

# AUDIOVISUAL PRODUCTION PROCESS

**IE University**

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Academic year: 22-23

Degree course: FOURTH

Semester: 2º

Category: COMPULSORY

Number of credits: 6.0

Language: English

## PREREQUISITES

### SUBJECT DESCRIPTION

Effective Production Processes are essential to create impactful audiovisual productions in particular, and creative projects in general.

The objective of this course is to understand the importance of Production Processes in the creation of deliverables, and how they can be followed.

During the class program, and building upon the knowledge students bring from previous semesters, we will follow the structure of an audiovisual production to create a dossier for a simulated campaign preparing students for the next courses.

We will go from the idea, to its development, and then, the understanding of its execution in a simulated campaign. And we will learn how to optimize budget, and time in order to achieve a successful audiovisual production.

We will go from Script, to Scheduling and Budgeting, while understanding how to get the Greenlight along the three main phases: Preproduction, Production and Post Production.

This is a project oriented and blended learning course with synchronous and asynchronous sessions. Therefore, please: stay focused.

Last, but not least, have the nicest semester of your life.

### OBJECTIVES AND SKILLS

Students will learn what can be done within a budget, and a time frame in order to get what the client needs.

For this, students will think, develop and prepare a simulated audiovisual project for a fictitious 360º campaign, within their given time, and budget with a focus on the audiovisual deliverable, so they can learn and have a full understanding of the processes an audiovisual production entails.

For this, students will:

- Build upon what they have learned about audiovisual production/storytelling and advertising and apply to day-to-day tasks of a production.
- Learn about how to optimize Time Management,

- and use Production scheduling wisely in an ecosystem where time = money = TGPLD (things get properly done).
- Also, we will understand: who does what in an audiovisual production and in a 360° creative campaign.
- While understanding the interconnection and interdependence of scheduling and budgeting.

During the course:

- Students will commit to maintain creative personal habits with the guidance of the professor.

## **METHODOLOGY**

### **COURSE CONTENT**

Core topics:

#### 1. THE PRODUCTION WORKFLOW FOR AUDIOVISUAL PROJECTS IN 360° CAMPAIGNS.

A-THE CLIENT/ CAMPAIGN'S BUDGET - PITCH

B-DEVELOPMENT- GREENLIGHT- STORYTELLING/ SCHEDULE/ BUDGET

C-PRODUCTION

1. PRE-PROD (PAPER WITHSTANDS EVERYTHING)
2. PRODUCTION
3. POST PRODUCTION

### **LEARNING PROCESS:**

Students will choose between various challenging simulated campaign proposals.

They will be suggested a limited budget and time frame, a fictitious client and the need to create one audiovisual work.

In groups of two students, they will pitch an idea for an audiovisual project for only one simulated campaign. A number of proposals will be selected by their peers, so we will conform groups of approximately 4|5 students each.

Each group will work on only one campaign along the semester, and students will rotate in their roles.

Throughout the process, students will be faced with real problems that happened in real productions in different projects, and will have to figure out how to do the work within the committed deadlines, and budget.

Students will develop a final revised dossier containing the revised budgets and schedules.

<b>Teaching methodology</b>	<b>Weighting</b>	<b>Estimated time a student should dedicate to prepare for and participate in</b>
Lectures	26.67 %	40 hours
Discussions	0.0 %	0 hours
Exercises	26.67 %	40 hours
Group work	40.0 %	60 hours
Other individual studying	6.67 %	10 hours
<b>TOTAL</b>	<b>100.0 %</b>	<b>150 hours</b>

## **PROGRAM**

### **SESSIONS 1 - 2 (LIVE IN-PERSON)**

## **BLOCK A | THE CLIENT/ CAMPAIGN'S BUDGET – PITCH**

### **SESSIONS 1 & 2: LISTEN TO THE CLIENT'S NEED + listen to budget, time. Now listen again + the idea**

During these sessions students will learn:

#### **HOW TO LISTEN TO CLIENTS**

- How to read real calls for a campaign
- The professor will pitch the possible clients and their needs
- Focus on Audiovisual production for the simulated campaign

#### **ZEITGEIST, (NARRATIVE) CONFLICTS AND OUR CLIENT NEEDS**

- You, your peers, your client, your client needs and the client of the client needs: today.
- First Creative Habit is introduced.

*Blocks and activities:*

*5' Meditation | Interactive Lecture on the Topic | Break | In-Class practical exercise | 10' First Creative Habit | Oral Presentation and professor and peer comments | Wrap up: how did it go? And what's up for next session?*

### **SESSIONS 3 - 4 (LIVE IN-PERSON)**

#### **SESSIONS 3 & 4: PREPARE FOR THE PITCH: techniques | How to speak to the client.**

During these sessions students will learn:

- How to pitch your idea to a group of peers
- How to pitch your idea to a client.
- Second Creative Habit is introduced.

*Blocks and activities:*

*5' Meditation | Second Creative Habit | Interactive Lecture on the Topic | 10' Break | In-Class practical exercise | Wrap up: how did it go? And what's up for next session?*

### **SESSIONS 5 - 6 (LIVE IN-PERSON)**

#### **SESSIONS 5 & 6: DO THE PITCH SESSION & The non-disclosure agreement**

During these sessions students will do their pitches in groups of 2.

- Handout to analyze the campaign students are presenting and its possible impact.
- SWOT analysis of the audiovisual project.
- NDA handout to be read and understood.

*Blocks and activities:*

*5' Meditation | Handout + Pitch | 10' Break | Pitch + comments | Wrap up: how did it go? And what's up for next session? + meetings with professor*

**DELIVERABLE TO BE GRADED: The pitch in groups of two students.**

### **SESSIONS 7 - 8 (LIVE IN-PERSON)**

#### **BLOCK B | DEVELOPMENT- GREENLIGHT- STORYTELLING/ SCHEDULE/ BUDGET**

#### **SESSIONS 7 & 8: DEVELOPMENT: STORYTELLING: SCRIPTS FOR SHORT STORIES & ADS.**

During these sessions students will learn:

- \*Roles in crew change 1/2: students rotate to another job title.
- Scriptwriting for ads.

- Third Creative habit is introduced.

*Blocks and activities:*

*5' Meditation | Third Habit | Intensive on Scriptwriting + Celtx , or equivalent | 10' Break | More on Scriptwriting | Wrap up: how did it go? And what's up for next session? + meetings with professor*

## **SESSION 9 (ASYNCHRONOUS)**

ASYNCHRONOUS | SESSION 9: DEVELOPMENT: the writer's room and the screen craft analysis.

- Handout on how to revise script content, and do rewrites.

*Handout + Celtx, or equivalent.*

## **SESSION 10 (LIVE ONLINE)**

**SESSION 10: DEVELOPMENT: the writer's room and the screen craft analysis.**

- The students will have a 20' session with the professor to revise their ads' scripts.

*Students meet online/offline (TBD) with the professor.*

## **SESSIONS 11 - 12 (LIVE IN-PERSON)**

**SESSIONS 11 & 12: DEVELOPMENT: THE PRODUCTION TEAM:** the who does what | crew, real subjects, performers: Above the line, and Below the line elements.

During these sessions students will learn:

How to create a team:

- The Who does what.
- How to work with teams: values, and ethics
- The above the line, and Below the line concepts in order to do a better budget and schedule.
- Understanding crew and talent availability for scheduling.

*Blocks and activities:*

*5' Meditation | Interactive Lecture on the Topic | 10' Break | Interactive Lecture on the Topic + celtx , or equivalent | Wrap up: how did it go? And what's up for next session? + meetings with professor*

## **SESSIONS 13 - 14 (ASYNCHRONOUS)**

**ASYNCHRONOUS | SESSIONS 13 & 14: DEVELOPMENT: THE PRODUCTION TEAM: contracts**

During these sessions students will learn:

- BREAKDOWN OF A COMMERCIAL ALREADY MADE 1: one with Challenges in it: with a focus on Contracts. (Video recorded by the professor)
- Reviewing of contracts
- The Budget: first approach, so we take it into account for scheduling

## **SESSIONS 15 - 16 (LIVE IN-PERSON)**

**SESSIONS 15 & 16: DEVELOPMENT: LOCATION & PRE-PRODUCTION: script breakdown | location scouting & location clearances | Scheduling 1**

During these sessions students will learn:

- How does the choice of a particular location affects the budget.

- Script Breakdown.

*Blocks and activities:*

*5' Meditation | Interactive Lecture on the Topic: workshop + celtx , or equivalent | 10' Break | Interactive Lecture on the Topic: : workshop | Wrap up: how did it go? And what's up for next session? + meetings with professor*

## **SESSIONS 17 - 18 (ASYNCHRONOUS)**

**BLOCK C | PREPRODUCTION:** in this section we will review what was presented, tune and finalize.

### **C.1 PREPRODUCTION**

#### **ASYNCHRONOUS | SESSIONS 17 & 18: PRE-PRODUCTION: scheduling 2 & 3**

During these sessions students will learn:

- How to schedule according to a limited budget, and time frame.
- More on Script Breakdown.
- Schedule Outline.
- Creation and Send Out of Call Sheets

*Video on: Working with Celtx , or equivalent.*

## **SESSIONS 19 - 20 (LIVE IN-PERSON)**

### **C.2 PRODUCTION**

#### **SESSIONS 19 & 20: PRODUCTION: Budgeting 1 & 2**

During these sessions students will learn:

- Roles in crew change 2/2: students rotate to another job title.
- How to budget with the definitive schedule
- Fourth Creative habit is introduced.

*Blocks and activities:*

*5' Meditation | Interactive Lecture on the Topic: workshop + celtx , or equivalent | 10' Break | Interactive Lecture on the Topic: : workshop | Wrap up: how did it go? And what's up for next session? + meetings with professor*

## **SESSIONS 21 - 22 (ASYNCHRONOUS)**

#### **ASYNCHRONOUS | SESSIONS 21 & 22: PRODUCTION: re-scheduling & re-budgeting 1 & 2**

During these sessions students will be faced with 2 main challenges that will affect their schedule, and budget.

Students will have to review their budget, and re-schedule so they can deliver a first dossier to go into simulated production.

#### **DELIVERABLE TO BE GRADED: The FIRST DOSSIER TO GO INTO PRODUCTION**

Dossier with script, budget/cost & SCHEDULE.

## **SESSIONS 23 - 24 (LIVE IN-PERSON)**

### **C.3 POSTPRODUCTION**

**SESSIONS 23 & 24: POSTPRODUCTION:** Scheduling the postproduction workflow and the delivery process | Postproduction workflow and deliverables.

During these sessions students will learn:

- To do the BREAKDOWN OF A COMMERCIAL ALREADY MADE (2): with special effects.
- How to schedule a postproduction workflow.

*Blocks and activities:*

*5' Meditation | Interactive Lecture on the Topic: workshop + celtx , or equivalent | 10' Break | Interactive Lecture on the Topic: : workshop | Wrap up: how did it go? And what's up for next session? + meetings with professor*

## **SESSIONS 25 - 26 (ASYNCHRONOUS)**

**ASYNCHRONOUS | SESSIONS 25 & 26: POSTPRODUCTION:** postproduction workflow and deliverables. (Interview)

During these sessions students will.

- Continue with the BREAKDOWN OF A COMMERCIAL ALREADY MADE (2): with special effects.
- Watch a video by the professor guiding them in this matter.
- 20' groups meetings with the professor to review their projects.

**DELIVERABLE TO BE GRADED: The DOSSIER with the final budget and schedule.**

## **SESSIONS 27 - 28 (LIVE IN-PERSON)**

**SESSIONS 27 & 28: FINAL DELIVERY: GROUPS REVISION & REFLECTION:** what changed and why.

During these sessions students will review their projects with the professor and their peers.

*Blocks and activities:*

*5' Meditation | Presentations | 10' Break | Presentations | Wrap up: how did it go? And what's up for next session? + meetings with professor*

**DELIVERABLE TO BE GRADED: The DOSSIER with the comments applied.**

## **SESSIONS 29 - 30 (LIVE IN-PERSON)**

**SESSIONS 29 & 30: FINAL DELIVERY: CLASS REVISION AND GRADING**

During these sessions students will present their final dossier in a pitch.

- Students will get final comments from their peer students, and their professor so we can all make sure every student got very clear what is involved in a production process for an audiovisual production that is part of a creative campaign and that each one of them is ready for the next challenge.

*Blocks and activities:*

*5' Meditation | Presentations | 10' Break | Presentations | Wrap up: how did it go? And what's up for next session? + meetings with professor*

## **BIBLIOGRAPHY**

### **Compulsory**

- David Lynch. (2016). *Catching the big fish*. 1st edition. PENGUIN. ISBN 9780143130147 (Printed)

- Bobette Buster. (2020). *Do Story: How to tell your story so the world listens*. Do

Books. ISBN 9788418223051 (Printed)

- Johan Berger. (2018). *Contagious: Why things catch on*. Simon + Schuster Inc.. ISBN 1451686587 (Printed)

## EVALUATION CRITERIA

Criteria	Percentage	Comments
Group Presentation	20 %	Peers Evaluate following the criteria specified by the professor within a deadline.
Workgroups	40 %	Professor's evaluation
Final Dossier without comments (In groups) - REVISED SCRIPT, AFTER CHALLENGES BUDGET/COST & SCHEDULE	10 %	Professor's evaluation
Workgroups	10 %	Professor's evaluation
Class Participation	10 %	Professor's evaluation
Creative Habits	10 %	Guided Self Evaluation

## PROFESSOR BIO

Professor: **LAILA HOTAIT SALAS**

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**Spanish-Lebanese filmmaker, scriptwriter and Creative Director of Campaigns. Fulbright scholar (San Francisco State University), with a Ph.D. in Media Studies (University Carlos 3 of Madrid) and expert in Audiovisual Development, author of the book We will always have Beirut, Akal, 2020.**

Specialties: Screenwriting, Directing, Script Doctoring, Screenwriting and Directing Classes, Film Development and the History of Lebanese cinema, Creative Campaigns with social impact.

I also love to help others keep good habits to boost creativity, and I am a great gluten-free almond cake maker.

I have been involved in different creative campaigns as Creative and General Director, Consultant, or producer. Some of my clients are, or have been, Amnesty International Mexico, Canica Toy Lab and Johnson Controls. I have worked as Head of development and Scriptwriter consultant, and I was a full time teacher for 5 years at Tecnológico de Monterrey, in Mexico, rated as the #1 private University in the country by the QS World University Rankings. I have spoken at UNESCO headquarters in Mexico, N.Y.U. Abu Dhabi and different private and public Universities in various countries.

I hold a Ph.D. in Media Studies, with mention of Cum Laude, for which I received the Excellence Academic Award for my Dissertation on Lebanese Cinema d'auteur. A bachelor's degree in Arabic and Islamic Studies, from the Universidad Autónoma de Madrid. And I am the author of the book We will always have Beirut, Akal publishing house, on Lebanese cinema d' auteur.

As a filmmaker, I am the cofounder and codirector of LAAVENTURA Films, with Nadia Hotait. I started my career directing and writing Tv short documentaries for Al-Jazeera Children TV that screened all over the world. My audiovisual work has been broadcasted on VOD platforms such as MUBI, BBC Arabic and Feelmakers. And these projects have received support from the Sundance Documentary Fund Program, the Arab Fund for Arts and Culture, Screen Institute Beirut and the Doha Film Institute, among others. My first documentary film, 'Crayons of Askalan' was presented in more than thirty film festivals, including Hot Docs, the Doha Tribeca Film Festival, CPH:DOX and DocsDF and I was selected by the CPH:LAB as an international emerging film Talent in 2011. I have also obtained the support for writing and developing a feature film by the Doha Film Institute and the Mexican Cinequanonlab.

My art work has received the Generaciones Art Award, the Laguna Prize Artist in Gallery and was a finalist at the Celeste Art Prize. I have shown my work at international venues such as the Centre Pompidou, the Kunst-im-Tunnel Museum Düsseldorf, the Arsenale de Venezia and several art galleries in Mexico, Lebanon, Singapur and the United States.

And last, but not least: I love to work with people.

Thank you.

## **OTHER INFORMATION**

### **Use of laptop in class**

Personal computers with Celtx , or equivalent (installed and running) will be required for various sessions.

### **Plagiarism**

It is your responsibility to follow IE's policies regarding academic honesty. Plagiarism is, in all cases, a serious academic offence which can result in failing an assignment, failing the course or even expulsion from the University.