University and Ryerson University (RTA) and has continued to study new and innovative ways of working with interview material at the Toronto New School of Writing, Documentary Organization of Canada's Master Classes and Concordia University's Centre for Oral History and Digital Storytelling. Highlighted projects include interviewing Hollywood’s A-list for The Independent Film Channel, three years interviewing veterans of the Second World War for the documentary series *War Story* and oral history archive *The Memory Project*. Since 2015, Shayla has been criss-crossing the country as a story producer for the hit CBC TV show *Still Standing* and contributing to award winning feature documentaries for festival and broadcast.

www.imdb.com/name/nm2724987
**DIRECTING DOCUMENTARY FILM**

*Schedule: Two Evenings*
- Monday July 8, 6pm–10pm and
- Wednesday July 10, 6pm–10pm

*Cost:*
- Members $125
- Non-Members $150
- Enrolment is limited to 13

This lecture-based course provides a basic overview from the documentary director’s point of view, guiding participants through the entire process of documentary filmmaking from development to delivery. Participants are given time to discuss proposals, scripts and basic elements of documentary expression, such as interviewing, mise-en-scène, shooting on the fly, and planning for anticipated locations. The course will conclude with a brief overview of the various sources of funding for low-budget documentary in Canada.

*This course is recommended as a companion to the Documentary Film Writing and Producing Documentary Film workshops.*

Instructor: **Zaheed Mawani** is a Toronto-based documentary filmmaker. He holds an MFA in Film Production from York University (Toronto) and a BA in Political Science from Middlebury College (Vermont). His short documentary *Three Walls* screened at festivals worldwide including Hot Docs, Internationale Kurzfilmtage Oberhausen, AFI/Silver Docs, Kassel Dokfest, and was nominated for a Canadian Screen Award. His first feature documentary, *Harvest Moon*, recently screened at Hot Docs, RIDM, DOXA and won awards at Cinema du reel and Central Asian Documentary Film Festival.

**DIRECTING HYBRID FICTION**

*Schedule: Two Evenings*
- Tuesday August 27, 6pm–10pm and
- Thursday August 29, 6pm–10pm

*Cost:*
- Members $125
- Non-Members $150
- Enrolment is limited to 13

This two-session Directing Hybrid Fiction workshop aims to provide participants with practical skills and experiences, and a working critical knowledge of diverse hybrid fiction techniques and their impact on cinematic storytelling, as practiced by contemporary film and video artists. Participants will take part in hands-on exercises that focus on non-actor performance techniques including the creation of spontaneous viral videos and the exquisite corpse.

*The Introduction to Independent Filmmaking and Camera Theory workshops are recommended as prerequisites. This course is recommended as a companion to the Directing Dramatic Film and Directing Documentary Film workshops.*

Instructor: **TBA** - See website for updates
DIRECTING DRAMATIC FILM

Schedule: Two Evenings
- Monday June 24, 6pm–10pm
- Wednesday June 26, 6pm–10pm

Cost:
- Members $125
- Non-Members $150
- Enrolment is limited to 13

This intensive workshop will introduce you to the process of directing a project on any scale. The workshop covers practical aspects of directing such as casting, locations, storyboards, rehearsals, telling a story with pictures, the psychology of composition, moving the camera, screen direction, eye-lines and the axis, shooting schedule, on set protocol, and other production concerns. Participants will break down a scene from a film script and compare it with how the film’s director actually shot it. Various film clips will also be shown to illustrate the key points of directing.

The Introduction to Independent Filmmaking and Camera Theory workshops are recommended as prerequisites. This course is recommended as a companion to the Short Film Writing, Advanced Script Studio, Producing Dramatic Film and Dramatic Film Editing workshops.

Instructor:
TBA - See website for updates

DIRECTING ACTORS FOR FILM

Schedule: Two Evenings
- Tuesday July 2, 6pm–10pm
- Thursday July 4, 6pm–10pm

Cost:
- Members $125
- Non-Members $150
- Enrolment is limited to 13

This practical workshop is designed to help new and experienced directors improve their communication with actors and understand the acting process. Participants will learn about main acting techniques, discover various types of vocabulary used by actors, and why actors ask for their “motivation.” This course will lead you through the casting process, how to use rehearsal, see how an actor approaches a scene, the role of improvisation and how to help guide your actors to their best performance.

The Directing Dramatic Film workshop is strongly recommended as a prerequisite.

Instructor:
Valerie Buhagiar is an award winning actor and filmmaker. She first came to prominence as the star of Bruce McDonald’s Indie films Roadkill and Highway 61. She has appeared in scores of films, tv series, has introduced films for The Showcase Revue, all the while continuing her stage career with recent hits including a Dora nomination for Botticelli in the Fire and Sunday in Sodom at Canadian Stage. Valerie has also carved out a parallel career as a writer and director. She has made several award winning short films that have toured internationally and two award winning feature films that have worldwide distribution. The Karlovy Vary film festival had a retrospective of Valerie’s work as an actor and filmmaker. Valerie is prepping to make her 3rd feature film, Carmen Has Been Touched, in Malta.

www.valeriebuhagiar.com
DIRECTING MUSIC VIDEOS

Schedule: Two Evenings
- Monday August 12, 6pm–10pm and
- Wednesday August 14, 6pm–10pm

Cost:
- Members $125
- Non-Members $150
- Enrolment is limited to 13

This workshop will explore the world of music videos both in practise and in theory. Because the music video industry is always innovating, the course will discuss the context of recent changes (streaming, social media, album films, lyric videos), as well as influential works past to present in music video history. Breaking down the components of a music video from idea to execution, this workshop will also cover production at various scales. The artistic pre-production and edit of the finished piece - crafting its exact rhythm, pace, and style - in context of the artist’s existing creative structure will be a highlight. Music videos are an incredibly fluid and valuable format, and a great starting point for directors to find their visual personality.

The Introduction to Independent Filmmaking and Camera Theory workshops are recommended as prerequisites.

Instructor:
Sally Cinnamon (a.k.a. Sally Walker-Hudecki) is a filmmaker, drummer, and inventor from Toronto. In 2018, she completed the PIX Film Gallery/Petman Foundation Studio Immersion Program in partnership with LIFT. She was selected to present her work on a prototype for a music video machine - an analog film projector that syncs to vinyl records. Between 2011 and 2014, she traveled and filmed over 20 live music videos of bands such as Jack White, Yeah Yeah Yeahs, Black Lips, JEFF the Brotherhood, The Kills, Black Milk, U.S. Girls, and many more. Her official music video for former Bikini Kill members’ band The Julie Ruin premiered on Pitchfork in 2014. She has also created music videos for local acts such as CATL, and produced a series of short films based on slam poetry. Her films have screened in festivals across North America. Between 2015 and 2017, she was a partner in running private venue and rehearsal space GARAGENOIR Inc, booking with artists and labels such as Arts and Crafts, BADBADNOTGOOD, Goodbye Honolulu, DJ Jonathan Toubin, Bloodshot Bill, Dex Romweber, Paprika Theatre, Coyote Collective, and more.

STORYBOARDING

Schedule: Two Evenings
- Tuesday July 16, 6pm–10pm and
- Thursday July 18, 6pm–10pm

Cost:
- Members $125
- Non-Members $150
- Enrolment is limited to 13

This workshop covers the basic storyboarding components that make up the visualization of a screenplay. Learn the principles of concept and design illustration to layout your scenes; continuity sketches, the line of axis and showing camera techniques, shot flow, mood and character. The participants will have the opportunity to practice basic drawing skills and view sample storyboards alongside their actual filmed sequences. Drawing skills are not required. Participants must bring the following materials to the workshop: blank paper, pencil and eraser. This course is recommended as a companion to the Directing Dramatic Film workshop.

Instructor:
Peter Hudecki has been one of Canada’s premier live action storyboard artists having worked on projects with directors ranging from Martin Ritt Academy of Motion Picture Arts and Sciences president, Frank Pierson. His Storyboard credits include: Feature films: Stanley & Iris, Milk and Honey, A Simple Wish, Cocktail, The Freshman, Bless the Child, Pippi Longstocking, Searching for Bobby Fischer, Where the Heart Is. TV Movies: Jasper, Texas, Deacons for Defense, Soldier’s Girl, Martin and Lewis, RFK, Thin Air, Murder Most Likely, Men of Means, Animorphs, Thanks of a Grateful Nation, Bad Day on the Block, Covert Action. Also during his 40-year career, Peter has been an animation industry veteran and fulfilled multiple duties including those of director and producer. His early experience includes animation for such series as Scooby Doo and the Flintstones. Peter oversaw numerous productions for Nelvana Ltd series including Inspector Gadget, My Pet Monster, TinTin, Babar, Care Bears, Fivel's American Tails, and Stickin' Around. Credits for 3D animation include Miss Spider series, Rescue Heroes, Cyberchase, The Backyardigans and the Emmy award winning Rolle Polie Olie. Peter has extensive experience in the commercial industry storyboarding, directing and producing numerous for Rice Krispies, 7 UP, Planters Peanuts, and the Pillsbury Dough Boy, among many. A specialist in facial animation and lip sync, he provided principle animation for a recent Bud Light Superbowl spot “Smooth Monkey”. Peter was guest lecturer at the Canadian Film Centre and has hosted workshops and seminars teaching at various post-secondary. He is currently a faculty member of Durham College as senior instructor of animation. Peter is still active in live action storyboarding, usually as a consultant or trainer for upcoming storyboard artists.
Producing Summer 2019 Workshops

So you want to be a producer? This workshop will explore this multifaceted job and provide you with the tools to navigate this complex juggling act. From a producer’s perspective participants will examine topics such as the idea, financing and budgets, legal issues, keeping your critical crew happy, as well as publicity. This workshop will go through the basics of development, production and postproduction of low budget film activities to maximize and capitalize on the project’s cash-flow.

The Introduction to Independent Filmmaking workshop is strongly recommended as a prerequisite. This course is recommended as a companion to the Grant Writing for Arts Councils, Short Film Writing, Advanced Script Studio, Directing Dramatic Film and Dramatic Film Editing workshops.

Instructor:
TBA - See website for updates

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**GRANT WRITING FOR ARTS COUNCILS**

**Schedule: Two Evenings**
- Monday June 3, 6pm–10pm and
- Monday June 10, 6pm–10pm

**Cost:**
- Members $125
- Non-Members $150
- Enrolment is limited to 10

Federal, provincial, and municipal arts councils fund a wide range of media arts projects, including experimental films/videos, media installations, new media works, documentaries, and narrative films. Sustaining a career as an artist necessitates learning how to write a clear, concise, persuasive grant application. Get an early start with this workshop, which will outline the process of planning, writing and submitting media arts grant proposals that effectively represent your individual project. The class will focus on what arts council juries look for in the description of a project, and on budget preparation and support material. During the workshop, the instructor and other participants will review participants’ grant proposals to give individual feedback on your works in progress.

For upcoming grant deadlines see:
- Canada Council for the Arts: www.canadacouncil.ca
- Ontario Arts Council: www.arts.on.ca
- Toronto Arts Council: www.torontoartscouncil.org

Participants must submit a one-page (maximum) project description by Monday May 27. Please submit to workshops@lift.on.ca with LIFT Summer 2019: Grant Writing for Arts Councils in the subject line. This workshop does not cover grant writing for commercial industry funders such as Telefilm Canada, Canadian Media Fund (CMF), Ontario Media Development Corporation (OMDC), or Independent Production Fund (IPF).

**Instructor:**
Chris Gehman is an award-winning filmmaker, and an arts administrator, educator and critic. His films have screened at venues around the world, including The Berlinale, TIFF, Experimenta (Bangalore), and Anthology Film Archives (NYC). Chris was Artistic Director of the Images Festival from 2000 to 2004, and has also programmed for Cinematheque Ontario and TIFF. He edited two critical anthologies on media arts, and his critical writing has also appeared in periodicals such as Cinema Scope and Millennium Film Journal. Currently, Chris is Finance Manager at Vtape, a non-profit artist-run video distributor, in addition to his artistic and freelance work. He is familiar with many granting programs, and has received numerous grants to support his work.

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**PRODUCING ON A SHOESTRING BUDGET**

**Schedule: One Evening**
- Wednesday July 3, 6pm–10pm

**Cost:**
- Members $75
- Non-members $100
- Enrolment is limited to 13

So you want to be a producer? This workshop will explore this multifaceted job and provide you with the tools to navigate this complex juggling act. From a producer’s perspective participants will examine topics such as the idea, financing and budgets, legal issues, keeping your critical crew happy, as well as publicity. This workshop will go through the basics of development, production and postproduction of low budget film activities to maximize and capitalize on the project’s cash-flow.

*The Introduction to Independent Filmmaking workshop is strongly recommended as a prerequisite. This course is recommended as a companion to the Grant Writing for Arts Councils, Short Film Writing, Advanced Script Studio, Directing Dramatic Film and Dramatic Film Editing workshops.*

**Instructor:**
TBA - See website for updates
PRODUCING DRAMATIC FILM

Schedule: Two Evenings
- Monday June 17, 6pm–10pm and
- Wednesday June 19, 6pm–10pm

Cost:
- Members $125
- Non-members $150
- Enrolment is limited to 13

Hone your producing skills in this two-evening crash course in producing independent film. In this workshop, participants learn the process of taking a dramatic film project from development to delivery from a producer’s perspective. The course tracks the trajectory of making a dramatic feature film in the Canadian financing landscape, highlighting topics relevant to anyone interested in producing a short or feature narrative film. Topics include pitching, development, production, financing, casting, crewing, budgeting, scheduling, negotiations, marketing, distribution, and professional development. Participants will acquire the foundational knowledge to help guide you through a narrative-based production.

The Introduction to Independent Filmmaking workshop is strongly recommended as a prerequisite. This course is recommended as a companion to the Short Film Writing, Advanced Script Studio, Directing Dramatic Film and Dramatic Film Editing workshops.

Instructor:
TBA - See website for updates

PRODUCING DOCUMENTARY FILM

Schedule: Two Evenings
- Tuesday July 9, 6pm–10pm and
- Thursday July 11, 6pm–10pm

Cost:
- Members $125
- Non-members $150
- Enrolment is limited to 13

This two-evening workshop and case study takes participants through the various stages of making a documentary, from concept to development and financing through production, post-production, delivery and distributing your project. Participants will discuss the proposal, funding opportunities, the documentary script, ownership and rights, production and post-production budget, clearances, transmedia, digital distribution and the crucial relationship between producer and director. This lecture based workshop also provides an overview of how to finance factual programming, big or low budget, in today’s multi-platform environment.

The Introduction to Independent Filmmaking workshop is strongly recommended as a prerequisite. This course is recommended as a companion to the Documentary Film Writing and Directing Documentary Film workshops.

Instructor:
Marva Ollivierre is a Gemini nominated executive producer, a management accountant, mask maker and Floyd Chalmers awarded writer with over 25 of arts-culture industry experience—the last 16 in screen media. She is also the creator of the cross Canada lecture series Making Your Art Your Business and was executive producer and head of business affairs at Inner City Films. During her five-year tenure with Inner City Films, several productions received broad acclaim and continue in present day to deliver significant international sales earnings including US Broadcast revenues. They include: Skin Deep a Gemini Winning Best Lifestyle/Doc, one of the first internationally produced docu-lifestyle series; and Jozi-H, the Canada/South Africa co-production medical drama series, a multiple Gemini Nominee including Best Drama. In 2006, Marva started her own independent production house where the commissioned feature documentary Made In Canada was released 2013; the documentary I am not a Bully is in post production, and the feature Bannock & Bratwurst, penned by 2013 Canada Screen Award winning writer Shannon Masters, is prepping for production.

www.imdb.com/name/nm1331045
THE BUSINESS OF FILM DISTRIBUTION

Schedule: Two Evenings
• Tuesday August 20, 6pm–10pm and
• Thursday August 22, 6pm–10pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 13

This two-evening workshop is a thorough instructional overview of the modern independent film industry, touching on the last 10 years of how the business has evolved for context as well as what the future of film distribution (could) look like given current trends. Students will leave this workshop understanding the basics of how a successful film is released into theaters, on DVD/Blu-Ray, in digital storefronts like iTunes and on subscription services like Netflix—as well as how the companies in between all interact with each other and the filmmakers. Get a solid foundation for understanding how various film distributors, sales agents and successful filmmakers all prepare for and engage in the nebulous act of film sales. This workshop covers practical skills such as how to research reputable distributors and sales agents, accepted pitching practices, etc. Finally, the course covers “what to expect” from distribution and the basics of contracts and rights management as well as D.I.Y. options for filmmakers who are in the position of self-releasing or supplementing their distributors’ release work.

Instructor:
Danny Costa works as a Licensing Editor for SAGE Publishing and runs Direct Current Laboratories as its principal. At SAGE, Danny is responsible for licensing all third-party film and video content for SAGE’s video products. At Direct Current Laboratories, Danny offers consulting and sales services to filmmakers, producers and distributors. During his career, he has bought, sold or consulted on the release of over 100 individual feature films. Previously, Danny was Director of Distribution at Alexander Street Press and ran Alexander Street’s boutique, full-service educational and non-theatrical distributor, Filmmakers Library where he acquired and managed the non-theatrical and educational/library releases of nearly 50 documentaries from top festivals like Cannes, the Tribeca Film Festival, Sundance, Sheffield Doc/Fest and SXSW. Before joining Alexander Street Press, Danny worked as an independent consultant; his early clients included independent filmmakers like academy-award winning filmmaker Damien Chazelle, international and domestic film distribution companies and content aggregators—like The Orchard, Inc. Danny holds a B.S. Television & Film from Boston University and an MBA from NYU’s Stern School of Business. www.directcurrentlabs.com

STARTING A PRODUCTION COMPANY

Schedule: Two Evenings
• Tuesday July 30, 6pm–10pm and
• Thursday August 1, 6pm–10pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 13

This intensive two-evening workshop is designed as a broad introduction for those interested in: starting their own production company, cultivating and building their media producer intelligence, planning a shoot and/or selling their skills as a freelancer and indie-producer providing production services to the media industry. The workshop will provide clarity on corporations, partnerships, the importance of detailed record-keeping and bookkeeping and why it’s important to perform due diligence on your personal credit history, company brand and in all matters related to the government such as business registration/incorporation, HST, and income tax filings, etc. Other topics include what production companies look for in order to confidently hire the services of a freelancer and why delivering as promised is important to the success of your business. Emphasis will be placed on understanding the business language of the industry, getting organized, building awareness of the various professions, the role of consultants, agencies and organizations with the capacity to support your business and production aspirations.

Instructor:
Marva Ollivierre is a Gemini nominated executive producer, a management accountant, mask maker and Floyd Chalmers awarded writer with over 25 of arts-culture industry experience—the last 16 in screen media. She is also the creator of the cross Canada lecture series Making Your Art Your Business and was executive producer and head of business affairs at Inner City Films. During her five-year tenure with Inner City Films, several productions received broad acclaim and continue in present day to deliver significant international sales earnings including US Broadcast revenues. They include: Skin Deep a Gemini Winning Best Lifestyle/Doc, one of the first internationally produced docu-lifestyle series; and Jozi-H, the Canada/South Africa co-production medical drama series, a multiple Gemini Nominee including Best Drama. In 2006, Marva started her own independent production house where the commissioned feature documentary Made In Canada was released 2013; the documentary I am not a Bully is in post production, and the feature Bannock & Bratwurst, penned by 2013 Canada Screen Award winning writer Shannon Masters, is prepping for production. www.imdb.com/name/nm1331045
PRODUCTION MANAGEMENT

Schedule: Two Evenings
• Monday July 22, 6pm-10pm and
• Wednesday July 24, 6pm-10pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 13

This two-part workshop provides a practical overview of important production management skills, application budgeting, tools of planning and organization in addition to teaching how to work with the assistant director to avoid surprises and prevent disasters on set. Participants become virtual production managers as they break down a script, research service providers, build a shooting schedule, determine a budget and prepare initial call sheets. This workshop is highly recommended for those interested in working in the film industry or for filmmakers who wish to improve their expertise on set. Participants are encouraged to bring a project they are working on as production manager or producer to troubleshoot.

Instructor:
TBA - See website for updates

CINEMATOGRAPHY FUNDAMENTALS

Schedule: One Day
• Class A: Saturday June 8, 10am–6pm or
• Class B: Sunday June 9, 10am–6pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 8

The cinematographer is responsible for all the visual elements of a film. They make every creative choice related to composition, lighting, and camera motion—anything that audiences can see in a given shot. Whether you are interested in directing or shooting, this lecture-based class will give you a solid understanding of the elements of cinematography. Topics include: the cinematographer’s role in pre-production, production, and post-production, film and digital formats, focus and depth of field, natural and practical lighting, shooting for editing.

The Camera Theory workshop is required as a prerequisite to this class. This course is recommended as a companion to the Lighting Fundamentals and Creative Lighting workshops.

Instructor:
Zachary Finkelstein is a film and video artist based in Toronto. He holds an MFA in Production from York University (Toronto) and a BFA from the Mel Hoppenheim School of Cinema, Concordia University (Montreal). Presented internationally at film and media festivals, and in galleries, Zachary’s work draws on a wide variety of filmmaking techniques to explore themes such as active viewership and the confluence of science and art. He currently teaches Film and Media Production at Humber College. www.zacharyfinkelstein.com
This introductory class is an essential first step for those who want to learn the basic techniques of lighting for film and video. In this theory and hands-on class, participants will learn about different types of lights, their sources and applications; power basics for lights; the principles of light including colour temperature; establishing the style and logic of your lighting approach; and the essentials of light metering, gels and diffusion. This workshop is an essential foundation for anyone interested in the art of lighting.

This course is required as a prerequisite to the Creative Lighting workshop. The Camera Theory and Cinematography Fundamentals workshops are strongly recommended as a prerequisite to this class. Participants are asked to bring work gloves to the workshop.

Instructor: Christine Buijs is a director of photography and director based in Toronto. She is a graduate of the Women in the Director’s Chair program (2013), was a recipient of the NSI Drama Prize (2014), and a finalist for the Cayle Chernin Award in Media Arts (2015). Her diverse portfolio includes numerous short films, music videos, corporate videos, and series pilots. Her recent projects include Orchid directed by Molly Flood, Golden Boys directed by Jill Riley, Charlie directed by Lesley Johnson, and the 2018 MediaPLUS Trailer for Women In View directed by Mars Horodyski. She is an affiliate member of the Canadian Society of Cinematographers.

LIGHTING FUNDAMENTALS

Schedule: One Day
• Class A: Saturday June 15, 10am–6pm or
• Class B: Sunday June 16, 10am–6pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 8

This workshop will cover advanced lighting for filmmakers, cinematographers and gaffers and will take you deeper into the practical and artistic expression of lighting. Scenes and scenarios will be deconstructed and recreated through hands-on exercises, to achieve a specific visual aesthetic for creative storytelling. Participants will explore dramatic lighting techniques for interior and exterior, High Key and Low Key, static and moving subjects, actors and locations. Daylight and fixtures, soft and hard light concepts, as well as all the peripheral lighting tools will be used to shape and control the look and feel of your picture. This is an opportunity to understand the many tools in your palette combined with valuable hands-on experience.

This workshop is required as a prerequisite to the Creative Lighting workshop. The Camera Theory and Lighting Fundamentals workshops are required as prerequisites to this class. This course is recommended as a companion to the Cinematography Fundamentals workshop. Participants are asked to bring work gloves to the workshop.

Instructor: Simon Riera is a native of New Zealand now residing in Toronto, an award winning DOP who has built up an extensive resume of films, series and shorts, along with documentary and commercial work. His credits include the films Housebound and Via Satellite and TV series Xena Warrior Princess, Power Rangers and The Cult. Most recently his work includes the critically acclaimed comedies Rosehaven for the Sundance channel and Ronny Chieng, International Student for Comedy Central as well as the Toronto based series Mary Kills People. Simon is a member of IATSE, the Australian Cinematographers society and an accredited member and former chairman of the New Zealand Cinematographers Society. Simon also enjoys sharing his passion for his craft and has taught courses in film production, cinematography and lighting.

www.simonriera.com
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**Note:** Workshops with multiple days are labelled 1/2 - 4/4

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In the age where digital cinematography continues to evolve, cameras now come with digital storage. A digital imaging technician (DIT) is ultimately responsible for all the technological aspects of the workflow from camera, recording, transferring media with data integrity, to consulting with the director of photography to realize their vision in a digital production environment. In this workshop, an experienced DIT will teach you: how to handle digital files on-set, the beginning of colour science and light theory, a one light scenario, and the essentials of backing up. Students will also see a practical demonstration of working with RED Epic camera files, Blackmagic Cinema files or Sony F3 camera files with the DaVinci Resolve software. Digital media frame sizes, resolutions, and codecs when preparing files for post-production will also be covered.

Computer knowledge (Mac preferred) is absolutely necessary along with an understanding of math equations. The Camera Theory workshop is strongly recommended as a prerequisite. This course is recommended as a companion to the RED Epic Camera and Digital Colour Grading with DaVinci Resolve workshops.

Instructor:

Rany Ly is currently a member of IATSE 667 as a Digital Imaging Technician (DIT). Rany comes from a background of post-supervision and post-coordinating—with years of experience on episodic television, feature films, and commercials. Rany graduated from the Media Arts program at Sheridan College Institute of Technology and Advanced Learning. She has since worked as an editor at various professional post-houses, and quickly realized that there is a need for the proper management of data. Even though her background is post and technical, she has also directed several short films and music videos. [www.imdb.com/name/nm1973823](http://www.imdb.com/name/nm1973823)

Camera Theory provides a foundation for working with all types of cameras. Whether you are interested in shooting film, video or digital cinema, learn the basics of camera operation that will allow you to approach any camera with confidence. Topics include: camera components, lenses, exposure, f-stops, aperture, light metering, depth of field, aspect ratio and more.

Please Note: Class A and Class B are the same classes offered on different dates. Camera Theory is a foundational course and is necessary as a prerequisite for many of our camera based and cinematography focused workshops. This course is recommended as a companion to Directing Dramatic Film, Cinematography Fundamentals, Lighting Fundamentals, Creative Lighting and all our camera workshops.

Instructor:

Based in Toronto, Canada, Karl Reinsalu is a “do-it-yourselfer” with expertise in analog film techniques and a graduate of Humber College’s Film and Television Program. Since 2006, Karl has had the opportunity to experiment and hone his craft by helping his fellow artists in his role as technical coordinator for the Liaison of Independent Filmmakers of Toronto.
CAMERA ASSISTING

Schedule: One Evening
• Monday July 15, 6pm–10pm

Cost:
• Members $75
• Non-members $100
• Enrolment is limited to 8

An important role in itself, camera assisting offers an opportunity to work with professional cinematographers. Learn the theory and practice of camera assisting in this one evening intensive workshop. Using LIFT’s digital Sony F3 camera, participants will learn lens testing, camera setup, labeling, slating, focus pulling, as well as on set protocols for digital cameras. With this hands-on introductory workshop, participants will have time to build, operate and break down a camera setup, to practice some of the duties of a camera assistant and put aspects of cinematography theory into practice.

The Camera Theory workshop or equivalent experience is required as a prerequisite to this workshop. This course is recommended as a companion to the Cinematography Fundamentals and RED Epic Camera workshops.

Instructor:
TBA - See website for updates

ARRI SRII 16MM AND AATON XTR PROD SUPER 16MM FILM CAMERAS

Schedule: One Evening
• Tuesday August 13, 6pm–10pm

Cost:
• Members $75
• Non-members $100
• Enrolment is limited to 8

In this workshop learn LIFT’s Arri SRII 16MM and Aaton XTR Prod Super 16MM film cameras. These 16MM cameras offer beautiful images without the bulk and expense of shooting with 35MM. In this one evening workshop students will learn the many features and accessories such as the mags, follow focus, lens, matte boxes and how to operate these 16MM and Super 16MM capable cameras. Experiment with the range of latitude, depth of field and dynamic exposure of 16MM filmmaking.

The Camera Theory workshop or equivalent is required as a prerequisite to this workshop.

Instructor:
John Ker is a Toronto based cinematographer working in both narrative and commercial. After graduating from the Sheridan’s Advanced Film and Television program John spent many years working as a DIT and camera assistant for some of Toronto’s most respected cinematographers. Since becoming a cinematographer he has shot commercials for brands such as Mitsubishi, Budweiser, LG, Campbell’s, Tim Hortons and more. When not shooting commercials or feature films he enjoys shooting his passion projects on 16MM film! www.johnker.com
DSLR continues to democratize filmmaking with low cost and high quality images. Bring your own camera to explore the possibilities of DSLR video. This workshop focuses on incorporating DSLR footage into your film and/or digital projects. Technical, creative and logistical questions will be addressed as well as the practicality and efficiency of accessories such as an external monitor, matte box and follow focus. Also up for discussion will be strategies for managing iris settings and shutter speeds—and what to do if you also want to shoot stills.

Participants may bring their own video capable DSLR camera, but it is not required to take this class. If you will be bringing a camera, knowing the basics functions of your camera is required. The Camera Theory workshop or equivalent experience is required as a prerequisite to this workshop.

Instructor:
James Buffin is a filmmaker with over 27 years experience working on movies, TV shows, commercials, music videos and documentaries shooting across North and South America, Asia and the South Pacific. The theme of his work is disaster/recovery, both environmental and personal. Current projects include a feature length documentary about adult survivors of childhood sexual abuse, Picking Trauma’s Pocket. His last film Jingle Dress – First Dance screened three times at the final Truth and Reconciliation Commission hearings in Edmonton and is now used extensively in education circles. James is a contributing editor at POVMagazine and former board member of DOC Toronto. As well as teaching privately, he has instructed at LIFT, Planet In Focus, Workman Arts, Vistek, the Toronto District School Board (TDSB) and Ryerson University.

www.vpics.ca

BOLEX 16mm CAMERAS

Schedule: One Day
• Sunday June 23, 10am–6pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 8

The Bolex is LIFT’s smallest, lightest and most affordable 16mm/S16mm camera. The Bolex provides a great introduction to shooting on film, offering simplicity for beginner filmmakers and more advanced features for the experienced camera user. With the spring wind there are no batteries involved for basic operation, but optional motors, intervalo-meter, and matte boxes make everything possible. The iconic camera for experimental and independent film, the Bolex is an imaging powerhouse. During this class you will also shoot a short test to view after it returns from the lab. Gain a solid foundation in the operation of this versatile camera in this hands-on workshop.

The Camera Theory workshop or equivalent experience is required as a prerequisite to this workshop.

Instructor:
Marcos Arriaga was born in Lima, Peru. He graduated from San Martin de Porres University in Lima with a Bachelor’s Degree in Communications in 1985. Marcos worked as a journalist and photographer for the daily newspaper Marka, and the weekly magazine Amauta. He immigrated to Canada in 1987 and graduated from the Sheridan College Media Arts Film Program in 1995. He earned a Master of Fine Arts in Film Production at York University in 2003. Marcos has completed eight short films and a medium long documentary, which have been shown widely in Canada and internationally. He also recently completed his first feature length documentary Looking for Carmen.

www.marcosarriaga.com

BOLEX 16mm CAMERAS

Schedule: One Day
• Saturday August 24, 10am–6pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 8

The Camera Theory workshop or equivalent experience is required as a prerequisite to this workshop.

Instructor:
Marcos Arriaga was born in Lima, Peru. He graduated from San Martin de Porres University in Lima with a Bachelor’s Degree in Communications in 1985. Marcos worked as a journalist and photographer for the daily newspaper Marka, and the weekly magazine Amauta. He immigrated to Canada in 1987 and graduated from the Sheridan College Media Arts Film Program in 1995. He earned a Master of Fine Arts in Film Production at York University in 2003. Marcos has completed eight short films and a medium long documentary, which have been shown widely in Canada and internationally. He also recently completed his first feature length documentary Looking for Carmen.

www.marcosarriaga.com

DSLR CAMERAS FOR VIDEO

Schedule: One Day
• Sunday June 23, 10am–6pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 8

DSLR continues to democratize filmmaking with low cost and high quality images. Bring your own camera to explore the possibilities of DSLR video. This workshop focuses on incorporating DSLR footage into your film and/or digital projects. Technical, creative and logistical questions will be addressed as well as the practicality and efficiency of accessories such as an external monitor, matte box and follow focus. Also up for discussion will be strategies for managing iris settings and shutter speeds—and what to do if you also want to shoot stills.

Participants may bring their own video capable DSLR camera, but it is not required to take this class. If you will be bringing a camera, knowing the basics functions of your camera is required. The Camera Theory workshop or equivalent experience is required as a prerequisite to this workshop.

Instructor:
James Buffin is a filmmaker with over 27 years experience working on movies, TV shows, commercials, music videos and documentaries shooting across North and South America, Asia and the South Pacific. The theme of his work is disaster/recovery, both environmental and personal. Current projects include a feature length documentary about adult survivors of childhood sexual abuse, Picking Trauma’s Pocket. His last film Jingle Dress – First Dance screened three times at the final Truth and Reconciliation Commission hearings in Edmonton and is now used extensively in education circles. James is a contributing editor at POVMagazine and former board member of DOC Toronto. As well as teaching privately, he has instructed at LIFT, Planet In Focus, Workman Arts, Vistek, the Toronto District School Board (TDSB) and Ryerson University.

www.vpics.ca
RED EPIC CAMERA

Schedule: One Evening
• Wednesday July 31, 6pm–10pm

Cost:
• Members $75
• Non-members $100
• Enrolment is limited to 8

The RED Epic, is a workhorse of the digital production industry. The followup to the revolutionary RED One, the RED Epic offers 5K RAW image capture with outstanding colour science and a vast array of post production options. During this hands-on workshop, participants will explore the features of the camera and its different recording formats. The workshop will discuss strategies for digital light metering and the process of exposing to achieve a strong digital negative that allows for the most versatility when colour grading.

Instructor:
Wil Wong celebrates 30 years as a Director, and Executive Producer, and Cinematographer. Working within Shaw Communications and Loblaw’s Marketing and Communications Departments specializing in LIVE Satellite Broadcasting Wil has produced over 1000+ internal business TV productions managing studios in Toronto, Calgary, Montreal, and Halifax. He has also taught 8 years with Harbourfront as a KidsTV, Acting, and Theatre director. Currently, he leads Movme inc. a production company dedicated to creating feature films and offering services to indie filmmakers. He also organizes the RED Camera Toronto Meet-ups since 2012. Wil is excited to partake in LIFT’s Camera Workshop.

INTRODUCTION TO LOCATION SOUND RECORDING

Schedule: One Day
• Saturday June 22, 10am–6pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 8

Learn the basics of location sound recording in this workshop that covers foundational theory and hands-on practice. This workshop will take you through professional recording techniques and the responsibilities of the sound team. Learn the operation of LIFT’s recorders, microphones and mixers. By far the biggest technical shortcoming of many videos and independent films is the sound. Give your project a boost with this workshop covering one of the most important jobs on set.

This course is recommended as a companion to Introduction to Post-Production Sound for Filmmakers and Producers and Sound Design with Pro Tools workshops.

Instructor:
A Toronto based filmmaker, Elinor Svoboda’s work has spanned the genres of short fiction, documentary and experimental. Her 2013 short science fiction film, Merus Breach, premiered at Fantasia Film festival in Montreal and in 2012 she was Juno and Grammy nominated for her short music documentary. Her 2016 film, A Drop Across, a short experimental fiction that explores parallel realities, is currently making it’s rounds on the festival circuit.

Alongside her directorial work, Elinor has years of industry experience as a sound technician, which has given her films a unique audio-based approach. Coupled with a strong visual sensibility, her films create a poetic experience that immerses the viewer in a state or feeling. Themes of consciousness are prevalent in her work and often see the bridging two broken worlds together. Elinor derives much of her inspiration from her spirituality and work as a faculty member of the Training in Power Academy.

Elinor has a BFA from Concordia University in Montreal, QC and a MFA from York University in Toronto, ON. She currently teaches filmmaking in the Bachelor of Film and Television Program at Sheridan College.
www.elinorsvoboda.com
This introductory class is a must for filmmakers and producers who want to familiarize themselves with the post-production sound process. Sound-editor, designer and re-recording mixer George Flores will review the following topics and address participants’ questions about post-production sound.

- What are the mix formats (surround 5.1, stereo, mono, etc.) and the differences between them?
- What equipment is needed for professional sound post?
- How to get the film sound from video edit to sound post?
- What are the main sound post disciplines?
- Final output and deliverables.

This course is recommended as a companion to the Introduction to Location Sound Recording and Sound Design with Pro Tools workshops.

Instructor:
George Flores is a professional Sound Editor, Designer, and Re-Recording Mixer, based in Toronto, Canada. Mr. Flores’ accreditations include: Cinema Audio Society, Motion Picture Sound Editor, SOCAN, and ACCT. As a sought out sound post producer, Mr. Flores expansive body of work includes: 80 (eighty) feature films, 300 hours of television programs, documentaries, corporate, educational and e-sound projects. Mr. Flores’ work is distributed worldwide via film distribution outlets, and through broadcast and streaming services such as: The Smithsonian Channel, Animal Planet, Discovery, CBC, YTV, Rogers, Tree House, PBS, Super Chanel, APTN, The Documentary Channel, Amazon Prime, I-Tunes, Hulu, and Netflix. Most recently, Mr. Flores completed sound work for the IMAX feature film, Volcanoes The Fires Of Creation.

www.georgefloressound.com
www.imdb.com/name/nm2699715/
WORKING WITH A VOICE COACH

Schedule: One Day
• Saturday August 10, 11am–5pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 13

Discover how the voice coach can save you time and money in pre-production, production and post-production (sound studio). Hired by production, the voice coach works with the talent and the director, to help achieve the artistic vision. Learn about the most effective use of time and coaching to ensure accuracy and authenticity with dialects and sound, to help prepare actors, and to keep consistency.

Topics will include:
• Researching and training dialects – when, where, how
• Working with the Director – effective on-location coaching techniques
• Keeping the actor’s voice in the zone “Power vs Force”
• Support and assistance with performance, honesty and emotions
• Recording on-location “wild lines” – best protocols
• ADR and VO – getting the results you need

This course is recommended as a companion to Directing Dramatic Film, Introduction to Location Sound Recording and Introduction to Post-Production Sound for Filmmakers and Producers workshops.

Instructor:
Joy Juckes has a Master of Fine Arts (MFA) from York University in both Acting and Voice & Speech Teaching. For over 20 years she has developed curriculum and courses in Acting, Voice and Speech, Presentation Skills, and Dialects for several Universities, Colleges, Schools of the Arts and leading Acting studios. As a voice coach, she has clients appearing in successful productions like Reign, Vikings, Game of Thrones, Kim’s Convenience, Lost Girl, Defiance, Designated Survivor, Riverdale, award-winning films Race and Lion, the new Stephen King mini-series The Mist, 6-part Series: Civil War Chronicles, 100 Days to Victory and many others. She has been a Preparatory or On-set Dialect coach for many film and TV projects in Canada, US and UK. She has private clients who work with her in person and by Skype from all over the world. A professional performer since childhood, she has worked on stage, in front of the camera and in the voice studio, with years of experience as a recording artist and as a voice-over actor.

EDITING AESTHETICS

Schedule: One Day
• Saturday July 13, 10am–6pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 8

Editing aesthetics is more art than science, but there are some basic rules and techniques to editing that will help you tell a better story. This lecture-based class is an introduction to the creative aspects of picture editing, and is designed to teach why and how edits work. The workshop includes a history of editing, and examples from feature films as well as short and long-form documentaries. Learn how edits are designed to elicit emotional responses, how to make effective shot transitions, construct sequences, work with storyboards, create scenes that better engage an audience in your story and how to log and organize your material for effective editing.

This course is required as a prerequisite to the Dramatic Film Editing workshop. This course is recommended as a companion to the Directing Dramatic Film and Directing Documentary Film workshops.

Instructor:
Mark Stokes is a Toronto-based documentary editor who works primarily on a variety of documentary television series. He has also contributed to feature films, short films and music videos. Much of his work is currently airing on National Geographic, CBC, Discovery Channel, NFB, W Network, OMNI and Slice Network. www.imdb.com/name/nm0831367
DRAMATIC FILM EDITING

Schedule: One Day
• Saturday July 27, 10am–6pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 9

This one-day workshop will introduce the technical aspects of picture editing with established industry standards. Through discussions, demonstrations, and practical sessions participants will gain a better understanding from workflow to deliverables when working on dramatic films. Focus will be placed on creating a project, preparing and ingesting media, rough cut, working with the director to create the narrative structure, fine cut, online editing, sound editing, colour grading, visual effects, graphics and mastering with technical specifications for broadcast and distribution. Learn the marketable skills of an editor, and how to navigate the industry with professional Mark Stokes.

This is not a software based workshop. Participants should understand non-linear editing software basics. Participants must bring media to work with, and an external drive or USB 3.0 to bring home their work. The Editing Aesthetics course is required as a prerequisite to this course and is recommended as a companion to the Directing Dramatic Film and Producing Dramatic Film workshops.

Instructor:
Mark Stokes is a Toronto-based documentary editor who works primarily on a variety of documentary television series. He has also contributed to feature films, short films and music videos. Much of his work is currently airing on National Geographic, CBC, Discovery Channel, NFB, W Network, OMNI and Slice Network.
www.imdb.com/name/nm0831367

COLOUR THEORY

Schedule: One Day
• Sunday July 14, 12pm–4pm

Cost:
• Members $75
• Non-members $100
• Enrolment is limited to 13

Colour correction is an integral aspect of the post-production pipeline and is increasingly available to independent digital filmmakers through powerful yet affordable software such as DaVinci Resolve. With the boom of digital colour correction resulting from the digital era of filmmaking, colour theory is an integral facet of a colourist’s process to help guide a story forward. This workshop covers components of colour including: the colour wheel; primary, secondary, and tertiary colours; analogous vs. complementary colours as well as colour spaces and their role in colour correction.

This course is recommended as a companion to the Introduction to Digital Colour Grading with DaVinci Resolve, Intermediate Colour Grading with DaVinci Resolve and RED Epic Camera workshops.

Instructor:
Ian Passy is a colourist and online editor from Toronto, Ontario. He is a graduate of the University of Toronto with a major in cinema studies and minors in visual art and art history. He is currently a digital intermediate online editor for Deluxe Picture Services. He has previously colour graded and finished projects produced by Sinking Ship, Entertainment, Marble Media and Cineflix Media.
www.imdb.com/name/nm5354981

www.imdb.com/name/nm0831367
INTRODUCTION TO DIGITAL COLOUR GRADING WITH DAVINCI RESOLVE

Schedule: Two Evenings
• Tuesday July 16, 6pm–10pm
• Thursday July 18, 6pm–10pm

Cost:
• Members $150
• Non-members $175
• Enrolment is limited to 9

With the boom of digital cinematography over the past decade, digital colour grading has become an integral part of the post-production pipeline. Software like DaVinci Resolve has leveraged the power of more efficient computer systems with decades of colour timing experience. This introductory course covers everything from initial conform, raw colour grading, to HSL keying. We will do an in depth look at Blackmagic Cinema Camera 2.5K RAW, Blackmagic URSA Mini Pro 4.6K RAW and RED 5K RAW workflows, which will enable you to utilize the full extent of raw information available from each camera, and take your visuals to the next level with DaVinci Resolve.

Colour Theory is required as a prerequisite to this workshop. This course is recommended as a companion to the Intermediate Digital Colour Grading workshop. Participants are encouraged to bring their own source material, which may be used in the workshop.

Instructor:
Ian Passy is a colourist and online editor from Toronto, Ontario. He is a graduate of the University of Toronto with a major in cinema studies and minors in visual art and art history. He is currently a digital intermediate online editor for Deluxe Picture Services. He has previously colour graded and finished projects produced by Sinking Ship, Entertainment, Marble Media and Cineflix Media.
www.imdb.com/name/nm5354981

INTERMEDIATE DIGITAL COLOUR GRADING WITH DAVINCI RESOLVE

Schedule: One Day
• Sunday July 28, 10am–6pm

Cost:
• Members $150
• Non-members $175
• Enrolment is limited to 9

This intermediate workshop builds on the material covered in the Introduction to Digital Colour Correction Workshop and continues the exploration of Blackmagic Cinema Camera 2.5K RAW, Blackmagic URSA Mini Pro 4.6K RAW and RED 5K RAW workflows. Participants will explore modern digital colour grading tools and apply fundamental concepts and treatments through hands-on lessons. Participants will discover grading techniques that are not physically possible with laboratory processing. Participants are also encouraged to bring their own source material, which may be used in the workshop.

Colour Theory and Introduction to Digital Colour Grading with DaVinci Resolve is required as a prerequisite to this workshop. This course is recommended as a companion to the RED Epic Camera workshop. Participants are encouraged to bring media to work with and must bring an external drive or USB 3.0 to bring home their work. Each participant works at an individual Resolve Lite station. Students must be familiar with the Mac interface.

Instructor:
Ian Passy is a colourist and online editor from Toronto, Ontario. He is a graduate of the University of Toronto with a major in cinema studies and minors in visual art and art history. He is currently a digital intermediate online editor for Deluxe Picture Services. He has previously colour graded and finished projects produced by Sinking Ship, Entertainment, Marble Media and Cineflix Media.
www.imdb.com/name/nm5354981
HAND PROCESSING
BLACK AND WHITE FILM

Schedule: One Day
• Saturday August 10, 10am–6pm
  + 4 hours work time

Cost:
• Members $150
• Non-members $175
• Enrolment is limited to 4

Take your footage into the darkroom and process it yourself in this introduction to hand processing and darkroom practices. In this workshop, you will be shooting Super 8mm and 16mm black and white motion picture reversal film. This film stock is extremely versatile, allowing film to go from camera to projector, skipping the expensive stage of printing from negative. Gain control over your workflow in this one-day intensive, and take advantage of the provided darkroom time to process your footage.

This workshop includes all film, darkroom chemistry, and supplies for use during the workshop. The Camera Theory workshop is recommended as a prerequisite. All equipment and facility credits must be used by Friday August 30, 2019. Facility must be used during LIFT office hours (Monday–Friday, 10am–6pm). Chemistry for practice time is subject to availability (expires four weeks after workshop); participants may have to purchase their own chemistry from the LIFT store.

Instructor:
Derek Jenkins is a writer and filmmaker living in Hamilton, Ontario. His master’s thesis at the University of Arkansas focused on white southern masculinity and the films of Ross McElwee. Before immigrating to Canada in 2008, he wrote a weekly sports column at the Arkansas Times and worked in a variety of capacities with the Oxford American. Prior to joining the Niagara Custom Lab team in late 2015, he was a faculty member in Language Studies at Mohawk College. His interests include handmade culture, poetry, documentary practice and personal filmmaking.

HAND PROCESSING
COLOUR FILM

Schedule: One Day
• Saturday August 31, 10am–6pm
  + 4 hours work time

Cost:
• Members $150
• Non-members $175
• Enrolment is limited to 4

This hands-on workshop will teach you how to process colour reversal motion picture film stock in E6 chemistry, using various techniques including the Russian hand processing tanks and the “bucket” method. Participants will shoot Super 8mm and 16mm colour stocks and then put the processing techniques into practice. You will then view the footage that you processed, look at other films that were hand processed and further discuss the aesthetics and techniques of hand processing.

This workshop includes all film, darkroom chemistry and supplies. The Camera Theory and Hand Processing Black and White Film workshops are strongly recommended as prerequisites. All equipment and facility credits must be used by Friday September 13, 2019. Facility time must be used during LIFT office hours (Monday–Friday, 10am–6pm). Chemistry for practice time is subject to availability (expires two weeks after workshop); participants may have to purchase their own chemistry from the LIFT store.

Instructor:
Derek Jenkins is a writer and filmmaker living in Hamilton, Ontario. His master’s thesis at the University of Arkansas focused on white southern masculinity and the films of Ross McElwee. Before immigrating to Canada in 2008, he wrote a weekly sports column at the Arkansas Times and worked in a variety of capacities with the Oxford American. Prior to joining the Niagara Custom Lab team in late 2015, he was a faculty member in Language Studies at Mohawk College. His interests include handmade culture, poetry, documentary practice and personal filmmaking.
ORGANIC FILM PROCESSING

Schedule: One Day
• Sunday July 28, 10am– 6pm
  + 4 hours work time

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 4

In this hands-on workshop participants will learn how to develop 16MM black and white film using organic products such as flowers, coffee, and bee pollen. Students will have the opportunity to shoot their own footage, create home-made organic developers and hand-process their film in Lomo Tanks. Participants will also learn the history of eco-processing and the basics of the photochemical process, as well as be introduced to other artists that incorporates it into their practice. At the end of the workshop students will have hands-on experience and the knowledge to embark on their own eco-processing adventures.

This workshop includes all film, darkroom chemistry and supplies. The Camera Theory workshop is strongly recommended as a prerequisite. All facility credits must be used by Friday August 30, 2019. Facility must be used during LIFT office hours (Monday–Friday, 10am–6pm). Developers for practice time are subject to availability and expiration.

Instructor:
TJ Ediger is an artist and filmmaker from Alberta, Canada. He has participated in exhibitions, festivals, and residencies across North America. His practice developed out of a rural artist-run culture and a focus on interactive and public art. He has worked as a technician for festivals, galleries, and artist-run centres, and is currently the Technical Coordinator for the Liaison of Independent Filmmakers of Toronto.

THE SIMPLE MAGIC OF ANALOGUE PHOTOGRAPHY

Schedule: One Day
• Saturday August 24, 10am– 4pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 8

A full hands-on experience in photochemical still image creation. Each participant will build a cardboard pinhole camera from scratch, use it to expose latent images on photo paper and develop those in caffenol in a portable darkroom at LIFT. From these negatives, positive contact prints will be made, and photograms (cameraless images on photo paper) and various darkroom techniques will be experimented with. Participants will take away their cameras, their images, personal comprehension of how light and shadow affect an emulsion, the feeling of waiting for an imagination to be revealed, and the ability to carry on in the simplest temporary dark space at home.

This workshop is open to all artists, no prior film experience necessary. This workshop includes all film and supplies for use during the workshop.

Instructor:
Sandy McLennan is immersed in the local geography via cameras, sound recorders and a darkroom. A 1981 Sheridan College Media Arts graduate and a veteran Audio-Visual/Computer Technician in schools, he performed with the Canadian Opera Company at age 7, shot 35mm slides in Hong Kong in 1970, tape recorded R.Murray Schafer’s lake opera in 1981, documented a canoe trip on 16mm film, resurrected his photochemical practice and received grants to teach analogue/pinhole photography. He has exhibited motion pictures, photography, installation/performance and sound.
Plants on Film

Schedule: Two Days
- Thursday August 15, 6pm–8pm
- Saturday August 17, 11am–5pm

Cost:
- Members $125
- Non-members $150
- Enrolment is limited to 6

In this hands-on class we will explore phytogramming, an experimental cameraless animation technique, where plant life is both the subject matter of the image and assists the means of photographic reproduction. Phytograms are created by the exposure of black and white film overlaid with plant material and dried in direct sunlight.

In part 1 we will review the technique and soak our plants in organic developer we make with the plants, water, washing soda and vitamin-c. In part 2, we will create our 16mm film outside and project it once it dries.

Please bring any recently picked leaves, flowers, stems and grasses etc... you want to work with. No experience is necessary. This workshop includes all film, chemistry, and supplies for use during the workshop. A scanned version of the film we make together will be available after the workshop.

“The phytogram process was created by artist Karel Doing who taught the technique at Phil Hoffman’s Independent Imaging retreat in 2018.

Instructor: Francisca Duran is a Chilean-Canadian experimental media artist who creates films, video installation, and 2D, photo-based, mixed-media works about history, memory and violence. Duran has exhibited internationally at film festivals and venues including International Film Festival at Rotterdam, HotDocs, Arkipel, Images Festival, Ann Arbor Film Festival, Los Angeles Film Forum, John Hansard Gallery and Gallery 44. Duran holds an M.F.A. from York University and a B.A.H. from Queen’s University and continues to learn at artist run production centres like LIFT and Gallery 44. Her practice has been supported by research, travel, and production grants from the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council.

Light and the Corporeal

Schedule: One Day
- Saturday July 27, 10pm-6pm

Cost:
- Members $125
- Non-members $150
- Enrolment is limited to 6

Explore photogramming, and DIY bench contact-printing in B&W and Color. The goal is to access the magic of light and materiality through the direct physical experience of working with 16mm film. In this workshop, we will start by experimenting with how the world can be represented through the presence of objects rather than the representation of objects, utilizing cameraless techniques in the darkroom. The unpredictable and poetic relationship of image captured through physicality to image projected will be explored, projecting our ideas into the future by hand-processing and creating multiple generations through DIY bench contact printing and through layering of DIY contact printing and photogramming, dealing with negative and positive images. We will feel what emulsion is, how image is created in the emulsion when the strip of film is in hand versus when projected to gain an experiential understanding of what 24 frames per second feel like in our hands and in our eyes.

This workshop includes all film, darkroom chemistry, and supplies for use during the workshop.

Instructor: Anna Kipervaser is a Ukrainian-born multimedia artist. Her work spans multiple disciplines including experimental and documentary moving image works in both 16mm film and video. Her moving image work has screened at festivals internationally at Full Frame Documentary Film Festival, Crossroads Film Festival at the San Francisco Cinematheque, Alchemy Film and Moving Image Festival, Antimatter, Fracto Experimental Film Encounter, Big Sky Documentary Film Festival, Milwaukee Underground Film Festival, Chicago Underground Film Festival, Athens International Film and Video Festival, Indie Grits Film Festival, Montreal Underground Film Festival, Haverhill Experimental Film Festival, Muestra Internacional Documental de Bogota among others. Anna’s work also screens in classrooms, galleries, microcinemas, basements, and school houses! Anna is also painter, printmaker, curator of exhibitions, programmer of screenings. She currently lives and works in Durham, North Carolina.

www.annakipervaser.com
CONTACT PRINTING AND EMULSION MANIPULATION

Schedule: Two Evenings
• Monday July 29, 6pm–10pm
• Wednesday July 31, 6pm-10pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 6

Learn to make contact prints by modifying a Bolex, a 16mm projector, and a Steenbeck. In this workshop, we will explore ways to quickly and effectively improvise your own contact printing set up by modifying production, post-production, and exhibition equipment. With Richard Tuohy and Dianna Barrie’s DIY arduino controlled RGB Box, making positives and experimenting with duplication at home becomes a reality. In this workshop, we will make black & white and colour contact prints, experiment with colorizing black & white prints by making a duplicate onto color print stock and manipulating the image through direct animation and other emulsion manipulation techniques including solarization, salt, and bleach. You will also learn how to hand-process and project your film.

This workshop includes all film, darkroom chemistry, and supplies for use during the workshop.

Instructor: Anna Kipervaser is a Ukrainian-born multimedia artist. Her work spans multiple disciplines including experimental and documentary moving image works in both 16mm film and video. Her moving image work has screened at festivals internationally at Full Frame Documentary Film Festival, Crossroads Film Festival at the San Francisco Cinematheque, Alchemy Film and Moving Image Festival, Antimatter, Fracto Experimental Film Encounter, Big Sky Documentary Film Festival, Milwaukee Underground Film Festival, Chicago Underground Film Festival, Athens International Film and Video Festival, Indie Grits Film Festival, Montreal Underground Film Festival, Haverhill Experimental Film Festival, Muestra Internacional Documental de Bogota among others. Anna's work also screens in classrooms, galleries, microcinemas, basements, and school houses! Anna is also painter, printmaker, curator of exhibitions, programmer of screenings. She currently lives and works in Durham, North Carolina.
www.annakipervaser.com

PAPER PUPPETS AND FOUND OBJECT ANIMATION

Schedule: Two Days
• Sunday August 18, 12pm–4:30pm and
• Sunday August 25, 12pm–4:30pm

Cost:
• Members $125
• Non-members $150
• Enrolment is limited to 6

Spend two Sunday afternoons in August learning to animate! We will use Dragon Frame stop motion software to bring 2D and 3D objects to life under camera. Found objects, paper puppets, craft materials, plasticine and possibly the contents of your wallet all make good subjects for stop motion animation. Participants will also learn to build and animate paper cutouts puppets with simple armatures. We will explore animation movement, timing and anticipation through a series of fun exercises.

Please bring a pair of scissors and glue stick. The Introduction to Independent Filmmaking and Camera Theory workshops are strongly recommended as a prerequisite.

Instructor: Janice Schulman is an independent animator based in Toronto, Canada. A graduate of Concordia University’s film Animation program and U of T’s (now defunct) Digital Media Studios, Janice uses a combination of traditional and digital techniques to create: short films, banner ads, bumpers, title sequences and explainer videos. Janice's films include: The Ultra Violets, Nice Jewish Boys and Doodle du Jour. Her work touches on themes of love, sex, transformation and travel. Janice has been teaching Adobe Photoshop and Adobe Animate for OCAD’s department of Continuing Studies since 2016.
www.janimated.com
INTRODUCTION TO FINAL CUT PRO X

Schedule: Two Evenings
- Tuesday July 30, 6pm–10pm and
- Thursday August 1, 6pm–10pm

Cost:
- Members $150
- Non-members $175
- Enrolment is limited to 9

This workshop is recommended as a companion to the Editing Aesthetics and Dramatic Film Editing workshops. Participants are encouraged to bring media to work with and must bring an external drive or USB 3.0 to bring home their work. Each participant works at an individual iMac station with Final Cut Pro X. Students must be familiar with the Mac interface.

Instructor:
Karly McCloskey is a Toronto-based artist who specializes in the moving image, whether it is videography, editing or animation. She has taught classical art techniques as well as animation, videography, and editing to adults and children of all ages.
www.karlymccloskey.com

ASSISTANT EDITING WITH PREMIERE PRO

Schedule: One Day
- Saturday August 17, 10am–6pm

Cost:
- Members $150
- Non-members $175
- Enrolment is limited to 9

Learn the essentials of preparing a project professionally for online edits in this intensive workshop. The Assistant Editor logs and organizes footage to facilitate the overall editing process. Working closely with the editor, the assistant editor is in a position to learn about the post-production industry while playing an essential role in it. Workshop topics include: log, capture, import, organizing media, backing up media, compression and formatting, and outputting to various formats. Learn to manage media through film, video and digital workflow. Gain insight into the editing industry, and learn the marketable skill of assistant editing in this course.

Introduction to Premiere Pro is recommended as a prerequisite. Each participant works at an individual iMac station. This course is recommended as a companion to the Editing Aesthetics, Digital Imaging (DIT) and Dramatic Film Editing workshops. Students should be familiar with the Mac interface.

Instructor:
TBA - See website for updates
INTRODUCTION TO PREMIERE PRO

Schedule: One Day
- **Class A:** Sunday June 2, 10am–6pm or
- **Class B:** Sunday July 7, 10am–6pm

Cost:
- Members $150
- Non-members $175
- Enrolment is limited to 9

Ideal for those running Adobe Premiere Pro on their home computer or anyone looking to start learning non-linear editing. In this hands-on workshop participants will learn step-by-step video editing from import to export. Learn how to create a project for HD or SD, capture footage, organize assets, apply basic editing techniques, add audio and video transition effects, create titles, colour correct and audio mix. This workshop also discusses techniques for exporting your finished edit to disc, tape, and a variety of digital formats. Participants are encouraged to bring their own source material, to use in the workshop.

Please Note: Class A and Class B are the same workshops offered on different dates. This workshop is recommended as a companion to the Editing Aesthetics, Dramatic Film Editing and Intermediate Premiere Pro workshops. Each participant works at an individual iMac station. Students must be familiar with the Mac interface.

Instructors:
**Karly McCloskey** is a Toronto-based artist who specializes in the moving image, whether it is videography, editing or animation. She has taught classical art techniques as well as animation, videography, and editing to adults and children of all ages.
[www.karlymccloskey.com](http://www.karlymccloskey.com)

INTERMEDIATE PREMIERE PRO

Schedule: One Day
- Sunday August 11, 10am–6pm

Cost:
- Members $150
- Non-members $175
- Enrolment is limited to 9

This workshop is designed for participants who have a basic comprehension of Adobe Premiere Pro and are looking for a more in-depth understanding of what is possible with the program. Learn how to capture and transfer advanced formats, mix formats, incorporate still images, use advanced motion and key framing, create titles, use adjustment layers, effectively use video filters and effects, and utilize colour correction tools. Participants will learn how to customize their keyboards and hot keys, explore markers, sub-clip and sync dual system footage, utilize advanced multi-cam editing techniques efficiently, work with audio (levels, filters and different formats) and export for Pro Tools. Participants are encouraged to bring their own source material, to use in the workshop.

Introduction to Premiere Pro workshop or prior experience with Premiere Pro is required as a prerequisite to this workshop. This workshop is recommended as a companion to the Editing Aesthetics and Dramatic Film Editing workshops. Each participant works at an individual iMac station. Students must be familiar with the Mac interface.

Instructor:
**TBA - See website for updates**
INTRODUCTION TO AFTER EFFECTS

Schedule: Two Evenings
• Monday July 22, 6pm–10pm and
• Wednesday July 24, 6pm–10pm
Cost:
• Members $150
• Non-members $175
• Enrolment is limited to 9

After Effects is a digital animation tool with a range of possibilities that is virtually limitless. After Effects allows users to animate, alter, and composite media in 2D and 3D space with various built-in tools and third party plug-ins. When used with Avid, Final Cut Pro, Photoshop, Illustrator and other software, filmmakers can use After Effects to alter and enhance video images. Learn the basic operations of this powerful software in this intensive introductory session.

This workshop is required as a prerequisite to the Intermediate After Effects workshops. Each participant works at an individual iMac station. Students must be familiar with the Mac interface.

Instructor:
Ian Tucker was born and raised on the island of Bermuda. After attending Ontario College of Art & Design Ian returned to Bermuda to work for a small local production company. On most shoots, Ian was not only the grip and gaffer, but also the camera operator, make-up artist, wardrobe wrangler, editor and compositor. There he shot and edited numerous commercials, television shows and corporate videos, honing his shooting and editing skills. Since moving back to Toronto Ian has continued to work on a wide variety of projects and is constantly challenging himself by taking on work that sometimes test his limits. He has directed work for several companies around the city, including ADMG Communications, Aludra, Freedom Films, Heroic Film Company. In 2005 Ian was offered his first full time, in-house creative director position at the animation company, Cuppa Coffee Studios. Moving to animation after working primarily on live action productions was a challenging but exciting transition. In 2009 Ian was recruited as an art director for the VFX company The Studio Upstairs. In 2013 Ian joined the team at Varipix as creative director. To date Ian has directed 40 commercial projects and a variety of show openings, film titles, music videos and several large scale trade show video installations. On 95% of those projects he was also heavily involved in the post-production work. Ian is a well-rounded talent and he never loses sight of the big picture. He knows the technical side of the business but can still easily talk to clients in plain English.

www.iantucker.ca

INTERMEDIATE AFTER EFFECTS

Schedule: Two Evenings
• Monday August 12, 6pm–10pm and
• Wednesday August 14, 6pm–10pm
Cost:
• Members $150
• Non-members $175
• Enrolment is limited to 9

Take your animation to the next level in this intermediate class exploring After Effects. Topics include masking and reflections, rotoscoping, compositing, motion and keyframes. Bring in your own projects and customize the workshop to explore topics of interest to you.

Introduction to After Effects or prior After Effects experience is required as a prerequisite to this workshop. Each participant works at an individual iMac station. Students must be familiar with the Mac interface.

Instructor:
Ian Tucker was born and raised on the island of Bermuda. After attending Ontario College of Art & Design Ian returned to Bermuda to work for a small local production company. On most shoots, Ian was not only the grip and gaffer, but also the camera operator, make-up artist, wardrobe wrangler, editor and compositor. There he shot and edited numerous commercials, television shows and corporate videos, honing his shooting and editing skills. Since moving back to Toronto Ian has continued to work on a wide variety of projects and is constantly challenging himself by taking on work that sometimes test his limits. He has directed work for several companies around the city, including ADMG Communications, Aludra, Freedom Films, Heroic Film Company. In 2005 Ian was offered his first full time, in-house creative director position at the animation company, Cuppa Coffee Studios. Moving to animation after working primarily on live action productions was a challenging but exciting transition. In 2009 Ian was recruited as an art director for the VFX company The Studio Upstairs. In 2013 Ian joined the team at Varipix as creative director. To date Ian has directed 40 commercial projects and a variety of show openings, film titles, music videos and several large scale trade show video installations. On 95% of those projects he was also heavily involved in the post-production work. Ian is a well-rounded talent and he never loses sight of the big picture. He knows the technical side of the business but can still easily talk to clients in plain English.

www.iantucker.ca
**EQUIPMENT AND FACILITIES RENTAL**

LIFT provides affordable access to production, post-production and exhibition equipment for non-commercial film, digital and new media projects. LIFT’s equipment rental program strives to make otherwise expensive production resources accessible to the broadest pool of media makers.

Equipment rentals are available to all production and organizational members in good standing. **LIFT does NOT rent equipment and/or facilities to non-members.**

Please see the back of this catalogue for information on membership fees.

For more information on our equipment and facilities, our rental policy and our rental rates, please visit our website at: www.lift.ca/equipment

**Available Equipment Includes:**
- RED Epic Mysterium-X Package
- Blackmagic URSA Mini Pro
- Blackmagic Cinema Camera Package
- 35mm Motion Picture Cameras
- High-Definition Digital Cameras
- 16mm and Super 16mm Motion Picture Cameras
- Regular 8mm and Super 8mm Cameras
- Various Lens Packages
- Kessler KC 8 Crane
- Lighting and Grip Equipment
- Cinevate Inc 35" Atlas 10 Slider with Levelling Head
- Location Sound Equipment
- Digital Video Projectors
- Super 8mm, 16mm and 35mm Projectors
- 16mm and 35mm Film Loopers
- Additional Presentation Equipment

**Available Facilities Includes:**
- Colour Correction and Finishing Suite (DaVinci Resolve)
- Doremi DCP2K4 Media Server (Compatible with Christie CP 2210 2K Projector)
- Digital Editing Suite (Final Cut | Adobe Creative Cloud)
- Dragonframe Animation Suite
- 16mm and 35mm Flatbed Editing Suites
- Protools Audio Recording Suite
- Oxberry 16mm/35mm Animation Cameras
- Oxberry 1700 Optical Printer
- JK Optical Printer with custom Raspberry Pi Controller
- Photography Darkroom
- Telecine Transfer Suite
- Digital Classroom (Organization/Groups only—7 workstations)

**THE LIFT STORE**

The LIFT Store carries a wide variety of film stocks (specializing in Regular 8mm, Super 8mm and 16mm) and processing chemistry and editing supplies for all formats at economical rates.

The LIFT Store is available to the general public; members receive a members’ discount. Special orders available.

Information at: www.lift.ca/equipment/store

**COMMUNITY OUTREACH**

LIFT provides a space for communities to produce representations on their own terms. LIFT collaborates by extending their professional equipment, facilities and member resources to assist other non-profits in training their constituents to make media and produce the media content they need within limited budgets. LIFT accepts project and partnership inquiries from non-profit organizations and collectives on an ongoing basis. One-off projects are welcome as schedules and budgets permit, however LIFT is primarily interested in cultivating long-term partnerships with other organizations and collectives. These engagements can include capacity building consulting for emerging groups and project management along with LIFT equipment, facilities, instructors and mentors.

LIFT welcomes requests from all organizations sharing its values of social justice and freedom of expression, however only a small portion of projects can be accepted in any year.

**Please allow 4 to 8 weeks for an evaluation of your proposal.**

For more information about collaborating with LIFT please fill out the form of interest online. For a list of past collaborations, please visit www.lift.ca/community

Donate to LIFT Community and Youth Initiatives at: www.lift.ca/about/donate-support-contemporary-film
MEMBERSHIP INFORMATION
LIFT has a two level membership structure. All memberships are annual and expire one year to the end of the month in which they were subscribed. Memberships are based on a calendar month and are non-refundable and non-transferable.

INDIVIDUAL MEMBERSHIPS
General Member: $80 per year
Benefits:
- Receive weekly e-bulletin
- Entitled to post free cast and crew calls, film screenings/broadcasts and art exhibitions in the weekly e-bulletin
- Entitled to member rates on workshops and courses
- Entitled to member rates on LIFT Store items
- Entitled to member admission rate for LIFT screenings
- Entitled to attend LIFT’s Screenwriters Circle
- If in good standing, member is entitled to apply for the LIFT Production Support Program (announced annually)
- Selected workshop discounts with partner organizations

General Members may not access equipment or facilities rentals and must upgrade to the Production Membership to do so.

Production Member: $150 per year
(Reference check required)
Benefits:
- All General Member benefits
- Rent production equipment and post-production facilities
- Advanced booking of production and post-production equipment up to six (6) weeks in advance

Upgrading from General to Production Membership:
Any General Member in good standing may become a Production Member by paying an additional fee of $70 and undergoing a reference check (please note: when upgrading you will still expire at your original expiry date). Thereafter, maintenance of the Production Membership is an annual $150 membership fee.

Student Membership: $60 per year
LIFT’s Student Memberships are available for students enrolled in any Canadian post-secondary learning institution (public or private). Students enrolled in non-film/media programs are also eligible for this membership. Student verification will be required with your application.

Benefits:
- All Production Member benefits

ORGANIZATIONAL MEMBERSHIPS
Organizational Memberships are available for artist-run centers, festivals, art galleries, arts education and training institutions, and other non-for-profit or charitable organizations. Proof of non-for-profit or charitable status is required. As per LIFT’s funding mandate, commercial enterprises, production companies and other for-profit groups are not eligible for organizational memberships.

Organizational Membership: Level 1
Cost: $150 per year
(Operating budget under $1,000,000)
Benefits:
- Rent production equipment and post-production facilities at the Production Member’s rate for organizational productions
- Booking of production equipment and post-production facilities up to six (6) weeks in advance
- Staff members entitled to member discount on seasonal workshops and courses (list of staff provided by organization contact person)
- Receive member’s weekly e-bulletin
- Post unlimited listings for upcoming screenings, events, call for submissions, fundraising campaigns, employment opportunities, etc.

Visit www.lift.ca/about/lift-membership for the application forms.