

SO, YOU WANT TO BE A PRODUCER?

Creative producers make it happen - they bring stories to life; they are first on and last off and everything in between - good producers engender and inspire creative excellence and strong collaborations that deliver world class work that stands the test of time.

Without producers, creative works stay in bottom drawers... so, investing in the professional development and upskilling of New Zealand's producing capacity is crucial to a robust and sustainable screen industry. A key training ground for equipping emerging producers with the skills and tools to progress into feature films is by producing a short film.

This six-day programme (split over two three-day workshops) is designed for emerging producers who are committed to, or tracking towards, making their first short films and ultimately working as feature film producers. Its purpose is to provide participants with a thorough overview of the skills and knowledge base required to effectively produce short films at a professional level.

The Emerging Producers' Intensive is programmed and presented by highly experienced producers Sue Maslin and Charlotte Seymour of Film Art Media.

Sue Maslin (AO) is one of Australia's most successful film, television and digital content producers with a track record of creating award winning feature and documentary films including the box office hit, *The Dressmaker* starring Kate Winslet. Sue is a highly experienced course leader in Creative Producing and serves as Adjunct professor at RMIT University. As the main course lecturer of the NZFC's *A - Z of Producing*, Sue is well-known to the New Zealand industry.

Charlotte Seymour is a fiction and non-fiction producer with over 20 years of screen industry experience. As Program Operations Manager at Screen Australia, she was engaged in working with assessors and applicants in the delivery of all of Screen Australia's funding programs. As a freelance consultant, she has delivered documentary and drama workshops for emerging First Nation' creative teams. Most recently she facilitated a four week-long intensive producing workshop for Screen Australia's Indigenous Department to develop 10 emerging indigenous producers from across Australia.

APPLICATIONS:

From an open call for applicants to the WIFT and SPADA memberships, 20 people will be selected to participate in this programme. Although there is no obligation, it is intended that successful applicants will agree to make their contact details available to emerging key creatives searching for a producer to work with, particularly if they intend to apply for short film funding. You will also have expressed a commitment to produce at least one film for each of the following two years.

To get the most from this course you must have a short film script (less than 15 minutes including credits in duration).

DATES/TIMINGS FOR WORKSHOPS (2022):

Workshop 1: 29 APR - 1 MAY (9AM - 5.30PM each day)

Workshop 2: 6-8 MAY (9AM - 5.30PM each day)

Venue: CLICK Studios, 145 Carrington Road, Mt Albert, Auckland

Fee: WIFT and SPADA members: \$287.50 incl. GST (lunch included)

Note: Travel assistance will be available for participants from outside the Auckland region

Closing Date for Applications:

Thursday 30 September 2021

To apply please email a single page with your best pitch outlining why you should be included in this course, together with a copy of your current C.V. to office@wiftnz.org.nz

Successful applicants will be advised by Friday 15 October 2021.

This programme has been funded by the New Zealand Film Commission.

COURSE OUTLINE:

The programme will be delivered in two three-day blocks, the first of which will focus on the creative development of a short film, and the second will focus on practical delivery. Each participant will either bring to the workshop or be provided with a short film script to ensure all the teaching they receive has an immediate relevance.

WORKSHOP 1: DEVELOPMENT 29 April - 1 May 2022

DAY 1:

9.00 AM: Introduction

Introductions - Participants introduce themselves and any projects they have in development.

- Introduction to the role of the Producer and the principles of producing.
- What is a creative producer?
- Producer as a creative collaborator – what are the skills and attributes of great creative producers?
- Relationships with HOD's and crew and cast.
- The producers support team – lawyer, production accountant and line producer.

10.00 AM: The short film

- Why make short films?
- What makes a great short film
- Case Study – From script to screen

11.00 AM: Project Development

- Securing a property – Optioning and rights deals in relation to plays, novels and “true stories”.
- Commissioning original scripts and the writer/producer relationship.
- Steps in the screenplay process and deals.
- Establishing chain of title. Your film is ultimately a bunch of “rights” - do you have clearance for everything so a festival can screen your film?

12.30 PM: LUNCH

1.30 PM: Funding short films

- Putting NZ films (both short and long-form) in local and international context.
Key funding and cultural priorities for NZFC.

3.30 PM: Cultural Pathways and Protocols – Presented by Te O Kahurangi Waaka

5.00 PM: Wrap

One-on-One Mentoring - At the end of each day the course leaders will have short one-on-one sessions with each participant to discuss their projects.

DAY 2:

9.00 AM: Creative Development Introduction

- What is your story? Who is it about?
- Story world, conflict, character, genre, tone and style.

10.00 AM: Creative Development

- Building script literacy
- The story arc and structure
- Synopsis as a development tool

1.00 PM: LUNCH

2.00 PM: Script and Project Development

- Diagnostics and Analysis – Giving feedback.
- Use of script editors and consultants.
- Working with your creative team.
- Are you all making the same film? Can you describe it?
- Working with writers.

3.30 PM: Funding Overview

- Funding pathways for short films.
- Key funding and cultural priorities for NZFC.

4.30 PM: Best Practice Guide

- Introduction by Sandy Gildea, Executive Director, SPADA
- Working with the BPG.

5.00 PM: Wrap

One-on-One Mentoring - At the end of each day the course leaders will have short one-on-one sessions with each participant to discuss their projects.

DAY 3:

Morning: Pitching

- Pitching basics from the elevator pitch to the meeting with acquisitions executives.
- CLASS EXERCISE: Participants start working on a pitch for a 7 – 10-minute film including credits.
- Pitch practice.

12.30 PM: LUNCH

1.30 PM: Pitch Session - Pitching to a panel

4.30PM: Networking drinks with NZ Intensive alumni

WORKSHOP 2: THE PRODUCTION STORY 6 - 8 May 2022

Day 1 Morning: Scheduling Principles

- Breaking down a script.
- Planning the shoot.
- Different ways to approach schedules.
- CLASS EXERCISE: Participants complete a script breakdown and a draft schedule for a 10-minute film.

Day 1 Afternoon: Budgeting

- Budgeting - The A-Z of smart budgets.
- Different ways to approach budgets and schedules.
- Locations. Travel times, and planning.
- CASE STUDY
- The three 'P's – preparation, preparation, preparation!
- Re-budgeting - the iterative process.

Day 2 Morning: Producing Nuts and Bolts

- Hiring crew and cast and contracts.
- Dealing with casting agents and actor agents.
- Pre-Production marketing. Planning the marketing assets – stills, EPK, behind the scenes.
- The role of producer during the shoot. Watching rushes.
- Music: costs, ways of including music in your film – licensing, commissioning, recording.

Day 2 Afternoon: Managing Risk

- Working with a Production Accountant – how they can help/save you.
- Watching the budget and reporting. Cost reports.
- Managing investor relationships.
- Legal obligations.
- Things that can go wrong and trouble shooting.
- Health and Safety law.

Day 3 Morning: Post Production

- Making the film in the edit room.
- Editor relationships with producer and director.
- Managing the edit workflow – working with a post-production supervisor.
- Investor screenings. Involving your partners – when to bring them in to the post process.
- Test screenings.
- When to lock the picture.
- When a second editor should be considered.
- Labs and post houses... deals, relationships etc.
- The important info all Producers need to know about SFX and VFX.

Day 3 Afternoon: Marketing and Distribution

- Festival strategy and timing.
- What's your audience?
- Developing the knock out log line, poster and trailer.
- The producer's role when the film is released.
- Relationship with sales agent and distributor when film is in release.
- Managing the long tail.

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