

## COURSE CONTENT

<b>Course Code</b>	DF3014
<b>Course Title</b>	Creative Producing for Film and Media
<b>Pre-requisites</b>	Study Year 3 and above
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours contact

### **Course Aims**

In this course you will acquire skills and techniques to be effective as a film and media producer. You will become familiar with a creative producer's responsibilities, including working in various genres and formats, working with talent, creating a joint vision, pitching, managing a budget and shooting schedule, and developing a marketing and release strategy. The skills and practical knowledge acquired will give you a well-founded basis for your future in the new media industry.

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

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

1. Describe the responsibilities and goals of a creative producer within the context of a constantly changing film and media industry
2. Critically discuss current media industry developments with reference to one's own values and artistic visions.
3. Create a production schedule, budget, financing and marketing plan using industry acceptable formats.
4. Present a production pitch, supported by documentation, that demonstrates a unique vision and theme and adheres to pitch standards required by the film and media industry.
5. Contribute knowledgeably to peer discussions and critiques, supported by references to contemporary film and media practices.

### **Course Content**

#### **The creative producer in a fast changing industry**

In this course you will discuss the role and responsibilities of the creative producer in finding and developing content for different genres, formats and media with an emphasis on the differences of the previous, present and the future market and what changes mean for the tasks and goals of the producer, director and writer. This will be accompanied by a case study and small group exercises within the class and finalized as an assignment.

#### **Development for different genres, formats and media within the current market**

What is the right story, matching genre, format and audience? You will explore how to evaluate the relevance for each story within the new global distribution possibilities while keeping a unique vision and voice. The concept of a writers-room will be experienced in small groups including the new responsibilities for the creator and creative producer. A case study will be demonstrated.

#### **Professional Breakdown, Schedule and Budget**

A script breakdown, a production schedule and budget for a full-length feature film will be created with professional software, in accordance to script and vision and in dialogue with director, line

producer, production manager and assistant director. There will be exercises to understand how to adjust when key elements change and you will experience the key role of the creative producer. This will be accompanied by a case study and small group in-class exercise, finalized as an assignment.

### **Pitching, packaging, marketing for professional platforms**

You will create documents for development, financing, marketing, such as a pitch and a presentation document, as well as learn how to pitch and present your project at a professional standard. A full project presentation including a financing concept based on vision, script, schedule and budget will be created. Case studies will be demonstrated as well as small group exercises within the class, finalized as an assignment.

### **Financing and Contractual documentation**

A complete contractual set of documents needed to close a production financing will be demonstrated. How to deal with the feedback and restrictions in order to close the financing and the adaptive interaction between producer, director and financing partners will be discussed and analysed within the class and in small group exercise. A case Study will be demonstrated.

### **Production Case Study**

You will experience the day-to-day operations of the creative producer during pre-production and shooting. This includes viewing rushes and providing hands-on consultation with director, relevant heads of departments and communicating feedback to key financing and co-production partners. The key role of the producer during the production will be discussed and analysed within the class and in small group exercises. A case study will be applied.

### **Editing, Postproduction and Delivery**

This section includes a detailed post-production plan based on budget and contracts including full delivery of the picture and the role of the producer in overseeing the editing, sound and image post production including viewing various cuts, giving constructive feedback to director, editor and communicating with key financing and co-production partners. The elementary role of the producer during the process of post-production will be discussed and analysed and a case study applied.

### **Marketing, Distribution and new industry developments**

You will create a marketing and distribution plan and a festival strategy as well as a case study to demonstrate the process as well as participate in small group exercises within the class, finalized as an assignment. A detailed update on new distribution possibilities and consumer dependent “over-the-top” (OTT) outcomes will be shared and discussed. Nobody really knows where we heading, so it is essential to adopt openness, flexibility, and experimentation in response to these new environments.

### **Class assignments**

There will be in-class exercises, presentations and practical assignments that cover skills and key tasks of a creative producer within a changing media industry. An in-class presentation of a schedule, budget and financing concept analysis will be finalised as an assignment. The final assignment contains the creation of a complete documentation: project presentation, schedule, budget, financing, distribution and marketing concept by defining the unique vision and theme. The assignments will deepen the knowledge gained in the lectures, presentations and exercises

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

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> Producer presentation (10%) Class presentations (10%) Tutorials (10%) Small group exercises (10%)	1,2,3,4	N.A	40	Individual
<b>Final Project:</b> Complete production documentation of a feature film.	1,2,3,4	N.A	40	Individual
<b>Continuous Assessment: Participation</b>	5	N.A	20	Individual
Total			100%	

### Reading and References

1. Bach, S. *Final Cut, Dreams and Disaster in the Making of Heaven's Gate*. Jonathan Cape. 1985
2. Cleve, B. *Film Production Management: How to Budget, Organize and Successfully Shoot your Film*. Taylor and Francis. 2018
3. Goldman, W. *Adventures in the Screen Trade*. Hachette Book Group/ Grand Central Publishing. 1983
4. Mackendrick, A. *On Film-Making, An Introduction to the Craft of the Director*. Farrar, Straus and Giroux. 2004
5. Turman, L. *So you want to be a Producer*. Three River Press. 2005
6. Squire, J.E. *The Movie Business Book*. Taylor and Francis. 2017
7. Schreibman, M.A. *The Indie Producers Handbook*. Potter/Ten Speed/ Harmony/Rodale. 2012
8. Tyndall, K. *The Producers: Alchemists of the Impossible*. Arts Council England and the Jerwood Charitable Foundation. 2014
9. Vachon, V. *Shooting to Kill*. HarperCollins NY. 1998

#### Online

10. IndieWire. Online Magazine. Penske Business Media, LLC.
11. Screen International. Online Magazine. Media Business Inside Limited.
12. The Hollywood Reporter. Online Magazine. The Hollywood Reporter, LLC.
13. Variety. Online Magazine. Variety Media, LLC

### Course Policies and Student Responsibilities

#### (1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and 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	<b>The Creative Producer in a fast changing industry: current status and future developments</b> What are the changes and what does it mean for the tasks and goals of producer, director and writer.	1,2,5	<b>Introductory Lecture:</b> The media industry: past, present, future. Presentation of the main industry trading papers and presentation of an up-to-date media business article dealing with present/ future developments in the industry. <b>Case study:</b> Demonstration of the need of flexibility in the new media industry. <b>In-class discussion:</b> Challenges and chances for filmmakers in a fast-changing industry. <b>In-class exercise and assignment:</b> Search the trading papers for

			articles on current / future trends to discuss and assess the above topic.
2	<p><b>How to develop ideas for different genres, formats and media?</b></p> <p>How to evaluate the relevance of a story, how to define vision and tone, genre and format within the global and diverse distribution possibilities</p>	1,2,5	<p><b>Lecture:</b> Changes in the role of the producer in the current media industry and tomorrow: the growing need for ideas.</p> <p>Presentation of an up-to-date media business article.</p> <p><b>Case study</b></p> <p><b>In-class exercises:</b> In small group exercises you will form a writers-room and experience the role of a producer as a creator.</p> <p><b>Assignment:</b> This process will be finalized as an assignment.</p>
3	<p><b>How to develop characters and stories for different genres, formats and media?</b></p> <p>How to evaluate the relevance of a story, how to define vision and tone, genre and format within the global and diverse distribution possibilities</p>	1,2,3,5	<p><b>Lecture/Demonstration:</b> Presentation of an up-to-date media business article dealing with developments in the current industry.</p> <p><b>Case Study</b></p> <p><b>In-class exercises:</b> In small group exercises you will form a writers-room and experience the role of a producer as a creator and share it within the class.</p> <p><b>Assignment:</b> This process will be finalized as an assignment.</p>
4	<p><b>How to develop further characters, stories and plots for different genres, formats and media?</b></p> <p>How to evaluate the relevance of a story, how to define vision and tone, genre and format within the global and diverse distribution possibilities</p>	1,2,3,5	<p><b>Lecture/Demonstration:</b> Presentation of an up-to-date media business article dealing with developments in the current industry.</p> <p><b>Case Study</b></p> <p><b>In-class exercises:</b> In small group exercises you will form a writers-room and experience the role of a producer as a creator and share it within the class.</p> <p><b>Assignment:</b> This process will be finalized as an assignment.</p>

5	<b>How to create a Scrip Breakdown Production Board and Schedule with the use of professional software.</b>	1,2,3,5	<p><b>Lecture/Demonstration:</b> Presentation of an up-to-date media business article dealing with developments in the current industry.</p> <p>How to create script breakdown, production board and a shooting schedule with MovieMagic Scheduling.</p> <p><b>Case Study</b></p> <p><b>In-class discussion:</b> The basic role of producer, director and assistant director 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 and production board.</p> <p><b>Assignment:</b> Complete the shooting schedule.</p>
6	<b>How to create a Production Budget with the use of professional software.</b>	1,2,3,5	<p><b>Lecture/Demonstration:</b> Presentation of an up-to-date media business article dealing with developments in the current industry.</p> <p>How to create a budget with MovieMagic Budgeting.</p> <p><b>Case Study</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	<b>Independent film financing: Pitching, Packaging for international financing platforms</b> How to create pitching and presentation documents: how to define vision, theme, unique selling point and how to present and pitch the project to convey your vision	1,2,4,5	<p><b>Lecture:</b> Presentation of an up-to-date media business article dealing with developments in the current industry.</p> <p>Fundamentals of independent film financing.</p> <p><b>A selection of case studies</b></p> <p><b>In-class discussion:</b> What are the key elements to convey the vision of the project in a pitch and a presentation document</p> <p><b>In-class exercises:</b> Pitch an idea to another student who then presents the project to the class: discussion of the outcome of communication.</p> <p><b>Assignment:</b> Complete the Pitching</p>

			and presentation document.
8	<b>Financing, Contractual documentation</b>	1,2,3,4,5	<p><b>Lecture/Demonstration:</b> Presentation of an up-to-date media business article dealing with project financing</p> <p>Possible financing models of an independent film production and demonstration of a complete contractual set of documents needed to close a production financing</p> <p><b>Case Study</b></p> <p><b>In-class exercises:</b> The financing phase as a sensitive creative process – how to deal with diverse feedback and requirements from each financing partner. The dialogue between producer, director and financing partners will be discussed and analyzed within the class in small group exercises.</p> <p><b>Assignment:</b> Complete the list of all contractual documents needed for an independent production.</p>
9	<b>Preproduction and shooting:</b> the day-to-day business of the creative producer during these phases	1,2,3,4,5	<p><b>Lecture:</b> Presentation of an up-to-date media business article dealing with developments in the current industry.</p> <p>The producer as the creative force: the producer's role during pre-production and shooting.</p> <p><b>Case Study</b></p> <p><b>In-class exercises:</b> The responsibilities of the producer during this phase will be discussed and analyzed – what to do if things go wrong: the need to be flexible while protecting the vision. In class discussions and small group exercise.</p> <p><b>Assignment:</b> Complete the production management documentation required to control the entire production process.</p>
10	<b>Editing, Postproduction and Delivery</b>	1,2,3,4,5	<p><b>Lecture:</b> Presentation of an up-to-date media business article dealing with developments in the current industry.</p> <p>The creative producer's role overseeing the editing, sound and</p>

			<p>image postproduction and communicating with all production partners</p> <p><b>Case Study</b></p> <p><b>In-class discussion:</b> The postproduction as a final defining phase – the elementary role of the producer’s dialogue with the creative team and all financing partners</p>
11	<b>Delivery, Marketing and Distribution</b>	1, 2, 3, 4, 5	<p><b>Lecture:</b> Presentation of an up-to-date media business article dealing with new distribution possibilities Marketing and Distribution of Independent Films. Definition of a marketing and distribution plan and a festival strategy. Changes in the industry.</p> <p><b>Case Study</b></p> <p><b>In-class discussion:</b> the global audience - Chances and challenges of new distributions forms like platforms. Discuss the process of creating a distribution strategy in small group exercises</p> <p><b>Assignment:</b> Creating a marketing and distribution plan and a festival strategy</p>
12	<b>Presentation</b>	1,2,3,4,5	Students present and discuss their assignments from lecture 1, 2 and 7 with critique and feedback.
13	<b>Final Presentation</b>	1,2,3,4,5	<b>Student Presentations</b> on final assignments on schedule, budget, financing, marketing with critique and feedback.