

## 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

