

Documentary Producing
DC 386 Fall Quarter, 2014
Thu : 5:45 – 9:00pm
CDM 230, Loop
D2L

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Office hours: Tues 10:00 – 11:30am / Thur 2:00 – 3:30pm and by appointment.



If everything was planned, it would be dreadful. If everything was unplanned, it would be equally dreadful.

Errol Morris

COURSE INTRODUCTION:

Welcome to Documentary Producing. This course will cover the key areas of producing for documentaries, which encompasses pre-production, production, marketing, fundraising, and community outreach and engagement. You will gain knowledge of the ways in which producers engage with writers, directors, editors, grant making institutions, individual donors, festival marketplaces, exhibitors and broadcasters.

This course is project-based and includes developing a fundraising and distribution plan, identifying audiences, grant writing and developing a proposal.

Learning Objectives

- Develop viable documentary ideas leading to a written proposal, which includes a budget and schedule;
- Conduct primary and secondary source research;
- Develop a fundraising strategy;
- Research and write grants;
- Deliver creative and funding pitches;
- Recognize and address legal and ethical issues related to documentary production;
- Develop an online crowdfunding campaign;

BOOKS: No required text. Recommended texts listed below:

Readings on D2L will be assigned and are required reading.

Recommended:

Directing the Documentary, by Michael Rabiger, 5th Edition

Writing, Directing, and Producing Documentary Films and Videos, Alan Rosenthal

The Art of Film Funding, by Carole Ann Dean

Trailer Mechanics: A Guide to Making Your Documentary Fundraising Trailer by Fernanda Rossi

GRADING:

GRADING SCALE

Excellent (exceeds expectations):	A = 100–94	A- = 93–90	
Above Average (meets expectations):	B+ = 89–88	B = 87–83	B- = 82–80
Satisfactory (acceptable level of growth):	C+ = 79–78	C = 77–73	C- = 72–70
Poor (does not meet basis requirements):	D+ = 69–68	D = 67–63	D- = 62–60
Failure (inadequate achievement):	F = 59–0		

COURSE POLICIES:

In addition to the DePaul University course policies (see student handbook), the following policies apply to this course:

CONTENT CHANGES

This syllabus may be amended as the course proceeds. You will be notified of all changes via email. As the semester progresses, some items may change at the instructor's discretion, but the overall workload will not. Make sure you pace yourself accordingly and ensure that you check the email listed on D2L.

STUDENT RESPONSIBILITIES

Each student is responsible for their time management and meeting the expectations in the syllabus. The instructor is not responsible for reminding students of assignment deadlines in class. In the event of an absence it is the student's responsibility to contact the instructor for details of the homework. If an assignment is listed on the syllabus, you are responsible for completing the assignment on time.

DEADLINES

Late assignments will not be accepted. You will not be eligible for an 'A' in the class unless you turn in all assignments on time.

ATTENDANCE

Students are expected to attend each class and to remain for the duration. Coming 15 minutes

late or leaving 15 minutes early constitutes a 'Late' notation. Two 'Late' notes constitute an absence for the student. The overall grade for participation drops one-third after any absence. Three absences for any reason, whether excused or not, may constitute failure for the course.

As long as I am aware of your situation and you take an active role in catching up, absences may be excused and extensions may be granted. Every situation will be handled according to individual circumstance at the instructor's discretion. Absolutely no consideration will be given for those who request special treatment without advanced notice.

INCOMPLETES – No incompletes will be given.

COMPUTER USE

Using the computer during class time for any reason other than taking notes will have a negative impact on your participation grade. Phones should be in your bag. If you are texting during class, you are not participating. No computer use during film screenings.

ONLINE COURSE EVALUATIONS

Evaluations are a way for students to provide valuable feedback regarding their instructor and the course. Detailed feedback will enable the instructor to continuously tailor teaching methods and course content to meet the learning goals of the course and the academic needs of the students. They are a requirement of the course and are key to continue to provide you with the highest quality of teaching. The evaluations are anonymous; the instructor and administration do not track who entered what responses. A program is used to check if the student completed the evaluations, but the evaluation is completely separate from the student's identity. Since 100% participation is our goal, students are sent periodic reminders over three weeks. Students do not receive reminders once they complete the evaluation. Students complete the evaluation online in [CampusConnect](#).

PLAGIARISM

Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class and can lead to an Academic Integrity Violation. Students are expected to understand what constitutes original research and how to use proper citation methods. All papers are automatically run through anti-plagiarism software turnitin.com.

FINAL FILMS & PRESENTATIONS

Students who are not prepared to present during the regularly scheduled time will receive a failing grade for the final unless they have contacted the instructor in advance to arrange to present early. Students contacting the instructor after the final presentation will not be allowed to make-up the points for any reason.

CLASS DISCUSSION

Student participation in class discussions will be measured in two ways. First, students are highly encouraged to ask questions and offer comments relevant to the day's topic. Participation allows the instructor to "hear" the student's voice when grading papers. Secondly, students will be called upon by the instructor to offer comments related to the reading assignments or the films screened in class. Students must keep up with the reading to participate in class discussion.

ATTITUDE

A professional and academic attitude is expected throughout this course. Measurable examples of non-academic or unprofessional attitude include but are not limited to: talking to others when the instructor is speaking, mocking another's opinion, cell phones ringing, emailing, texting or using the internet whether on a phone or computer. If any issues arise a student may be asked to leave the

classroom. I will work with the Dean of Students Office to navigate such student issues.

CIVIL DISCOURSE

DePaul University is a community that thrives on open discourse that challenges students, both intellectually and personally, to be [Socially Responsible Leaders](#). It is the expectation that all dialogue in this course is civil and respectful of the dignity of each student. Any instances of disrespect or hostility can jeopardize a student's ability to be successful in the course. I will partner with the Dean of Students Office to assist in managing such issues.

ACADEMIC INTEGRITY

Plagiarism on assignments or cheating on exams are serious offenses and earn the student a failing grade for the class. Please read the Academic Integrity Policy (AIP) at: <http://studentaffairs.depaul.edu/handbook/code16.html>. More information can be found at <http://academicintegrity.depaul.edu/>.

READING ASSIGNMENTS

The assigned readings offer an opportunity for independent learning that supplements the lectures. Lectures will introduce material that may not be available in the readings or that may be explored further in the readings. The readings will explore concepts not mentioned in class.

HANDOUT & ASSIGNMENT COPIES

Handout and assignment copies are available on d2l.depaul.edu

FILM VIEWING

Students are required to watch the films in class. Leaving early or sleeping through a film will result in an absence. In the event of illness, assignment or in the event that you are looking for entertainment, films are available on Netflix and at the DePaul Library.

STUDENTS WITH DISABILITIES

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at: csd@depaul.edu.

Lewis Center 1420, 25 East Jackson Blvd.
Phone number: (312)362-8002
Fax: (312)362-6544 / TTY: (773)325.7296

ADDITIONAL ACCOMMODATIONS

This course includes instructional content delivered via audio and video. If you have any concerns about your ability to access and/or understand this material in its default format, please notify me within the first week of the course so accommodations can be made. Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted: The Center for Students with Disabilities (CSD).

INSTRUCTOR AVAILABILITY

Please email or text if you have a question or concern about the class. During the week, I respond promptly to emails. If you do not hear back from me within 24 hours, it means I did not receive your message so please check the address or phone number and contact me again.

If you are emailing with a question the night before an assignment is due, do not expect an extension on the assignment. No late work will be accepted.

Withdrawal and Drop Deadlines Fall Quarter 2014:

September 23, 2014	Last day to drop classes with no penalty Last day to select pass/fail option
September 24, 2014	Grades of "W" assigned for FA2014 classes dropped on or after this day
October 28, 2014	Last day to withdraw from FA2014 classes

ASSIGNMENT	POINTS	DUE
PRESENTATIONS / DISCUSSIONS	40%	
Doc Website Presentations	5%	Week 4
Call to Action and Outcomes	5%	Week 5
Awesome/Awful Kickstarter Campaigns	5%	Week 5
Lists & Missions statements	5%	Week 6
Organizations – Potential Partners		
Funding Foundations		
Kickstarter Campaign Outline	10%	Week 6
Fundraising Event	5%	Week 7
Study Guide Outline	5%	Week 8
DOCUMENTARY PROPOSAL	40%	
Pitch	5%	Week 2
Synopsis and Logline	5%	Week 2
Treatment	5%	Week 3
Timeline and Schedule	5%	Week 3
Budget	5%	Week 4
Outreach and distribution strategy, Audiences	5%	Week 10
Proposal	10%	Week 11
Grant Applications	10%	Week 10
ATTENDANCE & PARTICIPATION	10%	
TOTAL	100%	

Week 1: 9/11

- TOPICS: Introductions – Student work
What doc background/films have you made? Past films, work in progress, films you want to make.
Documentary Producing - Breaking down the process
Pitching your film
Loglines, Synopsis
Research Strategy
- ASSIGN: Pitch in class – Bring in a film / project that you will work on this quarter. This may be a film you have already begun production on, or a film that you are interested in making. Submit a synopsis and logline to D2L.

Week 2: 9/18

- TOPICS: PITCH – films/ideas
Treatments, Proposals
Timelines and Schedules
Budgets
- ASSIGN: Assign – First Readers
Look at the CDMPF Grant Application. Bring in any questions.
Treatments

Week 3: 9/25

- TOPICS: Finding Audiences and Community Engagement
Guest speaker
- Niche marketing, outreach to communities and organizations, and partnerships
Call to action and outcomes – What impact do you want your film to have?
- Social Media/Tools
Websites and Content
- How films live on the internet. What are the different components?
Working Films, Active Voice, Participant, etc.
- ASSIGN: - Look at different doc film websites. Choose two websites on a topic similar to yours and present them to class. What works, what's missing?
- Write a Call to Action Statement. Outcomes - how do you see your Film creating impact?
- Find three organizations whose mission fits your call to action.

Week 4:

10/2

TOPICS: FUNDRAISING

Website Presentations

Social Media/Tools contd.

Budgets

Crowd funding Grants Foundations Fundraisers

Develop Ideas for Creative Fundraising and marketing.

Kickstarter – how to set yourself apart

Questions: Have you hosted or attended a fundraiser?

List components. What worked?

ASSIGN: Find an awful and an awesome Kickstarter / Indiegogo campaign (one that got funded and one that did not)

Outline for Fundraising Event

Week 5:

10/9

TOPICS: Present /Analyze the Kickstarter campaigns.

Read Call to Action statements and present potential partner organizations

Introduce Funding Agencies, Foundations, Organizations.

Mission statements and what to learn from them.

ASSIGN: Research and look for potential funding foundations and partner organizations online.

Bring in links to websites and copies of the Mission Statements.

Create an outline for a kickstarter campaign.

Week 6:

10/16

TOPICS: Present the Foundations and organizations, mission statements. Discuss / Evaluate the fit.

Grant Writing & Mission statements

Present your kickstarter campaigns.

ASSIGN Write a grant. (Guidelines on D2L)

Week 7: 10/23

TOPICS: Community Screenings, Study Guides

Conceptualize community screenings. Look at screening kits

Introduce Study Guides. Activities, Homework assignments.
Useful websites for further exploration

Gearing study guides for different classes - literature, history, social sciences etc What other media could be linked as a resource?

Handout samples of study guides and accompanying material.

Assignment Think of activities to go with the issues in your film. Write outlines for these activities.
Outline for a study guide: list of resources - narrative films, stories, books, fiction, poetry.

Week 8: 10/30

TOPICS: Present your study guide outlines.
Demos and previews
Ethics and Fair Use
Copyright, Clearance and Releases

Week 9: 11/6

TOPICS : Guest: Tim Horsburgh, Digital distribution, contracts
Film festival strategies

ASSIGN Distribution and Outreach Strategy

Week 10: 11/13

TOPICS : Email grant to presenter (program officer) and teachers.

Program officers prepare to present your applicant's grant

Week 11: 11/20

DUE - Individual Conferences