

## COURSE CONTENT

<b>Course Code</b>	DF3013
<b>Course Title</b>	Producing for Film and Media
<b>Pre-requisites</b>	DF2000 Digital Film Production I
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours contact

### **Course Aims**

In this advanced level course, you will obtain a profound knowledge of the filmmaking process as a whole, from finding an idea, development, budgeting, scheduling, packaging, financing, production to marketing and distribution. In this course you will learn how to combine the best ways of telling a story with the economic needs and restrictions of physically making the film. The skills and knowledge acquired will be useful for more advanced production classes and Final Year Projects, as well as professional work after graduation.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Describe the responsibility and tasks of a film producer for overseeing all phases of an independent film production, creatively, financially and organizationally.
2. Define the process of film producing from finding an idea, developing the script, scheduling, budgeting, packaging, financing, contractual documentation, production to marketing and distribution.
3. Apply the knowledge of the process of packaging and financing an independent film production with local and/or international talent and partners including all legal and contractual issues up to delivery of the picture.
4. Present a shooting schedule, budget, cash-flow plan, a post-production plan, cost statement and a marketing and distribution plan for a feature film.
5. Develop and critically discuss the practical skills and knowledge by which you can accomplish your objectives as a film producer.

### **Course Content**

#### **What does a Producer do?**

The course begins with an overview of the role and responsibility of the producer. He/she oversees all stages of a motion-picture or television production, from the conception of the story to the delivery of the final product. The producer is the creative, financial and organizational force behind a project.

#### **Development**

Where do we find a story? How to evaluate the relevance and the market for a story and how to control it? The legal side: Optioning the material, obtaining the rights and negotiating all deals. The Development: How to find the creative team and develop the script together with the writer and director? The specific role of the producer during this process will be discussed and analysed.

#### **Breakdown, Scheduling and Budgeting**

Creating a script breakdown and transferring the data into a shooting schedule. Based on the schedule creating a budget for a full length motion-picture will be demonstrated and exercised. The elementary role of the producer, director, line producer and first assistant director during this process will be discussed and analysed.

### **Packaging and Financing**

Creating a package for the project and an appropriate financing concept based on the script and budget will be demonstrated and exercised. A complete contractual compilation will be demonstrated. The dependency and adaptive interaction between the producer, director and key financing and production partners will be discussed and analysed.

### **Production**

To share the knowledge of a producer overseeing the day-to-day operations during pre-production and shooting. Viewing dailies and providing consultation on them with the director, relevant head of departments and communicating feedback to all key financing and co-production partners. The fundamental role of the producer during the process of production will be discussed and analysed.

### **Editing and Postproduction**

Creating a detailed post-production plan based on the budget including full delivery of the picture. To share the knowledge of a producer in overseeing the editing, sound and image post production. Viewing varying cuts of them film and providing guidance on them to the director, editor and communicating back to all key financing and co-production partners. The elementary role of the producer during the process of post-production will be discussed and analysed.

### **Marketing and Distribution**

Creating a marketing, distribution and festival strategy plan for the film will be demonstrated and exercised. If the film has no distribution partners attached earlier on it is now the time to approach them and find the appropriate partner for the film. The fundamental role of a producer and director actually thinking about their target audience and working towards them is crucial and should be started early on.

### **Class assignments**

There will be four practical assignments designed to demonstrate skills in the key tasks of a producers, a class presentation of a either a schedule, budget or financing concept analysis and a final project. The final project will contain creating a complete documentation of schedule, budget, financing concept, contractual summary and marketing and distribution plan for a film.

### **Assessment (includes both continuous and summative assessment)**

<b>Component</b>	<b>ILO Tested</b>	<b>Programme LO</b>	<b>Weighting</b>	<b>Team/ Individual</b>
<b>Continuous Assessment</b> Producer presentation Class presentations Tutorials Small group exercises	1,2,3,4,5	N.A	40	Individual
<b>Final Project:</b> Complete production documentation of a feature	1,2,3,4,5	N.A	40	Individual

film.				
<b>Continuous Assessment: Participation</b>	1,2,3,4,5	N.A	20	Individual
Total			100%	

### Reading and References

1. Lawrence Turman (2005). *So you want to be a Producer*. Three River Press.
2. Alexander Mackendrick (2004). *On Film-Making, An Introduction to the Craft of the Director*. Farrar, Straus and Giroux.
3. Steven Bach (1985). *Final Cut, Dreams and Disaster in the Making of Heaven's Gate*. Jonathan Cape.
4. William Goldman (1983). *Adventures in the Screen Trade*. Hachette Book Group/ Grand Central Publishing.
5. Bastian Cleve (2018). *Film Production Management: How to Budget, Organize and Successfully Shoot your Film*. Taylor and Francis
6. Christine Vachon (1998). *Shooting to Kill*. HarperCollins NY
7. Jason E. Squire (2017). *The Movie Business Book*. Taylor and Francis
8. Myril A. Schreibman (2012). *The Indie Producers Handbook*. Potter/Ten Speed/ Harmony/Rodale.
9. Kate Tyndall (2014). *The Producers: Alchemists of the Impossible*. Arts Council England and the Jerwood Charitable Foundation
10. Screen International. Online Magazine. Media Business Inside Limited.
11. The Hollywood Reporter. Online Magazine. The Hollywood Reporter, LLC.
12. IndieWire. Online Magazine. Penske Business Media, LLC.
13. Variety. Online Magazine. Variety Media, LLC

### Course Policies and Student Responsibilities

#### (1) General

You should finalize all assigned readings, tutorials and assignments, attend all classes and small group exercises punctually and accomplish all given assignments within the prescribed time limits. You are responsible to follow up with assignments and course related notifications. You are expected to participate in all project presentations, class discussions and small group activities.

#### (2) Punctuality

You are expected to be on time for all classes. If you are late for more than 30 minutes, you will be deemed as absent and will not be able to sign on the attendance register.

#### (3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

### Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a

student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

### Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	<p><b>Film Producing Overview</b></p> <p>The role and responsibility of the producer overseeing all phases of motion-picture or television production, from the first idea of the story to the delivery of the final product.</p>	1,2	<p><b>Introductory Lecture: What does a Producer do?</b></p> <p><b>In-class discussion:</b> What makes a good producer? What is a creative producer? What are the differences?</p> <p><b>In-class exercises and assignment:</b> Select a producer whom you believe shows a significant signature in his work and present and analyse his/her vision and creative importance.</p>
2	<p><b>Development</b></p> <p>How to find a story? How to control and develop the story? How to find the right writer/director and create a joint vision?</p>	1,5	<p><b>Lecture: The importance of the producer in the development process.</b></p> <p><b>In-class exercises:</b> The idea, the vision, the audience.</p> <p><b>Assignment:</b> Choose an idea, define why you believe it is relevant and where you see its audience (2 pages).</p>
3	<p><b>Script Breakdown, Scheduling</b></p> <p>A producer's responsibility is to know the schedule inside out to be able to decide farsighted any changes if necessary.</p>	1,2	<p><b>Lecture/Demonstration: Creating a breakdown and shooting schedule.</b></p> <p><b>In-class exercises:</b> Create a script breakdown and transfer the data into a shooting schedule.</p> <p><b>Assignment:</b> Complete the script breakdown.</p>

4	<p><b>Scheduling</b></p>	1, 2, 5	<p><b>Lecture: The relation between producer and director.</b></p> <p><b>In-class discussion:</b> The basic role of producer, director and 1. AD during the pre-production process will be discussed and analyzed.</p> <p><b>In-class exercises:</b> Create a shooting schedule based on the breakdown.</p> <p><b>Assignment:</b> Complete the shooting schedule.</p>
5	<p><b>Production Budget</b></p> <p>A producer's responsibility is to know the budget backwards and forwards and skillfully allocate the resources, so every cent is spent carefully and to the best of the film.</p>	1, 2, 3, 4, 5	<p><b>Lecture/Demonstration: Creating a production budget.</b></p> <p><b>In-class discussion:</b> The importance of the producer's to determinate the budget size and to allocate what is best for the film.</p> <p><b>In-class exercises:</b> Create a production budget based on a script and shooting schedule.</p>
6	<p><b>Production Budget</b></p>	1, 2, 3, 4, 5	<p><b>Lecture: Creative Producing. The final budget will have an immediate influence on the philosophy of the production.</b></p> <p><b>In-class exercises:</b> Continue working on the production budget.</p> <p><b>Assignment:</b> Complete the production budget.</p>
7	<p><b>Packaging and Financing</b></p> <p>Filmmaking is an <i>expensive art form</i> dependent on external financiers like public subsidies, investors and other financing partners each with their own agenda and requirements.</p>	1, 2, 3, 4, 5	<p><b>Lecture: Fundamentals of independent film financing.</b></p> <p><b>In-class discussion:</b> How does financial systems effect the work and influence creativity and independency?</p> <p><b>In-class exercises:</b> Create a package and financing concept for a feature film.</p>
8	<p><b>Production</b></p> <p>A producer's responsibility to guide, supervise and control the entire production.</p>	1, 2, 3, 4, 5	<p><b>Lecture/Demonstration: Call Sheet, Daily Report, Cost Report, Contractual Documentation.</b></p> <p><b>In-class exercises:</b> Create a Call Sheet, Daily Report and Cost Report for a feature film.</p> <p><b>Assignment:</b> Create a summary of all essential contracts you believe you will need to produce and deliver a</p>

			feature film.
9	<p><b>Editing and Post Production</b></p> <p>The dialogue between post-production and production starts during the shooting and is an ongoing process between editor, director and producer until delivery.</p>	1, 2, 3, 4, 5	<p><b>Lecture: The producer's role during editing and final post production.</b></p> <p><b>In-class discussion:</b> Students present and discuss their assignment from week 8.</p> <p><b>In-class exercises:</b> Creating a detailed post-production plan including complete delivery list of the picture.</p>
10	<p><b>Marketing and Distribution</b></p> <p>Making your film is just the beginning. Eventually you have to market it. Marketability is paramount.</p>	1, 2, 3, 4, 5	<p><b>Lecture: Marketing and Distribution of Independent Films.</b></p> <p><b>In-class discussion:</b> Predictions for the world of "IndieFilm"</p> <p><b>Assignment:</b> Create a marketing and distribution strategy on your own idea (assignment from week 2).</p>
11	<p><b>Case Study</b></p>	1, 2, 3, 4, 5	<p><b>Lecture: Case Study of an international co production</b></p> <p><b>In-class screening and discussion:</b> A selection of different film extracts to critically discuss and analyse the production value of different examples.</p>
12	<p><b>Producer Presentation</b></p>	1, 2, 3, 4, 5	Students present and discuss their chosen producers (see assignment lecture 1) including a short presentation of their films.
13	<p><b>Final Presentation</b></p>	1, 2, 3, 4, 5	<b>Student Presentations</b> on final assignment with critique and feedback