



MEDIA, FILM AND TELEVISION

SCHOOL OF SOCIAL SCIENCES, FACULTY OF ARTS
THE UNIVERSITY OF AUCKLAND

SCREEN 702 - Production Management (2018)

Class: Wednesdays / 1- 3 PM

Convenor: Jake Mahaffy

Office Hours: by appointment, HSB 520a

Technical Assistance/Equipment Issues:

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Senior Technician

Equipment/Editing Support

Room bookings/Location Liaising

COURSE DESCRIPTION

This is an introduction to film and media producing, focused on short fiction. Designed as a lecture and discussion workshop, students will engage in conversations on topics relevant to production and complete a series of basic assignments. Our class sessions will be spent in demonstrations, lectures, discussions, exercises and screening films. This syllabus is designed to provide you with the information you need to successfully complete this course. Besides the schedule, which gives a general outline of topics and assignments by date, included herein are the criteria for evaluation and the philosophy of the course. You must take an active and participatory role in understanding the material presented in class, each class session.

Disclaimer- *This syllabus is subject to change at the discretion of the professor contingent upon performance and overall class progress and special events.*

COURSE OBJECTIVES

To introduce students to the variety of roles required of a producer and the importance of production aspects to a creative filmmaker.

To introduce students to scheduling principles and Movie Magic scheduling software.

To familiarise students with the key processes of pre-production, production and post-production and how they relate to the overall budget.

To familiarise students with basic film contracts and rights.

To ensure students have up to date safety information, knowledge of safety reporting and have completed a first-aid certificate.

To expose students to the basic industry composition and funding opportunities.

To introduce students to writing proposals for short film funding in NZ

To introduce students to some relevant case studies and different approaches to producing short films.

CRITERIA FOR COURSE EVALUATION

1. Attendance

Get here and be here. Because of the communal nature of the workshop, attendance is expected to be 100%. All absences must be excused, not simply acknowledged by the instructor. Unexcused absences affect the student's participation grade. Be here and be PRESENT.

Classes start punctually. Do not be late - be early. If you are not seated when attendance is taken you are marked as absent. Late entrances disrupt the class and show disrespect to your peers and the subject, and just generally drag everybody down. Students arrive on time and stay until class is dismissed. Demonstrations, lectures, presentations, projects and screenings will not be repeated. If you have ongoing issues that affect your attendance, let the professor and your guidance counselor know immediately.

2. Participation

Participation includes but is not limited to a lively interest in and constructive contribution to critical discussion of other students' work, full, respectful participation in the collaborative process, and positive, intense engagement with all aspects of the discipline, from concept to completion of any given project. Participation assessment includes review of student's attendance/timeliness, involvement in class discussions, contributions to critiques, supportive attitude, attention in lectures, fair responsibility in shared assignments, peer reviews, General attitude of enthusiasm, sincerity and attentiveness; Good cooperation with others; Preparation and organization for productivity during class; Voluntary, inquisitive and insightful class participation; Standard attendance as outlined above; Abiding by the University honor code; Well-considered, committed approach to projects involving original, honest concepts; Work completed on schedule; Quality of assigned work- as indicated in syllabus.

Note on Electronic Devices: The use of mobile devices will be noted and affect student participation grades. No phone calls, tweeting, texting, emailing, surfing, etc. Real learning involves forcing yourself to be interested when it isn't easy. Your own distraction and neglect affects the quality of the class and other students' learning experience. A class can only be as good as the quality of students in it.

3. Key Assignments / Deadlines

SCHEDULING ASSIGNMENT (pairs) – by 12/noon – Wednesday, April 1, Arts SC

NZFC APPLICATION ASSIGNMENT (individual) – by 12/noon – Wednesday, June 6, Arts SC

Homework, In-Class Assignments & Participation Due as per the Course Outline. This breakdown is subject to change dependent on collective progress. PROJECTS are graded overall with each group member receiving a joint PROJECT GRADE/MARK. PARTICIPATION is marked individually.

Mini-schedule:	credit	(pairs) from 3-page excerpt
Schedule:	35%	(pairs) from Midwinter script
Film pitch:	credit	(individual) 30-sec prep (705 script)
Drafts of budget, etc:	credit	(prep Fresh Shorts app material)
NZFC Fresh Shorts app:	45%	(lookbook, budget, schedule, etc.)
Attendance:	credit	
Self-assessment:	credit	
Individual Participation:	20%	(includes discussions, readings, pitch, credits, etc)
Total	100%	

Final Examination: No final examination for this course.

Assessments

1: Pairs Schedule (35%): Mini-scheduling assignment for credit. Breakdown Midwinter screenplay, create schedule, stripboard, call sheets (demonstrate proficiency in Move Magic and basic scheduling principles).

2: Individual NZFC Fresh Shorts Application (45%): proposal based on 705 final screenplay (ie. 712 short film/semester 2). Demonstrate proficiency in crafting lookbook, visual presentation and basic production principles in realistic and accurate production budgeting and fundraising, writing (synopses, bios, treatments, etc), graphic design, scheduling, and distribution strategy.

3: Individual Participation (20%): as described above. Attendance, Participation in class discussion, Peer feedback, Completion of assignments that may be for credit such as pitching in class, and reviewing 'work-in-progress' final submission in class.

3a) A critical aspect of each assignment is its **deadline** and **presentation**. Projects are evaluated based on objective and subjective standards, mainly level of craft (technical aspects- does the student understand and properly utilize the tools of the craft?), degree of ingenuity (does the student demonstrate imagination and personal investment in the project?). These aspects will be discussed in class critique as well as in individual conferences with students (to be scheduled by the student). Any extensions must be requested for before the due date of the assessment. Requests for extensions must be made in writing and must be supported by appropriate documentation (e.g.: medical certificate, guidance counsellor note). Late submissions without extension will be penalized at a mark per day *including* those handed in after start of class. Late submissions without extension will be penalized at a mark per day *including* those handed in after start of class.

Universal Requirements:

- A) All Written Components of Assignments must be typed, all materials must be submitted as printed hard copies (except lookbook) and as PDF on thumb drive.

Project Requirements:

1. You must submit your project documents in **PDF** digital files and hard copies (schedules) with the file names always: **studentname_702_2018_project.pdf** (ie. johnsmith_702_2018_lookbook.pdf)
 2. Maintain deadlines. Assignments are due at the START of class. Late assignments will be penalized. One mark will be deducted from the final mark for each day that the assignment is late, including immediately after start of class. If your assignment is more than a week late, it will not be marked.
 3. Any work you submit in this class must be the original work of the student(s) whose name(s) appear(s) on it and must be created for this course. When using photographs, footage, music, or any other material from the creative commons please credit it appropriately. Do not use any material that breaches copyright laws.
 4. Assignments must be submitted to the Arts Student Centre before 12/noon on the day they are due.
- B) First Aid course must be completed in order to check-out equipment for other papers. If you miss the course you will need to pay to certify yourself (at a cost of around \$200.00). Check with Peter for details.
- C) Accept and give constructive criticism.

Required Materials:

Voice & Vision – recommended (this same text is required for 701/712) and additional readings
Highlighter pens (five different colors); printer access; online access, USB sticks, etc.

SCHEDULE/CALENDAR

Events- There may be guests coming into classes and for special event screenings. Students are required to attend all out of class events. NOTA BENE: If you miss a deadline, you forfeit the opportunity of feedback.

Feb 28

Introductions/syllabus/course review/assignments. Production Management. Rules/expectations. Glossary/definition of terms. Scales of production. Crew/responsibilities. Health and safety. Sample legal/forms/contracts. Grant panels/juries. Script Development. Financing. Physical Production. Scheduling. Homework: watch all Movie Magic tutorials, open program in Mac Lab, follow instructions. Confirm MacLab access and uni account.

<https://www.youtube.com/watch?v=xeWyl6IV3Xs&list=PLF4I84I86E7E7DE27>

Screening: American Movie – 30 minutes (excerpts)

Legal: contracts, options, agreements, copyright, sales (distro infographics) – 30 minutes

March 3/4: WEEKEND FIRST AID WORKSHOP (COMPULSORY)

March 7 - (Mac Lab)

Movie Magic Scheduling demo (breakdown excerpt from Bridesmaids)

Guest: Assistant Director TBD / experience and lessons / demo

Introduction and demo, General Scheduling Principles, Call Sheets Introduction, Continuity / Script-timing, Script breakdown and coverage. Feature and Shorts models. Budgeting basics.

Homework: a) read screenplay for Midwinter for Assignment 1 / script breakdown/schedule (due March 28) b) mini-assignment (credit): bring in 3-page excerpt from any produced screenplay (pairs) w/ stripboard (hard copies) to next class (March 14)

March 14 - (Mac Lab)

Review mini-assignment stripboards (hard copies) on overhead / discussion – 60 minutes

Discussion: On-set: roles / etiquette / departments / division of labor – discuss readings – 30 minutes

Review: scheduling/call sheets/ location scouting/prep, safety reports– 30 minutes

Homework: read links on Production management and set etiquette for discussion next class

<https://www.youtube.com/watch?v=BHQjkWJJPgU>

<https://www.youtube.com/watch?v=wllg39YC5u0>

<http://filmmakermagazine.com/92534-the-seven-arts-of-working-in-film/>

<http://filmmakermagazine.com/95242-what-everyone-does-on-a-film-set/>

<http://www.zacuto.com/film-set-etiquette>

March 21

Guest: Screenwriter Philippa Boyens / development, big-budget production, adaptations

Homework: finish the Midwinter schedule, stripboard, call sheets (due March 28)

March 28

Assignment 1 due: Midwinter schedules/stripboards/call sheets due: 12/noon at ASC

In-class Screening: Midwinter / discussion – 60 minutes

Skype: Producer Mike Ryan – 30 minutes

Screening: Audience of One – 30 minutes (excerpts)

APRIL 4/11: no class- MID-TERM BREAK

APRIL 18

Review: submitted stripboards on overhead / discussion – 30 minutes (return grades)

Intro to NZFC Fresh Shorts/short films/budgets / assignment 2 – 90 minutes

Assignment 2: NZFC Fresh Shorts application: review website / discuss documents / guidelines / pointers.

<https://www.nzfilm.co.nz/funds/short-film-fund>

You will create a \$10,000 NZFC Fresh Shorts application based on your final scripts from the 705 screenplay class. (University student projects are NOT eligible for gov't-funding—never apply to NZFC with student work. This is a formal exercise to prepare you for producing post-student projects!) Besides the application form, you will write synopsis, team bios, look-book/visual treatment, director's statement, producer's statement (including fundraising and marketing/distro), budget and financial plan, shoot schedule and project calendar. *Examples: Sweet Life, Common Wealth, Free in Deed, others...*

- **Story** – creative materials including a script
- **Vision** – information from the director
- **Producer** – statement and plans from the producer
- **Budget** – budget notes and financial plan
- **Team** – bios of key people

Homework: Individual assignment (due on June 6). a) build 5-minute film proposal/application from 705 script for specific audience, b) research other project websites/kickstarter/promos/ pitches/lookbooks (bring links)

<https://www.moviemaker.com/archives/moviemaking/producing/show-and-tell-strengthen-your-lookbook-with-this-checklist/>

<http://filmmakermagazine.com/66393-the-image-comes-first/>
<https://nofilmschool.com/sites/default/files/uploads/2014/04/DJ Snake Lil Jon DANIELS Music Video Treatment.pdf>
<https://blog.filmsupply.com/articles/how-to-create-treatments-that-sell-a-guest-post-from-diego-contreras/18>

APRIL 25

Students present links to good/bad projects found online – 30 minutes (review)
Creative budgeting. Raising money to wrangling budget – template, categories, working backwards.
Student productions, transitioning to professional, career opportunities.
Guest: MA alum Gorjan Markovski / discussion 'Therese' / production, distribution – 90 minutes

MAY 2

From Logline to Poster: Analysis of Fresh Shorts Applications / assess and evaluate sample applications
Guest: Filmmaker Mark Prebble / Fresh Shorts / concept to release / "Baby?" discussion on process – 90 minutes

MAY 9

Legal contracts/options/agreements – review examples (appearance release, location release, insurance, writer's option, hire contract, sales agreement, etc.)
Guest: Director Alex Sutherland / Thick as Thieves – industry practice / bids and pitches
Homework: prepare a 30-second pitch of your 705 script (Fresh Shorts project application); read the following:
<http://filmmakermagazine.com/52327-the-potion-to-a-pitch/>
<http://filmmakermagazine.com/52291-rickey-henderson-and-8-tips-for-pitching/>
<http://filmmakermagazine.com/42999-top-10-pitching-tips-from-script-to-screen/>

MAY 16

Pitching Shorts to Industry expert / students pitch their projects
Guest: Esther Cahill-Chiaroni / Script to Screen / discussions on panels, programs and pitch session – 90 minutes

MAY 23

Budget sheets review, budgeting, templates, quotes. In-class review of 'work-in-progress' proposals
Review location scout sheets safety sheets, safety on set
<http://filmmakermagazine.com/72600-13-ways-to-cast-a-list-actors-in-microbudget-films/>
Skype: Talent Manager Joe Fowler / contact-access actors and casting – 30 minutes

MAY 30 – last day of class

Final review / open topic discussions (festivals, copyright, distro etc.) / course evals, etc.
Guest: NZFC Talent Development Jude McLaren – Fresh Shorts process – 90 minutes

JUNE 6 (no class - DUE DATE)

Assignment 2: NZFC Fresh Shorts applications due: 12/noon at ASC

Assignment 1 - 35% / SCHEDULING ASSIGNMENT - due March 28 - 12/noon (printed copies of all materials) Make sure your name and class number is on every page and you have all elements properly formatted: schedule, strip-board. Enter all elements from the Midwinter screenplay into Movie Magic. Break the screenplay down in Movie Magic so that each scene exists on a sheet with its props, characters, animals, special notes etc. After you enter all relevant details in each sheet, arrange the strip-board to schedule shooting days in an order based on priorities as explained: easing into a light first day, locations, int/ext, script chronology, continuity, resets... allowing for estimated shooting time based on page-length of a scene and anticipated difficulty (FX, camera moves, stunts). Also enter daybreaks in the strip-board estimating the time it would take to set up and shoot each scene. Then print out one copy of each breakdown sheet and the strip- board schedule for a 4-day shoot.

WATCH THIS: <http://www.youtube.com/watch?v=qp7cLDUFN-8>

Questions from previous class- beyond this- just try sorting it out yourselves from tutorials online and your notes from class demos.

For wardrobe and props, are we supposed to only note down items specifically mentioned in the script? Or add everything that will probably be needed? For example, for a scene at a funeral, would you write "mourning clothes" under wardrobe even if they were not mentioned in the script?

Yes. Add everything you think relevant, anticipate all needs, this is the sign of a good producer: mention elements that affect schedule, budget, safety, or raise special questions.

For something like a bird flying out of a tree, is it appropriate to just make a note on the schedule to talk to the director about it? Because obviously how you handle that is going to depend a lot on time, location and budget.

Make notes for questions of elements, otherwise include animals and wranglers.

ASSESSMENT CRITERIA - 35% / Movie Magic Scheduling Assignment

This assignment is graded on thoroughness: that a majority of necessary elements are included in their proper categories; that information is entered correctly (including scene/page 1/8ths); that the strip-board schedule is ordered efficiently/coherently; that the assignment is completed neatly, on time, in format and detail.

SCREEN 702 / Project 1 / MOVIE MAGIC SCHEDULE (35%) DUE MARCH 28

PAIR NAMES: _____ / _____
Grade: _____

SCHEDULE (worth 35% of final mark) Working in pairs you will complete a mini-assignment for credit and then complete a short film script breakdown, schedule, stripboard and call sheets for a four-day shoot. You will practice Move Magic software on your own, enter all elements, build the schedule based on principles taught and print hard copies of materials for presentation in class. The grid below totals 100% of the assessment for the project, which is 35% of your overall mark in 702.

SCREEN 702	Comments	
Mini-Assignment - Script Breakdown from 3-page excerpt of produced screenplay (pair choice)	credit	Quality of breakdown/clarity/elements/continuity/time allowance/company moves/etc
Midwinter schedule	10 5 (for budget scale)	Thoroughness/accuracy (neatness of schedule and stripboard, consistent naming, quality of plan, budget scale, etc.)
Elements	5	Correct use of elements and complete list of necessary elements (also character list)
Schedule notes/call sheets	5	Clarity of notes/special circumstances/departments notes or questions/
Stripboard	10	Stripboard (logic, continuity, efficiency)

ASSIGNMENT 2 - 45% / NZFC FRESH SHORTS APPLICATION for your 5-minute 705/712 film

Due on Wednesday June 6 before 12 noon at ASC

Check out the links and attachments and review them- incorporate this into your project proposals.

<http://www.pbs.org/pov/filmmakers/resources-for-filmmakers.php>

<http://www.chrisjonesblog.com/2012/08/top-18-strategies-and-tactics-to-get-stuff-free-or-massive-discounts.html>

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

<http://www.kickstarter.com/discover/categories/film%20&%20video/successful#p1>

<http://filmmakermagazine.com/66393-the-image-comes-first/>

<http://www.sf360.org/page/12435>

<http://www.alexiafoundation.org/stories>

<http://www.thefledglingfund.org/apply>

<http://www.filmproposals.com/Film-Grants.html#axzz2U3xDmHUp>

<https://www.austinfilm.org/sslpage.aspx?pid=302>

I. LOOKBOOK- 8 pages- refined- completed- all elements included- visual references for your film project ("Reduce File Size", "Flatten Image" to save an alternate, smaller version (under 5 MB) for the convenience of emailing. But make sure to save your original hi-rez doc as a separate file to continue editing. You may use, Pages, Word, Power Point, Keynote, Photoshop or anything else you're comfortable with. This is your responsibility. Submissions for Fresh Shorts must include a completed application form, along with all items listed in the Submission Criteria.

Fresh Shorts (10) - \$10,000 per film / Submission Criteria

Film proposals must include the following documents:

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- Short Synopsis outlining the idea (200 words)
- Script – successful applications must have fully developed scripts (or treatments)
Fresh 10: A script is preferred for all applications but at the Fresh 10 level we will accept applications that present a story in a non-script format. This can be a written treatment, essay or a thorough and in-depth synopsis and scene breakdown or step outline.
- An extensive visual representation of the proposed film as well as sample storyboards are also required.
- Director's Vision – Why this film matters to you and why you think an audience will relate to it. Who are you and what story do you have to tell? This is also your chance to explain how this film relates to previous work you have made and future work you hope to make – how this project is a step on the path of a future in visual storytelling.
- Director's Treatment – The techniques and details the director intends to employ through casting, shooting, art department, music, editing etc. that will bring this particular script or story to life as a cinematic piece. This document is essential for demonstrating your visual flair and distinctive director's style.
- Storyboards or Visual Representation – Strong storyboarding and visual references are a major advantage to you in a film's planning stages, and can be invaluable in terms of conveying your vision and directing style. Storyboards are OPTIONAL if you have submitted a script and no more than one or two key scenes should be submitted.
- Budget – How you intend to spend the funds allocated and where
If there are specific challenges in the film (safety, location, VFX, large cast etc.) then consider doing budget notes about those so that assessors know you have a plan on how to make your film possible within the resources you have. This will be one of the determining factors as to whether your application is successful.
(Production Management class: your budgets for this assignment will exceed what you can spend on your actual film in 712. This project budget should be an alternate dream budget of 10,000\$ vs. the low-budget version you will actually produce in 712.)

<https://www.nzfilm.co.nz/funds/short-film-fund>

ASSESSMENT CRITERIA for Assignment 2: 45% / DUE JUNE 6

SCREEN 702 / Project 2 / NZFC FRESH SHORTS APPLICATION (45%)

Individual NAME: _____

Grade: _____

NZFC FRESH 10 SHORTS APPLICATION (plus lookbook) (worth 45% of final mark) You will create a complete FRESH 10 application for the NZFC following all official guidelines for the script you write in 705 and will be producing in semester 2 in Screen 712 (advanced directing). This will prepare you to shoot your films in 712 (from the 705 scripts you write in semester 1, as well as prepare you for future applications to the NZFC for funding (these projects are NOT eligible!) The grid below totals 100% of the assessment for the project, which is 45% of your overall mark in 702.

SCREEN 702	Comments	
Lookbook / Visual Treatment (8 pages)	10	Overall craft (neatness, resolution, file size), mood, clarity, references, consistency in design, taste in presentation, conveying a sense of the film tone and aesthetic, working links, etc.
Written materials: synopsis, bios, director's statement, producer's statement	10	Clarity, structure, compelling and concise, neatness (no typos, grammar/spelling issues), accuracy
Budget (notes, quotes, scale, etc)	10	Accuracy, thoroughness, all elements accounted for, realistic to scale, etc.
Schedule (shoot stripboard and project calendar)	10	Efficient and accurate, allowing for continuity, availabilities, budget
Other materials included (ie. script draft), all PDFs, properly labelled	5	

ASSESSMENT CRITERIA for Participation: 20% / DUE JUNE 6**SCREEN 702 / Participation (20%)**

Individual NAME: _____

Grade: _____

PARTICIPATION (worth 20% of final mark) Participation includes but is not limited to a lively interest in and constructive contribution to critical discussion of other students' work, full, respectful participation in the collaborative process, and positive, intense engagement with all aspects of the discipline, from concept to completion of any given project. Participation assessment includes review of student's attendance/timeliness, involvement in class discussions, contributions to critiques, supportive attitude, attention in lectures, fair responsibility in shared assignments, peer reviews, General attitude of enthusiasm, sincerity and attentiveness; Good cooperation with others; Preparation and organization for productivity during class; Voluntary, inquisitive and insightful class participation; Standard attendance as outlined above; Abiding by the University honor code; Well-considered, committed approach to projects involving original, honest concepts; Work completed on schedule; Quality of assigned work- as indicated in syllabus.

The grid below totals 100% of the assessment for the project, which is 20% of your overall mark in 702.

SCREEN 702	Comments	
Collaboration	5	Contribution to paired/group projects, support for peer assignments
Participation	5	Active, positive, attentive engagement in discussions, guest lectures, questions, feedback, critiques and workshops
Preparation	5	Completed readings, assignments and for-credit work, timely presentations, clarity and technical quality of presentations (for example: pitch, project links, mini-schedule, drafts, etc.)
Attendance	5	