

PRODUCING FOR ADVERTISING

COURSE DESCRIPTION

The course is designed to introduce students to Advertising Production. The course seeks to expose students to industry best practices.

Agency Producers are tasked with bringing their creative team's vision to life, on time, on budget and without any drama.

Producers need to be ready for anything and everything. This course will help guide students from concept to TV air.

Students will be presented with a number of production scenarios through case studies of past commercials, branded content, and digital content. Students will learn how to break-down a script, create a production calendar, research and evaluate Directors and Production Companies, create an estimate, identify legal concerns, on-set shoot needs, editorial, visual effects, licensing of footage and music, media planning, and art buying among other things..

Students will also hear from experts in the fields of Business Affairs (legal), Media Planning, and Art Buying and Head of Production. These lectures will contribute substantially to the core learning experience of the class.

Course Learning Objectives:

The class will provide students with the information they will need to look at a script, break it down, assess and then devise a plan as to how to bring the concept to life (visually).

University of North Carolina at Chapel Hill

School of Media and Journalism

Course: MEJO 490.6 (Fall 2019)

Schedule: Tuesday 4:00p-6:30p

Instructor: Naomi Newman

Email: nen4mem@ad.unc.edu or nnewman@hocus-pocusproductions.com

Office Hours: By appointment only.

REQUIRED READING: How 30 Great Ads Were Made: From Idea to Campaign Paperback – March 14, 2012 by [Eliza Williams](#) ISBN-10: 1856698211 ISBN-13: 978-1856698214

Important Dates

Labor Day	9/2
Fall Break	10/17 - 10/18
Thanksgiving	11/27 - 11/29
Bid Presentation Due	12/3
Classes End	12/4
Final Exam(Bid Pres.)	12/

The School of Media and Journalism's accrediting body has developed a set of values and competencies. Learn about them here: <http://bit.ly/1dk0dom> MEJO courses are designed to build your abilities in each of these areas. In this class, we will address several of the values and competencies under "Professional values and competencies" in the link above.

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FINAL GRADE

A=90-100; B=80-89; C= 70-79; D=60-69; & F= 59 & below.

FINAL GRADE POINT SCALE

Midterm Exam -	20 Points
Class Participation-	15 Points
Class Assignments-	35 Points
<u>Bid Presentation -</u>	<u>30 Points</u>
Final Grade -	100 Points

ATTENDANCE

1. Students must be in class to present work. Part of your completion of the project assignment is the feedback from other students.
2. You will be allowed 2 un-excused absences; after that 3 percentage points will be deducted from your FINAL GRADE. If your semester average is 91 and you miss 3 classes, your final average would be 88%. Use your 2 un-excused absences wisely. The only exception to this will be a serious medical condition.
3. Coming in late is distracting to everyone else. If students make it a habit of coming in late, I will start counting tardiness as absences. Above all, communicate with me. I am here to help you learn and succeed, and if something challenging is going on, talk to me.
5. A career in Production is going to require more of your mind, body and spirit than you can imagine. The rewards are great, but the demands are high. It is critical that students attend every class.

TURNING IN ASSIGNMENTS

Assignments (Class Assignments) are always due before class starts.
What you turn in at deadline will be what you are graded on, period. **All late work will receive a zero, no excuses, no exceptions.**

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MIDTERM EXAM ON LECTURES AND SPEAKERS (25 Pts.)

Students will be tested on the material presented in class by the instructor or guest lecturer.

CLASS PARTICIPATION (10 Pts.)

CLASS ASSIGNMENTS (25 Pts.)

Homework assignments are very important aspects of the course. They will be observed and graded.

BE ON TIME. (This includes class, locations, assignments and deadlines). NOTE: Being absent (class and locations) without proper excuse and being habitually late will **definitely** lower your final grade.

Also, nothing says more to me than you asking questions, and being involved in class discussion.

FINAL BID PRESENTATIONS (40 Pts.)

Students will be presented with sample scripts and will be asked to create a BID PRESENTATION that they will then “present” to the rest of the class, the class will act as your clients for these presentations and will be tasked to ask questions and get clarifications from you.

PROJECT GRADING

- 1) Assignments are due the minute class begins
- 2) Any assignment not turned in will not receive credit.
- 3) Class participation is critical to success in this course.

PROJECT CRITIQUES

Your participation grade will be heavily influenced by your participation in class discussions, critique sessions and your overall respectfulness of others in the classroom. Be engaged, be thoughtful, and be constructive in your feedback. You can be tough without tearing each other apart.

PRINCIPLES OF ACCREDITATION

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and competencies" in the link above. This class specifically addresses the following professional values and competencies:

PRODUCING FOR ADVERTISING

- think critically, creatively and independently;
- understand concepts and apply theories in the use and presentation of images and information;
- apply tools and technologies appropriate for the communications professions in which they work;
- demonstrate an understanding of professional ethical principles and work ethically in pursuit of; truth, accuracy, fairness and diversity.

HONOR CODE

I expect that each student will conduct himself or herself within the guidelines of the University honor system (<http://honor.unc.edu>). All academic work should be done with the high levels of honesty and integrity that this University demands. You are expected to produce your own work in this class. Using a set-up sound bite is a violation of the honor code. If you have any questions about your responsibility or your instructor's responsibility as a faculty member under the Honor Code, please see the course instructor or Senior Associate Dean Charlie Tuggle, or you may speak with a representative of the Student Attorney Office or the Office of the Dean of Students.

SEEKING HELP

If you need individual assistance, it's your responsibility to meet with the instructor. If you are serious about wanting to improve your performance in the course, the time to seek help is as soon as you are aware of the problem – whether the problem is difficulty with course material, a disability, or an illness.

DIVERSITY

The University's policy on Prohibiting Harassment and Discrimination is outlined in the 2011-2012 Undergraduate Bulletin <http://eoc.unc.edu/our-policies/ppdhrm/>. UNC is committed to providing an inclusive and welcoming environment for all members of our community and does not discriminate in offering access to its educational programs and activities on the basis of age, gender, race, color, national origin, religion, creed, disability, veteran's status, sexual orientation, gender identity, or gender expression. For further information on diversity visit <http://www.mj.unc.edu/diversity-and-inclusion>.

SPECIAL ACCOMMODATIONS

If you require special accommodations to attend or participate in this course, please let the instructor know as soon as possible. If you need information about disabilities visit the Accessibility Services website at <https://accessibility.unc.edu/>.

MEJO 490.6-Producing for Advertising

Fall 2019

Aug 20: **Introductions**

Review Syllabus
Instructor Expectations

Deconstructing a TV commercial-Branded Content

What went into the making of:

Sony Bravia-“Shoesical”
Nationwide Insurance-“Invisible Mindy”
Visit NC-“Firsts that Last-Outer Banks”

Homework: Choose two examples of current TV commercials (within the last two years) and deconstruct them. You will hand in links to the commercials you choose as well as your breakdowns.

Aug 27: **Due: Please email the above to my heelmail address by 3:59PM EST on Aug. 27**

Go over student examples: Students will choose one example to present to the class.

Agency Roles:

CASE STUDY: Producer’s Perspective
Where does the Broadcast Producer fit in in? (Handout)
Working with your team (Copywriter and Art Director)

Sept 3: Follow up on last class’s handout

The Process:

CASE STUDY: Sunoco Challenge
“From Brief to Final Delivery”
Breakdown includes Brief, Final Script Approval, Bidding, Pre-Production, Production and Post Production

Homework: Read first case study: Adidas Originals: House Party

Sept 10: Follow up on reading

Production Calendar
Introduction to the broadcast production calendar (Handout)

Homework: Create a calendar based on a current commercial (within the past two years you find on the internet. You will hand include the url to the commercial when handing in your calendar.

Sep 17: **Due:Sample calendar. Please email the above to my heelmail address by 3:59PM EST on Sept 17**

“How a Script Becomes a Commercial”
Breaking down a script.
Class exercise: Dissect a script together

Homework: Breakdown two scripts. Please note you all do not have the same scripts. You will also create a calendar for one of your scripts..

Sep 24:**Due: Script breakdowns and calendar: Please email the above to my heelmail address by 3:59PM EST on Sept 24**

“So... you brokedown the script now what?”
Students present their script breakdowns and calendar

As a Producer are you responsible for licensing, legal issues, etc. on your project?

Guest Lecturer: Laura Gerino talks Business affairs, footage, reuse, legal issues?
Union(SAG, AFTRA , DGA etc.)vs. non Union, licensing music/footage, reuse, foreign production

Oct 01: **Bidding Process:**

Handout: Estimate workbook and formal estimate
Triple Bid vs. Single bid
Finding Directors (comedy, dialogue, documentary style etc.)
Edit Houses
Music House
Graphic Houses
Visual Effect Houses
Does spot need archival footage?
Legal
Agency Travel
Miscellaneous

Guest Lecturer: Anna Rotholz, Representative for Production Companies, Editorial houses

Homework: Based on the script you receive in class put together a list of production partners you think will kick yor script out of the ballpark and why (show references) NOTE: I will share a list of websites you will go to to find these partners. Be ready to explain why you chose these production partners. Answer these questions...1-who would you want to direct your commercial (give me a recommend and two back-ups) 2-which editor would you want to edit your commercial (only 1 option is needed) 3-Which music house (only one option needed) 4-If your script calls for visual effects which visual effects house (only 1 option is needed)

Oct 08 **Due: Production Partner list**
Students present their production partner lists

Oct 15 Midterm Exam

Oct 22 **Getting Bids In**
Let's talk money (Handouts)
The production company
Editorial
Music
Graphics
VFX

Guest Lecturer: Scott McVeigh, Former owner Incue Productions

Homework: Read Sony Bravia(Case 24) and Honda's Cog (Case 14) case studies. Be ready to discuss in next class

Oct 29 Follow up on reading

The Bid Presentation (Handout)

What is it?

What to expect?

How to run a great meeting

Interacting with clients

Elements of a good bid presentation

Students receive their material to put together their final bid presentations

Nov 5: **Pre-Production to Shoot-What are your responsibilities?**

What to expect during pre-production (wardrobe and location specs)

Pre-production meeting(Handouts)

Director's boards

Pre-pro book

The Shoot (Protocol on set, Client Overages)

Homework:Create specifications for locations and wardrobe. Specifications will be based on the scripts you will base your bid presentations on.

Nov 12: **Due: Location and Wardrobe specs. Students will present.**

Where are my deliverables being shown?

Guest Lecturer: Beth Bullard, Senior Digital Acct. Manager SAS (Media Planner)

What can go wrong?

Homework: Present situations that can happen on set or during the production process and ask students how they will handle them

Nov 19: **Due: Students present how they will handle certain situations**

Post Production what to expect
Wrapping a job

Guest Lecturers: Lana Jordan, Staff Production Coordinator McKinney and Taylor Osborne, Freelance Production Asst

Nov 26:**DUE: All Bid Presentations are due, no extensions will be given**

Students will present their bids to the class who will act as the client and will give feedback and have questions. Students will have 15 minutes each. (Names will be drawn from a hat as to who goes 1st, 2nd, 3rd., etc.)

Dec 3: **Final Bid Presentations-(Student Presentations)**

Dec ?: Cannot have a production without having a de-brief.
DE-BRIEF