

USC SCA CTPR 538 INTERMEDIATE PRODUCING  
Section: 18650 (2 Units)

FALL 2016

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Day/Time: **Mondays 7pm-10pm** Room: **SCA 255** Office Hours: By Appt

### COURSE DESCRIPTION and OUTLINE

#### OVERVIEW

Intermediate Producing (CTPR 538 – 18650) is an in depth examination of the role of the producer in motion picture, television and new media production. The course will examine the creative producing process behind the initiation and selling of a concept, funding the production, and the practical processes of casting, staffing, scheduling, budgeting, overseeing the shoot, and post production. It will explore the differences between a Producer, Executive Producer, Line Producer, and Co-Producer. The emphasis will be on current real world practices, focusing on developing skill sets that are essential for successful producers.

#### COURSE GOALS

- Develop an understanding of the fundamental relationships between the Producer and the myriad other collaborators necessary for success: studio, network and web executives, independent funders, writers, directors, senior creative craftsmen, technical crew and marketing professionals.
- Develop fundamental knowledge and skills in the areas of line producing: scheduling and budgeting, leadership techniques, mediation and negotiating skills, and developing proper creative sensitivity.
- Establish standards of quality and ethical conduct to guide career choices.

#### PROJECTS and ASSIGNMENTS:

- Each week one student will present an in depth report on interesting and relevant news from a variety of entertainment news sources.
- Each week one student will present our guest speaker to the class, having done the proper research on our guest and talking with him/her beforehand.
- Each student will schedule and budget a half hour and a one hour television production.
- Final Project: Each student will develop a final project for development and presentation. These projects will include the full development of a production that is realistically feasible to bring to market within the foreseeable future. This project can be a web series, documentary, television pilot, business proposition and plan, or any other project that the student proposes that receives the go ahead from the instructor. Generally, these are not full length feature films, the development of which is covered in other courses.

### RESEARCH AND READING MATERIALS

It is fully expected and required that each student maintain an ongoing effort to stay current with industry news. These sources are constantly changing and the class as a whole will develop an up-to-date list of resources.

**Each student must have their own copy of Movie Magic (or EP) Budgeting and Scheduling programs.** These were either provided to the student during their first year at SCA or will be made available for purchase at a steep student discount.

### GRADES:

CTPR 538 is graded on a letter grade basis. Grades will be based on both subjective and objective judgments. Attentiveness, participation, clarity, generosity and effort are all looked for traits indicative of a growing mastery of the producer's role. Success is predicated on an energetic and ongoing interaction between all members of the class. Tardiness and unexcused absences will have a negative impact on your grade. If you must miss class, call our SA as soon as possible and always before class begins.

Grade weighting:

Class Participation: 25%

Class Presentations: 20%

Budgets & Schedules: 30%

Final Project: 25%

### STUDENTS WITH DISABILITIES:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or the SA) as early in the semester as possible. DSP is located in STU 301, and is open 8:30am-5:00pm Monday through Friday. The phone number for DSP is (213) 740-0776.

GUEST SPEAKERS:

Throughout the course we will have guest speakers visit the class to share their knowledge and experiences. Each of them is a professional producer, writer, director, executive, designer, AD, or UPM - in other words a senior creative member of a production team. The exact speaker schedule will be announced during class, subject to change based on the guests' own production schedules.

One student will be assigned to each speaker as their "ambassador", responsible for making their travel and parking arrangements, researching their career, and introducing them to the class.

CLASS SCHEDULE

All classes will be on Monday evening – 7-10pm.

Class dates Fall 2017:

8/21, 8/28, 9/11, 9/18, 9/25, 10/2, 10/9, 10/16, 10/23, 10/30, 11/6, 11/13, 11/20, 11/27, 12/4

There will be NO CLASS on: 9/4 (Labor Day)

COURSE TOPICS TO BE COVERED

## Producing Skills

- Concepts of leadership

- Earning respect

- Do your homework to know as much as possible about what your colleagues need to get the job done

- Working in an ETHICAL fashion with consistency

- List making and prioritization of tasks

- Understand production is a series of never ending problems to solve

- Be consistent, fair and kind

- Hold your ground when appropriate

- Authority is taken, not given.

- Interpersonal relationships

- It's all "who you know"

- Collect people – they are the foundation of your life and work

- Follow up with everyone and be open to new relationships

- You will be judged on the passion and drive and commitment you bring

- Be memorable - Never be boring

## Special Project Development

- Short description/ pitch – your elevator moment

- Statement of why project is viable in today's market

- Potential buyers

- Potential brand partners

- Who is the audience?

- Option agreement elements

- Production plan
- Creative partners
- Budget and schedule for entire project - development through delivery
- Marketing plan
- References for your information that you can call upon in a pitch meeting
- Most important – bring your personality and passion to the presentation

#### Scheduling – using Movie Magic Scheduling

- Script breakdown procedures
- Scheduling concepts – prioritizing time allowed
- Balancing pages of work per day while considering what each scene requires
- Location, cast, sets and other considerations when scheduling
- Day out of Days forms
- Strip design, report design
- Knowing the script in all its details to activate your producer decision making powers

#### Budgeting – using Movie Magic Budgeting

- Work hours versus pay hours
- Working with the templates
- Setting up and inserting Globals
- Setting up and using Groups
- Setting up and applying Fringes
- Assigning tax credit/incentives to various line items
- Using the budget as a checklist for all your producer responsibilities
- Cost reporting – using the cost report to massage money from one category to another
- Using Globals and Groups to aide in figuring out “what if” scenarios
- For budgeting of series – prep, wrap, all series and amortization budgets

#### Options

- Getting an agreement in writing
  - Option Period – amount of time
  - Option Price – with extensions
  - Extending the Option
  - Pre negotiated purchase price
  - Credits
  - Sequels, remakes, other platforms covered
  - What markets are covered
  - Figuring out amounts and percentages to pay based on platform
  - Force majeure, where adjudicated, warranties, indemnifications, assignment

#### Tax incentives / Tax Credits / Tax rebates

- Deciding where to shoot your production
  - Comparing offers from competing locations
  - What is a “qualified spend?”
  - Procedure for receiving consideration – lottery, applications, etc
  - Selling your credit – what are they worth?

## Statement on Academic Conduct and Support Systems

### Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

### Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.