

COURSE OUTLINE

COURSE NUMBER:	THFM 2510 050 and DPS-16075-1502
COURSE NAME:	Introduction to Producing for Film
PRIMARY INSTRUCTOR:	Liz Jarvis, primary instructor. Guest instructors TBA
CONTACT:	Phone (204) 956-2777 ext 104 Email: liz@buffalogalpictures.com Meetings by appointment only
DATES, TIME, LOCATION	Tuesdays and Thursdays, May 5– June 11, 2015 6:00 p.m. – 9:00 p.m.; Room 2M74
MATERIALS:	FOR READING: <i>Development and other Production Challenges</i> http://www.telefilm.ca/document/en/01/17/producer-handbook.pdf
SUPPLIES:	Pen, notepad in class; internet access (for assignments, not in class!)

COURSE DESCRIPTION

This course is intended for those who are interested in understanding the business of Canadian film and television from the perspective of the producer. It will take you through several stages of an independent film production including concept development, financing, production, post-production and distribution. Specific attention will be paid to building the creative team, script development, research and marketing, finance and funding, legal and insurance issues, as well as business affairs and etiquette.

COURSE OBJECTIVES

Upon successful completion of the course, the student will:

- Be able to identify the major participants in the industry and understand their roles.
- Have an understanding of various development and production stages and the Producer's role in each stage
- Be able to identify and create package materials for development and financing
- Have an understanding of the film and television marketplace

Methods of Instruction

The course material is presented through readings, lectures, discussion, and practical assignments. In addition, since exposure to the industry and networking is important, an activity (Assignment #3: Industry Participation) outside the classroom will be required.

Course Component Specifics

Please come with questions. I encourage discussion – but please stay on topic.

METHOD OF EVALUATION

Assignment #1	35 % Due May 14
Assignment #2	45% Due June 5
Assignment #3 Industry Participation Report	20% Due June 11
Total	100%
Participation	5 percentage points will be deducted for each unrecognized absence (see below)

LATE POLICY FOR ASSIGNMENTS

All assignments will be given a due date. Students are expected to comply with the due date as assigned. It is the student's responsibility to retain a photocopy or computer disk copy of ALL assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Special consideration may be given to students who, for unforeseen or exceptional circumstances, are not able to meet the deadline as assigned.

CONVERSION SCALE

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

COURSE OVERVIEW – SUBJECT TO CHANGE**Tuesday, May 5****1. The film and television industry in Canada – an introduction**

- How the motion picture industry works in Canada & Manitoba – film and tv is a product, bought and sold
- Major participant categories and their functions. Who are the people in the industry and what do they do?
- This course is about independent production – what do we mean by that?
- The stages of production

DISCUSSION ON ASSIGNMENT #3: INDUSTRY PARTICIPATION

Participants may choose an activity of their choice, as approved by instructor, and write a two-page report describing the experience, and what they learned that is relevant to producing.

Examples:

- Attend a premiere screening of a local film or films or a screening where the director or producer is present
- Attend an industry lecture or short course

- Spend a half-day with a local producer who is in production and observe the daily routine
- Write a two-page essay describing the creation and marketing of a Canadian feature film or TV show

Thursday, May 7

2. Development –Where do film and television projects come from?

- What is a viable project?
- What exactly is being developed – the elements of the package
- Development budgets and financing
- An introduction to internet resources

ASSIGNMENT #1: DEVELOPMENT RESOURCES

Research and identify 4 development financing sources available to you, as a producer living in Winnipeg, for development of a feature film, and create a financing plan based on the budget supplied. Also identify 4 other organizations that can help you develop your project.

Tuesday, May 12

3. Screen stories – Guest instructor TBA

- Dramatic story structure and how it applies to drama and documentary
- The writing process – drama and documentary
- Script format – drama and documentary
- The art of the synopsis – 25-words-or-less; short; 1-2 page

Thursday, May 14

4. Legal and Insurance Issues – Guest instructor (Devan Towers TBC)

- What is Chain of Title?
- Options and rights
- Clearances and releases
- Insurance requirements, including Errors and Omissions
- Producer responsibilities
- What does an entertainment lawyer do?
- What should a producer know about contracts?

HAND IN ASSIGNMENT #1

ASSIGNMENT #2: TO BE ANNOUNCED

Tuesday, May 19

5. Marketing and Distribution

- Marketing strategy
- Pitching
- Distribution strategy
- Domestic and foreign distribution
- The “Orderly Marketplace” is changing

Thursday, May 21

INDUSTRY GUEST: Melissa Kajpust, Head of Creative Development, Superchannel

6. Production Financing – Television and Digital– Guest Instructor (Joanne Levy TBC)

- Broadcasters and other digital distribution
- What are broadcast licences?
- Role of new media in the broadcast sector
- The CMF and other government funding
- Alternative financing

Tuesday, May 26

7. Production Financing – Feature Film

- Last things first – the delivery schedule
- The “locked” budget
- Financing basics – financing the budget; budget the financing . . .
- Financing Sources and how to find them
- Tax credits
- The financing scenario
- How do I find that last 10-20%?
- What is a recoupment schedule?
- Why is a cash flow so important?
- What is interim financing?

Thursday, May 28

8. Before- and Pre-production

- Shooting schedule
- Unions and guilds
- Casting
- The Production Team
- Locations
- Shooting crew
- Equipment, facilities and services
- Formats

Tuesday, June 2

9. Production

- The director’s role
- The rhythm of the shoot day
- Basic scene coverage
- Performers and extras
- Safety
- The call sheet
- Unit publicity and photography

Thursday, June 5

10. Post – Production and Delivery

- Basic technical
- The post schedule
- Music pitfalls
- Delivery and market readiness

HAND IN ASSIGNMENT #2

Tuesday, June 9**11. Documentary Production – Guest instructor TBA**

- Research approaches
- The doc schedule
- Participants, not subjects . . .
- Drama and documentary
- The concept of point of view

Thursday, June 11**12. The Business of Producing**

- Development, production, and production company structures
- Industry etiquette basics
- Value of relationships
- Multiple project management – organizing your project/business
- Managing time and budget
- Establishing production company brand presence
- Sustaining business, artistic and personal objective balance – surviving the business when you're starting out

HAND-IN INDUSTRY PARTICIPATION REPORT**ATTENDANCE AND MAKE-UP WORK**

Example: Absences are recognized for the following reasons:

Absences for family or personal emergencies (discussed with instructor)

Absences for medical reasons (discussed with instructor)

Absences for work-related travel (discussed with instructor)

If you miss class, make arrangements with me as soon as possible to arrange time for your make-up assignments. You are responsible for getting class notes from a classmate. Make-up assignments are due by the end of the class following the missed class.

PLAGIARISM

In the matter of plagiarism, please be aware that a student may not submit the same item of work for credit in two different courses. If you are referring to a document, article, book, news clipping, or other media source, you should refer to the source in your exam or in your assignment. Grades, for any item of work where plagiarism or cheating is suspected, will be withheld until the issue is resolved.

Plagiarism may consist of, but is not limited to:

- Copying the work of another individual;
- Using unauthorized materials during an exam;
- Collaborating with another student during the exam;
- Plagiarizing, which means representing, a piece of work as your own;
- Falsifying or modifying an exam document or another item of work without authorization in order to obtain additional credit;
- Using, buying, selling, stealing, or soliciting any of the contents of an exam;
- Taking a test for another student or permitting another student to take a test for oneself.

DISCLAIMER

Please consider this course outline as a general guide. Time constraints and other unforeseen factors may require some adaptation of the course materials.

SPECIAL NEEDS IN THE CLASSROOM

DCE: Students should notify the Professional Studies Program office of any special need based on a physical or mental disability or other protected characteristic under *The Human Rights Code* that requires accommodation in the classroom. The University may require medical or other relevant information to consider the accommodation request. Lack of sufficient notice of a need for accommodation may make providing the accommodation an undue hardship for the University; students are encouraged to identify their need for reasonable accommodation at as early a date as possible.

UW: Students with documented disabilities requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., access to volunteer note-takers) are encouraged to contact the Coordinator of Disability Services at 786-9771 to discuss appropriate options. Specific information about Disability Services is available on-line at <http://www.uwinnipeg.ca/index/services-disability>. All information about disabilities is confidential.

GENERAL NOTES

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 786-9771 or accessibilityservices@uwinnipeg.ca to discuss appropriate options. All information about a student's disability or medical condition remains confidential. <http://www.uwinnipeg.ca/accessibility>.

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at www.uwinnipeg.ca/respect.

UWinnipeg promotes a scent-free environment. Please be respectful of the needs of classmates and the instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge

consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://www.uwinnipeg.ca/index/cms-filesystem-action/pdfs/calendar/RegulationsandPolicies.pdf>) for information on Registration, Grading, Academic Misconduct including plagiarism, and Appeals.

THURSDAY, MAY 28, 2015 is the final date to withdraw without academic penalty from this course.

COURSE CONTENT NOTE

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.