

The Art of Having Fun



Photo: From bottom left, Anastasia (world traveler, photographer and musician), Francesca (Photographer, Artist, Evergreen Student) and Tui, (Musician and Artist).

The Art of Having Fun is an uncensored weekly Film Series, TV Show and News Program. It airs every week on Thursdays and Mondays at Midnight (one minute past 11:59pm PST) on TCTV Cable Channel 22 in Olympia, Washington. We are always looking for volunteers and interns to help us.

The above photo is of three featured artists and volunteers in the [Olympia Fun Co-op](#). To read about descriptions of the past film series or to contribute comments to the film series please post new discussions, blog posts, videos or photos by visiting this link:

<http://bit.ly/contributetotheartofhavingfun>

That link will take you to a discussion forum in our online community. Our online community has over

350 members from all over the world!

The Art of Having Fun is created by a collaboration of three not-for-profit organizations:
The [Freeschool Community](#), the [Olympia Fun Co-op](#) and [FemPeacePower](#).

Intern and Volunteer to Help

'The Art of Having Fun'

TV Show, News Program and Film Series

What Our Volunteers and College Interns Are Saying

“Without dedicated volunteers there is little hope for anything to get done. It seems as though the freeschool is going through a renaissance of sorts. Updating and creating new systems to ensure it's success. I'm fortunate to have stumbled upon it at this time, and I'm happy to be a part of the process... I love to connect with people and share a learning space with them.”

-Leeza, a student and recent Graduate from Evergreen College, on an internship with us

"Thanks for the excellent evaluation, by the way. I got full credit from my professor."

-Mary, a student from Evergreen College, class of 2009, on an internship

Where is Mary Now?

No one Gives Faster, Better or Longer References for Volunteers and Interns than than us!

HERE IS JUST ONE RECENT EXAMPLE:

"Thanks for the excellent evaluation, by the way. I got full credit from my professor."

-Mary, a student from Evergreen College, class of 2009, on an internship.

WHERE IS MARY NOW? HERE IS AN EXCERPT OF AN EMAIL WE RECEIVED in 2009:

Dear T [Volunteer for the Art of Having Fun],

Many thanks for your enthusiastic endorsement of both Mary and YES! Magazine. Both much appreciated. I'm happy to tell you that I've invited Mary to be an editorial intern here, and that she has accepted. I hope our experience with her is as happy as yours was.

Doug Pibel, Managing Editor. [YES! Magazine](#)

That letter of reference sent to Yes! Magazine for Mary was 2, 224 words long and was returned to Yes Magazine within 6 hours after receiving the initial request from Yes! Magazine for information about Mary. Volunteer with us..so we can write fast, epic and sincere words of praise for you too! We love you all!

All positions are unpaid and do not pay a wage or a stipend We are paid only with gratitude and thanks from the community and that is payment enough.

The Art of Having Fun...

...is looking for enthusiastic volunteers to fill roles for:

*Every position that you could possibly think of!

*many positions require no experience!

Here are a few examples:

Executive Producer:

This person helps manage every aspect of a television show. The executive producer is the highest level of producer on a given show. This person is usually a writer, but can also be a non-writing producer. In

television, this individual is often the series creator. Essentially all of the producers, directors and actors answer to the executive producer.

Show Runner:

A writing executive producer who is in charge of the creative direction of a show. This person finds the writing team, signs off on all aspects of the storylines and scripts, and signs off all decisions regarding the look of the show; including wardrobe, set dressing, props and art direction.

Teleplay Writer:

A writer who is given an outline of an episode and is required to turn that outline into a script. They also create characters, dialogue, dramatic situations and written aspects of a TV series.

Director:

The director is the head of the production unit and is responsible for directing the actors and for translating the teleplay into cinematic images in accordance with his/her vision. Not only must they establish a good relationship with their actors, they must also understand all technical issues regarding television.

Producer:

A producer works with both the Executive Producer and the Studio. This person is the liaison between these two entities. They are responsible for all financial aspects of the television show. They are also very instrumental in finding and managing all below-the-line crew members. It is their responsibility for keeping the show on budget.

Associate Producer/Production:

The Associate Producer helps the producer with all "line" aspects of the production. They deal with scheduling the production, finding crew and ordering all equipment for the show.

Associate Producer/Post:

This person is also known as the "Post" producer. They are responsible for all aspects of post production, including picture editing, music scoring, title session, final color correction, all audio editing and final audio mixing.

Production Coordinator:

This person is responsible for setting up and organizing the production and writer offices; acts as liaison between the production office and the set, and prioritizing information for expeditious handling the producer and production manager and/or associate producer.

Unit Production Manager/UPM:

The UPM is chosen by the producer to coordinate and supervise all administrative, financial, and technical details of television production. This individual assists the producer in obtaining the crew and makes all the first contacts for dates, locations, and more. During production, She, he or z approves changes in scheduling and the budget, serves as intermediary between the producer/management and crew, and oversees the activities of the entire crew.

Production Accountant:

Individual responsible for keeping track of all financial costs and transactions incurred in the making of a television show. Works closely with the UPM in preparing preliminary budgets and monitors the budgetary status of the production. Generates a "hot cost" report that outlines where an episode is financially on a daily basis.

First Assistant Director/1st AD:

Responsible for maintaining order and discipline on the set, keeping production moving to meet scheduling goals, establishing the crew and shooting calls, and oversees the selection and management of the extras. This person runs the set and is responsible for keeping the director on course with the production day.

Second Assistant Director/2nd AD:

Responsible to the 1st AD for preparing and distributing the daily paperwork, call sheets, production reports, SAG contracts, etc. This individual sees to it that the cast and crew is in the right place at the right time, maintains the schedule for each shooting day, and selects positions and directs movement of the extras.

Second Second Assistant Director/2nd 2nd AD:

This person assists the 1st and 2nd A.D. in running the set. Their main job is to manage the extras and to establish with the director the movement and action of the extras.

Script Supervisor:

Maintains an accurate shooting script and recording in detail all information related to each take, including length of shot, scene and take number, camera placement, and printable takes, as well as any notations on dialogue, action, props, set dressing, wardrobe, make-up, and hair in order to provide continuity during shooting and to facilitate editing.

Production Assistant:

A production assistant is an entry level position within the television industry. This position is responsible for assisting the producers and the production staff with all aspects of production. They answer phones, schedule meeting, copy scripts, deliver scripts and more.

Casting Director:

Person who finds, auditions, and negotiates for the services of actors. She, he or z breaks down the script by role, characteristics, and age. Compiles list of potential candidates, checks their availability, contacts agents, and schedules all auditions and call backs.

Production Designer:

Individual works closely with producers and director to determine how they see the show, and by choice of colors, textures, and materials determines the overall "look" and contributes to the emotional tone of the show. The Production Designer supervises the search of locations, designs sets, oversees the drawing up of blue prints and the building and dressing of all sets.

Art Director:

This person works with the studio and the executive producers to create a "look" for a show. This person designs the sets that are later built for a television series.

Set Designer:

Responsible for the execution of detailed drawings of the sets and construction elements within the set to be built. She, he or z drafts blue prints from descriptions of drawings from the Production Designer or Art Director and thereafter oversees the construction of sets.

Construction Coordinator:

After receiving the set plans from the Set Designer, this person is responsible for managing the crew that builds the sets. They also budget the build and monitor all set costs.

Set Decorator:

Works closely with the Production Designer to achieve the visual look of the show. Individual

decorates with furniture, drapes, textures, etc. Set dec also supervises set dressing crew.

Director of Photography/DP:

Works closely with the Director in translating the screenplay into moving images. They orchestrate the lighting, framing and shooting of the show in close consultation with its three key supporting crew members: Camera Operator, Gaffer, and Key Grip. She, he or z is responsible for all production photography.

Camera Operator:

Operates the camera and is responsible to the DP for composition, focus, camera movement, and anything that comes within the domain of photography.

Gaffer:

Individual responsible to the DP for all lighting set ups and procedures on a production. Works closely with the DP and Key Grip in the selection, placement, and desired level and balance of the lighting on a set or location.

Key Grip:

Responsible to the DP and gaffer for providing and placing all diffusion, for facilitating or actuating camera movement, and for moving, erecting, and striking scaffolding. As head of the grip crew, the Key Grip supervises transporting, rigging, placing, operating, moving, lifting, carrying, and striking of all grip equipment and accessories, as well as sometimes assisting other departments in handling and moving their equipment.

Best Person Grip:

Assistant to the Key Grip. Best Person takes care of the equipment, brings on extra manpower, orders, supplies, etc.

Dolly Grip:

Person who handles the dollies and cranes. A dolly is a platform on which a camera is placed. It has a hydraulic arm that lowers and raises, and it has wheels.

Prop Master:

Person responsible for preparing the prop breakdown and budget for selecting, positioning, and maintaining all props. Props are items that are carried or handled by the Actors, including food and drink, office or household supplies, money, weapons, tools, toys, games, and so on.

Costume Designer:

Person responsible for researching and designing the costumes and accompanying accessories for the actors & actresses and oversees the making fitting, acquisition, and rental of all wardrobe items.

Key Costumer:

Individual who is responsible to the costume designer for the selection, acquisition, rental, and care of all wardrobe items. This person also prepares a costume breakdown and, in consultation with the costume designer and production manager a wardrobe budget.

Key Make-Up Artist:

Individual in charge with the application of makeup on the actors, actresses, and extras. The Make-up Artist is also responsible for preparing a makeup schedule and for supervising and coordinating with other members of the makeup department, including assistants, body makeup artists, special effects makeup and hair stylists.

Key Hair Stylist:

Styles and it required, cuts, colors, and washes the hair and wigs of all actors and actresses.

Sound Mixer:

Responsible to the director for recording and production sound, and for the quality of the mixed and recorded sound during production. She, he or z operates the mixing console, recorded and associated equipment.

Boom Operator:

The person responsible for to the production mixer for operating and maintaining the microphone boom along with the attached shotgun microphone.

Publicist:

The individual responsible to the producers and production company for publicizing the television show in the various media - print, radio, television, etc.

Editor:

Person who selects and assembles the footage to create a story progression in accordance with the director's vision. The editor works closely with the director in viewing dailies to determine what takes are best used to tell the story.

Assistant Editor:

Person who handles all of the details in the editing room so the editor is free to make creative decisions. This includes digitizing the footage into the editing system, making sure that every shot is accounted for, dealing with the lab, and handling all technical issues that may occur with the editing system.

Composer:

The Composer composes the music score for the production in order to heighten and intensify the emotional tone of the tv show.

For a more detailed description of every volunteer position please see:

http://en.wikipedia.org/wiki/Film_crew

You can also visit the Internet Movie Database's online film glossary found at

<http://www.imdb.com/Glossary>

The Art of Having Fun...

...is also looking for enthusiastic volunteers to fill roles for:

- * graphic design editors! Video editors!
- * outreach and publicity coordinators!
- * office volunteers and administration!
- * Financial coordinator and catalog coordinator

- * fundraising!
- * general helping out:
- * flyering, tabling, cleaning, painting murals!
- * Help make our Monthly Art shows be the best art and music shows ever!
- * Every position you can think of... we have a need for! No joke!

Whats In It For Me?!...

...Besides Lots of Fun!

We need individuals to help raise funds and support our film productions, by both canvassing and visiting local businesses and organizations for support.

We Often Have Lots of Delicious Vegan and Vegetarian Pizza at many of our Volunteer Meetings!

- *Special Event Volunteers* serve as Ambassadors at our hosted events.
 - Time Commitment: Shifts are flexible to accommodate volunteer availability and subject to event staff needs.
- *Community Event Volunteers* serve as Ambassadors at community events such as arts festivals, local concerts and many others.
 - Time Commitment: Shifts are flexible to accommodate volunteer availability and subject to the our event calendar.
- *Online Content Volunteers* assist the Interactive Content staff through use of the Internet, specifically social media applications.
 - Time Commitment: Shifts are flexible to accommodate volunteer availability and subject to Interactive Content staff needs.
- *The Art of Having Fun Outreach Staff* responds to audience phone calls and emails, assisting the production staff in producing this weekly show.
 - Shifts are flexible to accommodate volunteer availability and staff schedules.
- Many of these positions require no experience. We will provide comprehensive volunteer and organizational skills trainings! Volunteering with us will be helpful in building experience and resumes. Plus, it'll be really fun and fulfilling! Check it out!

Here are a few of the Hands-on classes that interns have the option of taking: Hands on Workshops

- Progressive Film Courses We Offer
- Do-It-Yourself Filmmaking
- Improv Acting for Film
- Small Budget Producing
- Creating Films Without Screenwriting
- Documentary shorts
- Progressive Do-It-Yourself Digital Journalism
- Digital Photography
- Progressive Cinema Studies.
- Directing
- Creating an Art/Film Collective
- Production Design without a Design Budget

Essentially, there are three methods of learning the art of filmmaking:

- 1) spend over \$80,000.00 to enter and attend a traditional film school institution
- 2) spend \$4,000+ on an intensive film workshop,
- 3) teach yourself.

All three approaches are viable. George Lucas is a film school grad, while Steven Spielberg is self-taught.

When you compare our film internship and volunteer opportunities to other Media and Film Schools throughout the world, you will see the unique quality and value of all that we offer will help to change your life... so that you can help change the world.

Other schools offer you an education. We offer you an education and a chance to release, to know and to strengthen the hero... within you.

A FEW FILM SCHOOLS IN THE USA

[Academy of Art College](#) (San Francisco, California)
[Alpha Pacific Institute](#) (Phoenix, Arizona)
(Los Angeles, California)
[American Intercontinental University](#) (Atlanta, Georgia)
[American Intercontinental, South Florida](#) (Fort Lauderdale, Florida)
[American Intercontinental, Los Angeles](#) (Los Angeles, CA)
[American University School of Communication](#) (Washington, D.C.)
[Antoinette Westphal College of Media Arts & Design](#) (Philadelphia, Pa)
[Arizona State School of Theatre & Film](#) (Tempe, Arizona)
[Art Center College of Design](#) (Pasadena, California)
[Ball State University](#) (Muncie, Indiana)
[Berkeley Digital Film Institute](#) (Berkeley, California)
[Boston University Film Program](#) (Boston, Massachusetts)
(Boston, Ma)
(Brooklyn, New York)
[Brooks Institute](#) (Santa Barbara, California)
(Valencia, California)
[California State, Long Beach](#) (Long Beach, California)

[California State, Los Angeles](#) (Los Angeles, California)
[California State, Northridge](#) (Northridge, California)
[Cinema Arts Tech](#) (Los Angeles, California)
[Chapman University School of Film & TV](#) (Orange, CA)
[College of Santa Fe Moving Image Arts](#) (Santa Fe, New Mexico)
 (Tempe, Arizona)
[Colorado Film School](#) (Denver, Colorado)
[Columbia College](#) (Chicago, Illinois)
[Columbia College Hollywood](#) (Tarzana, California)
[Columbia University](#) (New York, New York)
 Arts (Boston, MA)
[Fairleigh Dickinson School of Art & Media](#) (Teaneck, NJ)
[Fitchburg State College](#) (Fitchburg, Massachusetts)
[Florida State University Film School](#) (Tallahassee, Florida)
[Freeschool Community](#) (Olympia, Washington)
[Full Sail School of Film](#) (Winter Park, Florida)
[Grand Valley State University](#) (Allendale, MI)
 (Bloomington, IN)
[Industry Film Schools](#) (Shrewsbury, New Jersey)
[Ithaca Film School](#) (Ithaca, New York)
[Lawrence University Theatre Arts](#) (Appleton, WI)
[Los Angeles City College Cinema & TV](#) (Los Angeles, CA)
[Los Angeles Film School](#) (Hollywood, California)
[Loyola Marymount School of Film & TV](#) (Los Angeles, CA)
[Miami Dade School of Entertainment & Design](#) (Miami, FL)
[Middlebury College Film & Video Program](#) (Middlebury, VT)
[Minnesota State University Film Studies](#) (Moorhead, Minn)
[New York Film Academy](#) (New York, New York)
[New York Film Academy, Universal Studios](#) (Hollywood, CA)
[NYU TSOA Film & TV](#) (New York, NY)
[North Carolina School of the Arts](#) (Winston-Salem, NC)
[Ohio University School of Film](#) (Athens, Ohio)
 (Costa Mesa, CA)
[Palm Beach Film School](#) (West Palm Beach, Florida)
[Point Park University](#) (Pittsburgh, Pennsylvania)
[Regent University School of Communication](#) (Virginia Beach, Virginia)
[Saint Augustine's College Film Program](#) (Raleigh, North Carolina)
[San Diego State University School of Communication](#) (San Diego, CA)
[San Francisco School of Digital Filmmaking](#) (San Francisco, CA)
[Savannah College of Art & Design](#) (Savannah, Georgia)
[Seattle Film Institute](#) (Seattle, Washington)
[San Francisco State Cinema](#) (San Francisco, CA)
 (Carbondale, IL)
[Stanford Graduate Program in Documentary Film](#) (Stanford, CA)
 (Philadelphia, PA)
[University of Alabama Film Department](#) (Tuscaloosa, AL)
[University of Arizona](#) (Tucson, Arizona)
[University of California \(UCLA\) School of Film \(Los Angeles, CA\)](#)
[University of California \(UCLA\) Extension](#) (Los Angeles, CA)
[University of California \(UCLA\) Visual Arts](#) (San Diego, CA)
[University of Central Florida Film Program](#) (Orlando, Florida)
[University of Illinois Electronic Media, Film, Photography](#) (Chicago, IL)
[University of Iowa Cinema & Comparative Literature](#) (Iowa City, IA)

[University of Memphis Video & Film Program](#) (Memphis, Tennessee)
[University of North Carolina Cinema Department](#) (Greensboro, NC)
[University of North Carolina Wilmington](#) (Wilmington, North Carolina)
[University of Oklahoma Film & Video Studies](#) (Norman, Oklahoma)
[University of Pittsburgh Film Studies Department](#) (Pittsburgh, PA)
[University of Texas Radio, TV, Film](#) (Austin, Texas)
[University of Utah Film Division](#) (Salt Lake City, Utah)
[University of Southern California School of Cinema](#) (Los Angeles, CA)
[University of Washington Cinema Studies](#) (Seattle, WA)
[University of Wisconsin Oshkosh Radio-TV-Film](#) (Oshkosh, WI)
[University of Wisconsin Peck School of the Arts](#) (Milwaukee, WI)
[Video Symphony](#) (Burbank, California)
[Virginia Commonwealth University Cinema Program](#) (Richmond, VA)

INTERNATIONAL FILM SCHOOLS

[Academy of Media Arts](#) (Cologne, Germany)
[APA International Film School](#) (Sydney, Australia)
[Asia Pacific Film Institute](#) (Manila, Philippines)
[Asian Academy of Film](#) (Noida, India)
[Australian Film, TV & Radio School](#) (Australia)
[Baltic Film & Media](#) (Tallinn, Estonia)
[Bond University Centre for Film](#) (Gold Coast, Australia)
[Centre for Arts & Technology](#) (Kelowna, Canada)
[Centro Siseño Cine Televisión](#) (Mexico City, Mexico)
[Centro Sperimentale di Cinematografi](#) (Rome, Italy)
[CityVarsity School of Media](#) (Cape Town, South Africa)
[Columbia Academy](#) (Vancouver, Canada)
[Digital Film School](#) (Dublin, Ireland)
[Digital Studio College](#) (Jakarta, Indonesia)
[Den Danske Filmskole](#) (Copenhagen, Denmark)
[Ecole Supérieure Libre d'Études Cinématographiques](#) (Paris, France)
[Escuela de Cinematografía](#) (Madrid, Spain)
[Escuela Internacional de Cine](#) (San Antonio de los Baños, Cuba)
[Escuela Profesional de Nuevas Tecnologías](#) (Madrid, Spain)
[Escola Superior de Cinema i Audiovisual](#) (Barcelona, Spain)
[Escuela Superior de Dibujo Profesional \(ESDIP\)](#) (Madrid, Spain)
[Escola Superior de Teatro e Cinema](#) (Lisbon, Portugal)
[European Film Actor School \(EFAS\)](#) (Zurich, Switzerland)
[European Film College](#) (Ebeltoft, Denmark)
[La fémis](#) (Paris, France)
[Film Academy of Miroslav Ondříček](#) (Pisek, Czech Republic)
[Film Akademie](#) (Baden, Germany)
[Film & TV Institute of India](#) (Pune, Maharashtra, India)
[Film & TV School In Prague](#) (Prague, Czech Republic)
[Film School Zlin](#) (Zlin, Czech Republic)
[Freeschool Community](#) (Washington, USA)
[Global Media Adventures](#) (Samara, Costa Rica)
[Humber College Film & TV](#) (Toronto, Canada)
[Icelandic Film School](#) (Reykjavík, Iceland)
[International Academy of Film & TV](#) (Cebu, Philippines)
[International Film College](#) (Gold Coast, Australia)
[International Film School](#) (Sydney, Australia)

[Kinema Escuela de Cine](#) (Bilbao, Spain)
[Langara College Digital Film Production](#) (Vancouver, Canada)
[Langara College Film Arts Program](#) (Vancouver, Canada)
[Lillehammer University Film School](#) (Lillehammer, Norway)
[London Film School](#) (United Kingdom)
[Marilou Diaz-Abaya Film Institute](#) (San Juan, Philippines)
[Maurits Binger Filminstituut](#) (Amsterdam, The Netherlands)
[Mel Hoppenheim School of Cinema](#) (Montreal, Canada)
[Metropolitan Film School](#) (London, UK)
[Metropolis Escuela de Cine](#) (Madrid, Spain)
[Mimar Sinan University Film Institute](#) (Istanbul, Turkey)
[Narafi Film School](#) (Brussels, Belgium)
[National Film & TV School](#) (Beaconsfield, UK)
[Nederlandse Film en Televisie](#) (Amsterdam, The Netherlands)
[Noroff Instituttet](#) (Oslo, Norway)
[PCFE Film Schools & Workshops](#) (Prague, Czech Republic)
[Queen's University Film Studies](#) (Kingston, Canada)
[Ryerson Polytechnic Film](#) (Toronto, Canada)
[SAE Institute](#) (Byron Bay, Australia)
[Screen Academy Scotland](#) (Edinburgh, Scotland, UK)
[Septima Ars Escuela de Cine y TV](#) (Madrid, Spain)
[South African School of Motion Picture](#) (Johannesburg, South Africa)
[South Seas Film School](#) (Auckland, New Zealand)
[Stavrakos Academy](#) (Athens, Greece)
[Toronto Film College](#) (Ontario, Canada)
[Unitec School Screen Arts](#) (Auckland, New Zealand)
[University of Applied Sciences](#) (Berlin, Germany)
[University of Art & Design](#) (Helsinki, Finland)
[University of the Philippines Film Institute](#) (Quezon City, Philippines)
[University of Westminster Film School](#) (London, UK)
[Vancouver Film School](#) (Vancouver, Canada)
[Victorian College of Arts](#) (Melbourne, Australia)
[Westbridge School](#) of Film (Mexico City, Mexico)
[York University Film](#) (Toronto, Canada)

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