

BACHELOR PRODUCTION

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Name: Anders Schjelderup Hassel

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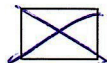
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Anders Schjelderup Hassel

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Preface

During my three years of studying film, I have mostly been directing, but I was happily drawn in to producing in my final year of the study. I am very happy I had the chance to be a part of the productions I have been working on, which, of course, I will describe in this thesis.

There are many types of producers in various production teams, but this thesis will focus on the roles for traditional producers and project managers.

It was not always easy to write consistently while the productions were going on. I was not able to spend much, or any, time to think about the written thesis. Anyway, it made a good challenge, and it gave me time to let my experiences sink in.

The timespan for this course and thesis has been one semester, or five months. During that timespan, I have been working with many outstanding people. I want to seize the opportunity to highlight them. I want to thank the production at Verdalslaboratoriet for a very educational time, and I want to thank my fellow production managers, Lars Thronæs Rotli and Elise Landsem. I want to thank the whole production team for &Action, all of them were simply amazing. I want to thank my fellow producer at &Action, Julie Berg Barstrand, who contributed enormously and made my time far more comfortable than she will ever know. I want to thank my mentor and teacher, Håvard Sørli, who have been supportive all the way, and was the one who trusted us and gave us an opportunity to be producers at &Action. I want to thank my teachers, Richard Hearsey and Gregory Curda, whom have always taught me a lot, and pointed out what I have done wrong for three years. That has been very educational. I want to thank everyone at Klipp Og Lim, and especially producer/director Jøran Wærdahl, for giving me the opportunity to be an intern, and for everything I have learned during my internship, which lasted for six weeks. Lastly I want to thank my family for having helping me whenever I needed it, from start to finish. All of you have been absolutely wonderful, and my bachelor production would not be half as good without you.

Summary

«What is the connection between the producer's role in film productions and event productions, and can experience from both areas strengthen me as a producer?»

With this research question, I have been looking at the producer's role in film and events. I wanted to look at the similarities and differences between the two, and if a producer would benefit from getting experience from both fields.

The theory relevant for this research is the definitions of the producer in film and events. The theory addresses both the skillset and human attributes that a good producer has, and mostly focuses on the roles most relevant to my productions, which is the producer or senior producer, production manager and event manager.

I have been doing the research through three projects, one film, one event and one as an intern. I have also had interviews with four people from the business as a part of the research to get answers regarding my research question and hypothesis.

During this research, I have learned that the titles for producers vary, can be vague and are quite often mixed with each other. However, I have discovered that the producers in film and in events have quite similar responsibilities; they are just angled in different ways to fit different types of productions. The size of a production is very defining about how a production is run, as there is a big difference between many and only one producer. A team's and its producer's personalities will also affect the dynamics of a production team, but is still similar for both film and events. Answering the research question, I have found that it will most likely be strengthening for a producer to have experience from both fields, as it widens a producer's horizon regarding its responsibilities.

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1 Introduction

Through a combination of three projects, I want to look at if there is a market for a producer who can work within different areas of culture, especially fiction film and events.

In the first part of the period, I was a project manager for one of three films at “Verdalslaboratoriet”. In the second part, I was one of two producers for the media festival “&Action” which took place in Steinkjer, Norway in March 2016. During the third part, I was an intern for a company called “Klipp & Lim” based in Trondheim, Norway. I had an administrative role in all of the projects, in which I had to have control over all departments. Amongst other tasks, I had to make sure that the needed equipment was available, that the crew and talent did what they were supposed to, that they got food and I had to secure locations. I also had to follow up on everyone, set deadlines and make sure that everyone delivered on time.

I wanted to get new experiences as a producer through these projects, then to compare them to look at the similarities and differences between film and events. In this thesis, I want to explore if these experiences combined can give me enough knowledge to function as a producer in any of the businesses, either film or events, or as a combination.

2 Research question

«What is the connection between the producer’s role in film productions and event productions, and can experience from both areas strengthen me as a producer?»

2.1 Definitions

With this research question, I want to look at the similarities and differences between the producer’s role in film and in events. I want to look at how working for both fields can build a good producer type, if it makes a producer better, and if it gives a producer the ability to switch between the fields.

Why this research question? Before the productions began, I knew I was going to be a part of projects for both film and events. I knew I was going to have administrative roles in all projects. It made me think about if it was two different experiences, or if it was merely the same, only for different kind of projects. I am interested to see if there is a market for a producer who can work with both film and events, and if already established producers are capable of working as producers in other fields.

3 Theory

3.1 Introduction

The theory chapter will contain theory for the producer role in film and events. Film is the most documented of the two, and because this study centres on film, the starting point for this research will develop from there. This theory will describe the definitions of different producer roles. It is necessary for the reader to become familiar with how the producer role to be able to understand the context of the rest of this research properly. Further on there will be experiences from the field and interviews to supplement this chapter.

3.2 Factor A: Film producer

In film production, the producer's role could vary in widely, just like a film can be a feature film, a short film or a documentary. As David Puttnam describes it in *The Movie Business Book* (2004): "There are almost as many ways of functioning as a producer as there are producers." (Puttnam, 2004, p. 34) In large productions, there could be several producers, including executive producers, co-producers, line producers and assistant producers, who all have different tasks and assignments. In a small, independent film production, there could be only one producer with all the responsibilities. (Kellison, 2009)

In a big production where all the producer roles are in play, the work assignments are more concrete. In those cases, the producer, or *Senior Producer* could sometimes be a part of the scriptwriting, and could be in charge of locations, if those assignments are not delegated further. They could also be the one whom "casts the talent and supervises and controls the budget and the technical and administrative aspects throughout the project," (Kellison, 2009, p. 11) according to *Producing for TV and New Media*. The *Executive Producer* is the one who deals with the financial and distributional parts of the production, as well as contracts. The *Line Producer* is in charge of the daily activities, the one who is in charge of logistics during a production, and is the one who reports to the other producer roles, and makes the other producer roles. In a big production, the line producer can "hire a production manager to maintain the execution of the daily shoots. (Andersson, 2011, s. 18) The line producer and the production manager work closely, and on smaller projects, it may be only one of them in the production team.

However, the producer is often the initiator of the process of converting an idea or a script into a film, and sometimes the idea comes from the producer himself/herself. Producers are often "the first one on a project, and the last one off" (Kellison, 2009, p. 2) As the instigator, there are many actions to put in motion, and the producer is the engine to keep the production going

from start to finish. The merge of the factors that Kellison mentions: art, technology and leadership, defines the producer's job. (Kellison, 2009) There are many responsibilities for a producer, and therefore will creativity and good leadership be good attributes for a producer. If the project is not run by a production company, the crew may need to rent equipment, which is the producer's responsibility to get. If the production does not have its own location manager, it is the producer's job to scout locations, or to delegate it to someone else. This could be challenging, as the producer also has to cooperate with the director to please the creative needs of a location, as well as not spending more money than necessary on a location. "An effective producer is a multitasker, regardless of the content or its delivery system." (Kellison, 2009, p. 2) That statement probably sounds reasonable, considering all the producers' duties. It is the Producer's responsibility to fully exploit the skillsets of actors, directors, writers and cinematographers, and as an end result, fulfil the expectations of both the audience and the client. (Kellison, 2009)

The responsibilities do not stop there for a producer. One very important task is to finance or to get funding for the film. (Andersson, 2011) Some small projects can be done on no budget, while most projects require some sort of financing. Getting sponsors could be difficult, so it is important that the producer has a structured budget and a clear financing plan to get the needed deals. It is also very important for a producer to remember: "Don't lie to yourself." (Puttnam, 2004, p. 36) If a producer makes a budget with unrealistic numbers to make a production seem affordable, it will only lead to issues further down the line.

To get funding is one aspect that may differ between film and TV. While some TV producers have to deal with funding on the same level as film producers, others will deal with the budgets and control the money, but will not have any responsibilities to provide money to a production. That could be the case if a TV network is owned by the state, or if a network relies on income from commercials. "Conventional wisdom defines feature films as the director's domain, theatre to be the realm of the actor, and TV as the domain of the producer." (Kellison, 2009, p. 3)

In all stages of the production, the producer also has to follow up on the creative side of the project. He/she has to keep an eye on the script development, storyboards and test shootings. They also have to approve locations before the production begins. (Kellison, 2009) In films, as previously stated, the director has the power, so it is necessary to have regular communication, and more importantly, a good relationship with the director, and generally know how the creative process unfolds. The producer needs to keep the production running at the pace it needs

to be, so working hours and equipment rental stays as low as possible to save money on the budget, and to finish the film in time for the deadline.

During the production period, the producer works with the line producer and/or production manager for the execution of the production, but also works closely with the writer about changes in the script. He/she has to work with the director both on set, and has to go through dailies with the director and editor. The producer also keeps control over budgets and accounting during the production period, as well as supervising press publicity if there is any. (Kellison, 2009)

In post-production, the producer works to get to know all of the footage, and spends time with the editor for screenings and selections of takes. He/she may also book editing rooms if that is necessary, in addition to other post-production facilities, such as audio studios and graphic houses. In this stage, too, a producer must control the budget, as several departments are involved to finish the project. He/she is also in charge of supervising every department. Depending on the type of film, there may be some departments that require more attention. For instance, the film may have its original score, or can be very depending on visual effects. It is the producer's responsibility to make sure that all of the departments deliver in the final stage of a production. Lastly, the producer has to supervise and approve the final cut of the film. (Kellison, 2009)

The ability of being able to solve issues, is an important attribute in order to be a good producer. Hopefully, he/she are capable to foresee, and assume problems will arise during the course of a production. Not only problems that can occur, but a good producer can also have different solutions, allowing the production to move forward, even when some details do not work out. If the producer has a plan B, and hopefully a plan C and a plan D, the production will not stall. (Kellison, 2009) A good producer should also be able to work with the available resources, and should be able to multitask when there is a lot at hand. It is important for the producer to be able to juggle the different tasks because a producer is essentially the link between all of the departments, from scriptwriter to director and further to cast and so on. As a producer has to know a bit of all departments to be able to work with all of them, a good producer has the capability to create ideas to make the end product better. A producer has to look for ways to improve every aspect of the production, both for the crew, cast and the audience. The producer does not have to be a genius in all of the departments, but can contribute to all. If the producer has the skill to assign the right people to the right departments, the production will flow nicely. (Kellison, 2009)

3.3 Factor B: Event producer

What is an event? A film is a film, in contradiction to an event, which can have different appearances. An event can be a music festival or a concert, a conference or a fundraiser. Who is in charge of an event? Depending on the size of the event, there could be several roles that work as a team to manage it. Event manager, event planner, event coordinator and event producer are all roles that can be a part of the team. While event manager commonly is used in big productions and event planner is often a term used for personal events, this theory will concentrate about the event producer. The event producer “often refers to the person responsible for coordinating and executing” (Matthews, 2016) of an event. When doing that, the producer needs to have control over several departments, which means that the producer “needs to keep abreast of a larger body of knowledge across a greater variety of specialities” (Matthews, 2016). All of the departments need supervision, and the producer needs to know how all departments work, and the necessary details to help them improve their performance. If there is no booking manager for the event, the producer has to book talent for the event. While a film needs actors, an event needs talent of other sorts. For instance, if it is a concert, it needs artists; if it is a conference, it may need professional presenters. If the event producer is coordinating and executing, there is probably no event coordinator, but it can be used in some cases. Going back to the producer, similar to film making, the producer’s role can also have secondary features, as they can contribute to booking, location scouting or contributing to the art department.

Another factor that is similar between the two, which counts for other leaders and managers as well, is the necessity to lead a production team and keep the production in order. “A logical mind must keep a myriad of details, times, people, schedules, and tasks in their proper places.” (Matthews, 2016) The mind of the producer has to be able to juggle both the specific event related skills, *and* human personality skills. For instance, speaking and communicational skills are vital for the producer to be competent to master the particular factor of leading a production team. It is absolutely necessary for a producer as a communicator to speak clearly and enthusiastically, and it is essential that a producer masters grammatically correct writing (Matthews, 2016).

Other human skills like being able to focus fully on the right tasks at the right times, and having ethical understanding is significant for a good producer. Producers will certainly be in better shape if they are able to have a structured priority list at all times. Ethical understanding is a good habit for producers who want to build and maintain their reputation. (Matthews, 2016)

They also have to have a high level of anticipation and be able to think quickly as they have to solve issues that can appear during a production. The anticipation skills come along with, and

because of another skill: risk management. “Who wants to visit an event where a tent might collapse and injure people or where there is a risk of food poisoning?” (Goldblatt, 2002) It is a very important job for the producer to have the control over the event’s security. If the producer plans well, the chance of injuries, thefts and property damage reduce.

4 Research model and hypothesises

4.1 Research model

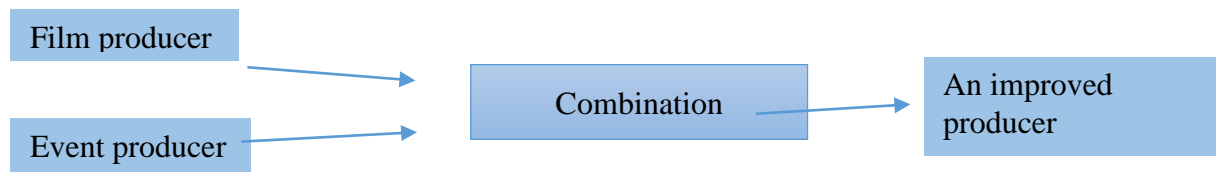


Figure 1: Research model

4.2 Hypothesises

“It will be strengthening for a producer to have experience from both film and events.”

4.2.1 Reasoning

This hypothesis is set because the theory previously stated suggests that there are similarities between the different types of producers, and therefore, I think it can be interesting for producers to explore both fields. I think experiences from both film and events could help producers in each field, because I think it can strengthen the similarities, and also widen their knowledge based on their differences. As it is shown in the theory chapter, the blend of producing attributes and human skills defines a producer, and they seem quite similar, even though it is different fields. The hypothesis is also directly connected to the research question. I want to find answers about this because I want to see if there is a market for a producer who can work both with film and events, and I find it interesting to see if established producers could switch to other fields and still be able to do the work.

5 Method

5.1 Productions

5.1.1 Productions as a method

Why do productions? First, according to the curriculum of MMT3300, every student has to complete a production as a part of the study. Other than the fact that it is mandatory, a production is an exciting opportunity to use the skills from three years of studying. It is a nice

way to get to know fellow students better, as well as actors, in some cases teachers, and maybe most important of all, people who are working and are established in the business. As a student, you have the opportunity to showcase yourself, and if you are studying film, being in production should be what you want more than anything.

5.1.2 Verdalslaboratoriet

During Verdalslaboratoriet 2016, I was a project manager for one of three film productions. These projects were developed in teams with professional scriptwriters, directors and cinematographers, and actors from the theatre school in Verdal, Norway. The project itself lasted for six weeks, and I was a part of it for the final five weeks. I was mostly observing in the beginning so I could get to know the people there, and to see how they work in their respective roles. At that time, I could for instance find out if one of the directors had any particular exercises for the actors, and I could get to know what type of actors the students were. It was nice to spend the first weeks on observing, because later on, I got to choose which of the groups of professionals and actors I wanted to work with.

There were few specific tasks for me as the project manager the first few weeks. There were not any immediate assignments for me after we settled in to the permanent groups either. The three projects worked quite differently; one of the other groups secured their location as the



first order of business, which gave their project manager a lot to do from the beginning.

In the project I was a part of, the group wanted to play with different themes and ideas before they decided anything, which meant that I had to wait for any definitive work. When the plot started to take form, I suddenly had a lot to do. The script was not set in stone yet, and many ideas were developed. Then the scriptwriter and director suggested many different locations, and I as the project manager had to decide which locations were realistic, and which were not.

In a conversation with them, we decided on fewer scenes and locations, and worked to get the locations we wanted the most. We ended with three different main locations. One of them was a diver's club, was

Figure 2: Picture from shooting short film at Verdalslaboratoriet.

fixed quickly because one of the actors in the group is a diver, and knew the people there. Also, the director got in personal contact with a bakery we wanted to use, and then I just had to make a deal with the local swimming hall, which was the third and final location we wanted.

There were mostly no economical duties, because there was a producer on the project as well. A few times, though, the director needed a few things, so I, whom was working as the link between the director and the producer, had to negotiate with both the director and the producer, so find a solution for what we could afford of additional needs that were outside of the budget. The production could have needs outside of the budget, and for instance, food for the cast and crew was not accounted for. Therefore, later during the process, the other project managers and I spent time on negotiating with the local grocery stores to get free food for the shooting days. We got a variety of answers from them: at some stores, I could literally fill the cart, and others flat out said “no” and did not want to talk at all. Usually renting equipment would be a part of the pre-production planning, but in this project, we had all the equipment we needed before we started. During production, I entered the role of 1st AD, even though the director mostly had the control.

5.1.3 &Action

&Action has probably been the project on which I had the most responsibility. It is an annual festival that was created by students and faculty at Nord University in Steinkjer, Norway. The purpose of the festival is to have lectures and workshops held by professionals from various media and departments to inspire and educate people with passion for one or several aspects, mainly targeted towards students. The festival was originally a “media day” at the university, but has later evolved into a festival over multiple days. Expanding the concept has allowed more room for more presenters, more people involved behind the scenes and more people in attendance.

Before the project started, a fellow student and I were asked if we wanted to be tag-team producers for the festival. As producers, we were managing a team containing several departments who worked with finance, booking, web, PR, talent, live streaming, venues, and more. We wanted to have a consistent flow with work from each department. The amount of work varied in all departments during the process; there were times when some departments could not do anything but wait, and there were times when they could not get enough help. We wanted to make sure that every department had something to work on, prepare or improve at all times, so they could be in the best position as possible to deliver what was required of them. We also wanted every department to show early versions of their work, so we could follow their processes, and make sure they were on the right track, and it was very important that they

did not feel like we were rushing them to deliver the final product! It was also a matter of prioritizing of what we needed at what times. For instance, contacting talent and booking their flights had to happen as soon as planning started, but the finalized program and booking for attendees for the festival did not have to be finished until much later in the process. It was very interesting and educational to be in this role, because we had to work closely with everyone, and that gave us insight in all of the departments. Students ran some departments, and teachers ran the others. It was really interesting to work closely with both encouraged students and experienced teachers, and get to know them better, and I learned a lot from it.

5.1.4 Klipp Og Lim

For six weeks, as the final project, I was an intern for a film and advertising company called Klipp Og Lim based in Trondheim, Norway. During the time I worked for them, I was mostly part of one short film and two commercials for other clients. My roles in these projects varied a lot; I worked in many different areas, depending on what they needed help with. I have done everything from making coffee and carrying gear, to being a part of brainstorming and developing, to editing footage, and to making shooting schedules and generally preparing for a shoot.

I have been observing a lot as an intern, especially in the beginning of the period. To get the opportunity to look over the shoulder of their producer have been very strengthening for me, as I, for instance, could listen to their discussions about how the commercials should be to convey the message.



Figure 3: The Director and the Art Director on set of the production of "Wanda". Courtesy of Klipp og Lim.

The short film project we did was probably the most educational for me. It was great to get insight in how films are shot, or at least how they would shoot a film. Even though it was a company made short film, external director, cinematographer and lighting was assigned to the project. During the project, I was mostly doing scripting during the shoot, and I had some camera assisting duties. I was also helping with setting up the lights, and it was very educational to learn about the lighting department, which I did not know very much about before. To tie it to the producer, it is very important for a producer to get to know the other roles in a production to exploit them the best way possible. Because the production was relatively small, I got to know each of the roles even better. It was a different kind of production, because almost all shots were still shots with no movement on pre-made sets, because the characters was going to be made on top of the footages. Nonetheless, it was very exciting to be a part of.



Figure 4: The set and surroundings during the shoot of "Wanda". Courtesy of Klipp Og Lim.



Figure 5: A closer look of one of the sets from “Wanda”. Courtesy of Klipp Og Lim.

It was also educational for me to be a part of the commercials we made during my time at Klipp Og Lim. For one of them, I was heavily involved with the research and buying of stock footage. It was a commercial for a travelling agency, and the idea of the commercial was to put contrast of stress and overcrowded masses in opposition to a couple with a lot of space and time to relax and do fun activities.



Figure 6: Stock footage of overcrowded beach for commercial. Courtesy of iStock/Klipp Og Lim/Opplav Trøndelag.



Figure 7: Footage from commercial for Opplev Trøndelag. Courtesy of Klipp Og Lim/Opplev Trøndelag.

The commercial can be viewed at: <https://www.youtube.com/watch?v=cv15qpZkwoE>

(Træge Trøndelag – når det viktigste i ferien er tid, 2016)

The other commercial was a film trailer for a local play, called Korsvikaspillet. During the pre-production, I was a part of storyboarding, scheduling and planning, and I was observing some of the casting. It was a quite small project, with only one director and one cinematographer, and I was one of three assistants. Because we were so few in the crew, it meant it was a lot for the assistants to do. I just had to help wherever needed, which included some camera assisting, preparing gear and helping the cast.



Figure 8: Footage from the trailer for Korsvikaspillet. Courtesy of Klipp Og Lim.

The trailer can be viewed at:

<https://www.facebook.com/Korsvikaspillet/videos/1020318074682504/>

(Anna og Kark, 2016)

5.2 Interviews

5.2.1 Qualitative vs. Quantitative

Qualitative research is often used to go in depth on certain topics, while quantitative is often used for market analysis. Based on the different areas they are used for, qualitative research is the one most fitting for this research. The qualitative research will be presented through interviews.

5.2.2 Interview as a method

Interviews alone would not hold up in this instance, but they complement productions quite nicely. Again, according to the curriculum, if doing a qualitative method, 4-7 interviews are required. After being in the field and being a part of productions, interviews give good insight in how the professionals do it, and how their everyday lives are. Interviews will also help to underline the hypotheses in this research, *or* prove them wrong. Either way, they are necessary.

To get the answers that I wanted from the interviewees, I developed an interview guide. The questions containing the interview guide are based on my personal experience and assumptions regarding the producer role, and some questions are specifically asked to prove or disprove the main research question.

The people I have interviewed are Heidi Johansen Hellebust, project consultant and project manager for NRK; Joakim Weibull, production manager for Olavsfestdagene; Jøran Wærdahl, producer and director for Klipp Og Lim; Espen Mindrebø, mediator for Rockheim.

I have carefully chosen this group of interviewees, because they represent film, TV and events, from big companies and from local businesses. This way their answers could be more representative than if all four were small business project managers, for instance. Their answers will be presented anonymously; every interviewee has their own randomly chosen number attached to their answer. For instance, an answer may be following “says interviewee #1”.

6 Analysis

In the following table, some of the questions that the interviewees were asked are presented. After a statement, their level of agreement is shown in the columns. “X” means that they mostly agree, and “XX” means that they fully agree. If the space is blank, the interviewee disagrees. If they for any reason do not want to or cannot answer a question, it is marked with an “-“.

Topic	Interviewee #1	Interviewee #2	Interviewee #3	Interviewee #4
I could work as producer in other field.	X	X	X	XX
Experience from other field relevant?	XX	XX	XX	XX
The producer roles between fields are very similar	XX	-	X	XX

This table can be underlined by interviewee #1’s answer when asked about if experience from another field will help producers: “Yes, absolutely. Well, I have experience from the field I work in, but if I was coming from events and was switching to film, or from film to events, then you would transfer helpful experience. Therefore, I think so, yes. Absolutely.”

7 Discussion

7.1 Productions

I have learned a lot from all three projects, and it was good for my experience that the projects were as different as they were. The biggest contrast was of course that one of the projects was an event, and the other two was film projects. I have worked with different kinds of leaders; some wanted to take charge by themselves, and some wanted the rest of the team to contribute as much as possible. The “worker bees” have been different too; some found work by themselves and took on the next task after another had been finished, and others needed close attention to keep them busy.

7.1.1 Producer assignments

Even though an event and a film are two different types of a production, I have learned that a lot of the planning and preparation are the same, which also the theory suggested before I started on the projects. The theory chapter also stated that the human skills a producer needs are the same, and I tried my best to make good use of those attributes, too. The economic side is very much the same and you still need locations and scouting. The producer or the producing team still need to make budgets, schedules and plan for execution. Performers or artists are quite like having actors, and art directors and graphic designers are useful, if not necessary in both types of productions.

I have had economic responsibility on different levels; I have been responsible for what my team needed to buy at Verdalslaboratoriet, I developed ideas with my team for &Action, and I have had to think of what we could, and should prioritize regarding money. At Klipp Og Lim I

did not do much regarding money, but I was in charge of finding and buying stock footage for an advertisement, and also props we needed.

In retrospect, I wish I had more insight in to finance and booking for the festival. As written in the theory chapter, that is one of the main aspects of being a producer, and therefore I could have benefitted from more experience in that aspect of producing. I think I could have learned a lot and it would have helped me as a producer to understand to a greater extent how to budget for a festival like this, and how one has to plan to be able to go through with a festival like this at all.

The biggest difference between the two is that there is much less post-production in event productions. If it is a music festival, for instance, you have to take down the stage, of course, but the festival itself is over. It happens then and there. In a film production, after the shoot, you still have the post-production left, which is actually putting the film together. The fact that a film or a TV program is made for screen is also a big difference. An event is an experience among people in a venue, while a program for TV is made to watch at home and movies are designed to be watched in cinemas. Although they are made to be experienced in different ways, but for a producer, much of the work is the same.

There are similar parts to leading a team as well. As a leader, you need contributions from everyone and you need good team spirit. The only difference is that there are different people. It is important to keep everyone content, and to keep everyone busy. Good communication all the way is vital.

7.1.2 Human attributes

Personality is important, if not the most important factor of being a producer. I think that personality and knowledge led me to getting the opportunity to be a part of all of the three projects. Whom you work with is also crucial. Other people's personalities have just as much impact on the production. It is necessary for a producer to be extrovert, consistently in a good mood, and to communicate well with the team, and especially the core staff. It is important to have a good relationship with everyone in the team, and especially the director. Repeating theory, a producer needs to have a good relationship with the director, and generally know how the creative process unfolds. (Kellison, 2009) It is much easier and more fluent to communicate if both parts know each other well, and know where the other are coming from Supporting and monitoring your team is vital, too. If you as a producer hand everyone definitive assignments and clear deadlines, the production flows much better. See steady progression without being stressing. If you do your job, appear professionally and on time, and you manage to stay positive, your team will follow, and the production will work very well. Again, communicating

skills are very important; that cannot be underlined enough. You have to be very solution oriented as well. Issues will most likely appear, and when those problems arise, you have to be prepared. I also think that one of the biggest attributes of a producer is to have a small ego. “Take all the blame, and none of the credit,” said Greg Curda, one of my mentors during the &Action Festival, and it has stuck with me ever since, because that is exactly how a producer should be.

7.1.3 Event production

During my time as an event producer, I had many administrative tasks. Aside from them, I wanted to contribute in any way I could, and for instance, on the creative side, we worked with a panel for the main auditorium. The panel idea, whom Jonathan Paul Green designed, was built and completed by our team, and put up in the main auditorium. We wanted to set a scene in the auditorium, and not just let it look like an auditorium at a school. Putting together, painting and setting up the panel was a good addition to the administrative work I mostly dealt with.



Figure 9: Top of the panel with logo and big screen at the main auditorium at &Action.

One of the main ideas regarding the festival was that we did not want it to feel and look too formal. It was not supposed to be a conference held at a school; it was supposed to be a fun media festival! To add colour, literally, we wanted to convert the cantina in to a jungle. To make that happen, we needed plants, and we did not have any budget to make the cantina a jungle. We

decided to negotiate with a Norwegian plant shop, and we were granted to rent plants from them to use as decoration. The cantina was the main area to stay when no lectures were going on. We thought that only coffee tables would seem boring, and the jungle was the plan to counter. One of the lead members of the team even made a music piece with inspirations from a jungle to set the mood even more.



Figure 10: The cantina was transformed into a jungle at &Action.

We also put up a wall of artwork and a screen with digital student work right outside of the main auditorium to decorate the surroundings.

Another part of making the festival less formal was that there were social events every night of the festival. The evenings contained board games, quizzes and live music, and anyone that participated in the festival got the chance to meet and talk to the presenters from the festival; everyone was there. Even though the guest presenters were treated as stars, and rightfully so, it was meant to be better for them too, to get to be a part of the social events and not only their presentations.

As a part of keeping the festival fun and humorous, we created a character that we used in our promotional videos for the web, as well as in a made-up talent show that we showed during the opening of the festival. We also made a festival fan blog, seemingly run by this character. Giving the festival a face and humorous feel, helped to create the informal and colourful tone of the entire festival.

I found that putting the schedule for the festival together was harder than I thought. It was not as easy as just putting one presenter after another; the star power had to be evenly distributed, and presenters with similar topics or fields should not run simultaneously, so people with a certain interest could catch everything of their interest. The concept of the schedule was also a challenging part. The number of lectures per day and putting in the right amount of lunch breaks was surprisingly difficult. We also had to figure out how to put together the program for the main auditorium, because we had a live stream from that venue. We had to prioritize which

lectures we wanted to stream, and we had to deal with some copyright issues, which required even more careful planning. My theory chapter mentions that “a logical mind must keep a myriad of details, times, people, schedules, and tasks in their proper places,” (Matthews, 2016) and it was certainly necessary to try to keep my mind “logical” to plan everything as good as possible.

The live stream was only one of many parts of the festival that were conveyed through the Internet. The festival has its own website, in which attendees could find the program, read about the guest presenters, and book tickets for the workshops. Through the PR department, we also released several teasers, presenter greetings, and humorous videos to gather interest for the festival. The made-up fan character for the festival was used in many of these videos. To create a character like that was a genius idea by one of the creators of the festival. It generated more interest for the festival, or at least it could have if prioritized more, but there was simply too much to do to get the festival ready in time.

I had a lot to do with the PR department up until the festival started, yet if given time, I would have spent even more time with it. I am happy about how the PR turned out for the festival, but there were certain aspects that I now think we did not discuss enough. For instance, all of the promotions were published in English, which probably did not make much sense. The reason to do so was to keep the festival universal and global, but as a relatively small festival in a relatively small place, we should have considered having all the information, PR and website in Norwegian to favour the national market before thinking global. Even though there were international guest speakers, I think it would have made more sense to keep the language of the festival Norwegian. The lectures and presentations could still have been in English. This strategy could be compared to Norwegian music festivals, who tend to prioritize their websites, Facebook pages and information in Norwegian language, even though international artists play and international audiences attend the festival. As compensation, a button for reading the information in English could be added if there is capacity to develop. It is just my personal opinion, but I think that it would be communicating better to the people interested in the festival, who could realistically attend. Anyway, we got some publicity from various newspapers, most notably Adresseavisen, which is the biggest newspaper of the region.

Not only the communication outwardly, but also communicating within the production team was more challenging than I expected. I realized that in a big team, it is even more vital to have distinct deadlines. I learned that it is important to double check if the department heads got their assignment or deadline; it is worth clarifying to get what you need in time!

It was important to treat the rest of the team well, and while working with them, I realized that some of the departments were more important than I expected before the project began. For instance, the role of the talent wrangler was crucial. In this business, I think personalities are defining of how every role works, and that will always play its part, but that particular role made its marks on the festival. I thought the role would essentially be someone who could chat with the guest presenters between workshops, and be available if they needed anything. It was so much more than that. In addition to just being available for the guests, our talent wrangler gave them drinks before they asked for it, showed them around, and fully controlled that their hotels and transport were in order at all times. I thought the role could easily be taken advantage of, just to get to know the guest presenters, but that did not happen at all.

I think all of the three productions accidentally came in the right order for me. I was first leading a small team, and then a larger team.

7.1.4 Film production

The good thing about having the internship as the last project was that I was able to use my knowledge from the other productions during my time as an intern. It has been very good for me to come out to a company to see how the business really works, as opposed to studying at school and shooting films with the school's film gear. The producer role is also very different from student films with no budget, compared to a bigger project with a budget and with more people involved both in front of, and behind the camera.

The biggest factor, by far, has been to work for a company and get the opportunity to get to know people and build and expand my network. It has been the most important factor of these projects because the whole point of being in the field to be a part of productions is exactly to get to know the business and the people in it. As I have learned, experience and knowledge is the most important aspect of studying for the business. The variety of work assignments I got also opens up possibilities because I got the chance to prove what I am able to do in different areas. I did both tasks related to producing, and some assisting to make the production better, for instance, on the short film, when I was scripting and organizing the storyboard after it had been drawn. Those types of assignments was very educational for me.



Figure 11: The storyboard for "Wanda" nailed to the wall in the studio.

For me as a producer, it was a great experience to spend part of my production period as an intern. I got good insight in how companies in the business operate, and I got to know people and expand my network. With external contributors like the director for the short film, I got to know even more people. I have learned a lot about how to think about budgets and providing money to a production, what a producer should prioritize in a production, and I have learned about some small factors that can sway the production in the right direction. This period was a vital part of my production, and I am very happy I got the opportunity to be a part of it.

7.2 Interviews

When interviewing, you can get all sorts of answers: some surprising, and others rejecting or confirming. In my interviews, I mostly got answers that added up to my hypothesis. For instance, when I asked interviewee #4 about being a production manager in another field, the answer was "I would not be reluctant to step in as a production manager for that kind of production. I think a lot of it is the same, at least it should be." None of them had any experience in the other fields, but all had seemingly good confidence that they could step in if they got the opportunity. Even though the work assignments appear to be similar, are other factors decisive about switching fields. Interviewee #4 continued with talking about working stable hours every week compared to working in projects where "you're on for four months, and then you do something else the other eight", and concluded that the different ways of working hours suit people differently, and that can be a factor when choosing fields.

When talking to all the interviewees, there was a general consensus that the producer roles were quite alike, regardless of the field; just with small tweaks for each one. For instance, everyone has economic responsibility, but in slightly different ways. Some have to keep control over the budgets and have control over the money, and have a very important job to apply for funding,

while others are making budgets and have similar features, but have “no responsibility to provide the money” to the production.

Everyone also agreed that many departments are the producer’s responsibility, but someone else’s main field. For instance, one of the interviewees was in charge of the production, but they have someone specific assigned to marketing. That is generally how all of the interviewees’ positions function: they are in charge of everything, but they delegate some of the fields further on, or there is someone else who is attached or assigned to specific fields.

Even though their functions appear to have many similarities, the name of their jobs are different. The research circles around the role of the producer, but only one of them is titled as a producer. One of the interviewees even states that the names of the titles “blends together sometimes. There are some intersects.” One of the others adds that in some cases, some titles are named “producer”, even though they are mistakenly named that in some cases.

It is also evident from their answers that the size of the production is defining of how the producer role operates. “If I was a producer for a smaller project, maybe I should have done everything,” interviewee #3 said, before mentioning all the supporting crew in their team and how they help out, contradicting being a lone producer. Interviewee #1 also brought up an interesting point about production time: “Unless it is something as huge as hosting the Olympics, a big event is often planned a year in advance, but if you are making a feature film, you may be preparing five years in advance. That is a big difference between film and events.” Their teams are of different size, but all highlighted that the delegation of workloads comes down to the size of the production. Applicable for all of them, is that they all have to lead their team, regardless of the size.

Everyone also agreed to that having an education related to producing would contribute to a nice base for a producer, and some of them took specific classes to improve their knowledge within their roles. More importantly, they all meant that experience from the business is the most important factor. Even though studies are good, they concluded that it is very important for new producers to work in the field to experience how companies operate.

7.3 What I have learned

Why will experience from plural fields strengthen a producer? I have learned from this research that the producer roles in film and events have great similarities. They are in charge of the economic aspects in slightly different ways, but if a producer is able to adapt to the differences, the departmental understanding can grow. A producer who does not normally deal with sponsors or marketing can get an insight in a department close and relative to other producing

duties. Casting or location scouting can make a producer get to know aspects close to the director better, and I have learned from this research that the relationship between the producer and director is more important than I thought. If a producer comes from a background where some of these assignments are common, and comes in to a new role where they do not have these obligations, he/she can focus on and give more attention to some of the other responsibilities, which could also be enlightening. Even if a producer switches to a field with more or less the same duties, they are most likely angled differently, which makes the producer's view of every department expand. For instance, you may be looking for a location for both film and events, but the location's value is different. In a film, you need the location to be visually good, but in an event, the location's most important factor could be practicality.

In times when there is nothing like a new app that changes your life, or a new media that explores possibilities never encountered before, I also think that a producer who can master and juggle the assignments for both film and events, could potentially create a new concept which combines the two. I am sure some sort of combinations exist, and of course have events been filmed, but those are two separate projects, really. More importantly, can the creation of a film be an event? There have been producers who have worked in both fields before, and this research shows that it is possible that we will see more combination producers in the future.

8 Conclusion

Starting this project, I was wondering about the producer's role in film and events, and I was wondering about how similar they were. I wanted to know if a producer could use experience from both film and events, and if producers could be able to switch fields if wanted. My research shows that the roles have many similarities. The titles for these roles seems like they vary a lot, and my interviewees confirmed that they have heard the titles being mixed with each other several times. The roles are similar, but they are angled slightly differently to each field.

My research shows that experience from both film and events *can*, and probably *will* strengthen producers who get the opportunity. Through my productions, I have had the opportunity, and it has certainly strengthened me. The interviewees also agreed that it would be educative to work with other producing fields in addition to their own. As a result, I think it is safe to say that it is strengthening, and to answer the research model: That experience will help to improve a producer. Therefore, as it would be strengthening, and producers would be able to switch fields, we may see some more combination producers in the future.

It seems like it all comes down to three factors: the size of the production, the producer's and the team's personalities, and of course there will be different kinds of productions that angle

every aspect a bit differently. Lastly, I must remind: Take all of the blame, and none of the credit.

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10 Attachments

10.1 Interview guide

What tasks and assignments does your daily work consist of?

What economic responsibilities do you have?

What responsibilities do you have to make sure the production reaches the audience?

Do you work to get talents?

How do you work with sponsors, and how do you get them?

Do you have any say in the creative design, or do you only work administratively?

What education and experience do you think one needs to get in to the business?

What are the challenges of establishing yourself as a producer for film/events?

Do you think many of the responsibilities are alike as a producer in the different fields; and what do you think is unique for *your* field?

Which of your experiences can be transferred to the other field?

Could it be relevant for you to have experience from the other field?

Could you have been a producer for the other field?

10.2 Shot list for Wanda

SHOT LIST Wanda

Date	monday	11/04										
Shot#	Set #	Lens	Fokus	File Name	Start up time	Set up time	Shoot time	Comments	Mark takes			
#020-#21	#06	25mm/T. 5.6	2"	N002_C001-C006	11:00	12:00	12:30	Spring, Day, (alt. with moving chair)	Slowest best			
#076-#079	#06	25mm/T. 5.6	3"	N002_C007-C012				Day, Bed bends	last good			
#190-#191	#06	25mm/T. 4	2.3-3"	N002_C013-C025				Summer, Day, bed bent + moving a bit, +1v with shake	C018 best, Shaking house: A+B			
#193-#194	#06	25mm/T. 4	2.7"	N002_C026-C028				Summer, Day, bed bent	C027 straight bed, 28 bent			
#030-#031	#06	25mm/T. 4	2.7"	N002_C029-C033				Night, door is open, light in				
#025	#06	25mm/T. 4	2.6"	N002_C034-C036				Night	Open door			
#025	#06	25mm/T. 4	2.45"	N002_C038-C040				Night	Closed door			
#027	#06C	25mm/T. 4	1"	N002_C041-C045				Night, effect of practical light?				
#029	#06C	95mm/T. 4	2.7"	N002_C046-				Night				
DAY 2 Tuesday 12 apr												
#071	#05C	25mm		N002_C048-C051				Spring, Day, door is open	48-49 door open, 50 door closed, 51, 52			
#075	#05C	25mm		N002_C048-C051				Day, door is open	48-49 door open, 50 door closed, 51, 52			
#018	#05B	25mm/T. 4.5	2.2"	N002_C052-			11:30	Day, movement in stairs				
#188	#05B	25mm/T. 4.5	1.6"	N002_C062				Summer, Day, movement in stairs + house shake				
#198	#05B	25mm/T. 4.5	1.6"	N002_C063-C065				Summer, Day				
#032	#05B	25mm/T. 4.5	1.6"	N002_C066-C069				Night (only int. light)	flickering from tv (jeran's iphone)			
#026	#06B	25mm/5.6	1.5"	N002_C071-C077			13:10	Night, door opens after 10sec	Both door open, and with the door opening, +with and w/out ceiling light			
#028	#06B	25mm/5.6	1.5"	N002_C071-C077				Night, door is open	Both door open, and with the door opening, +with and w/out ceiling light			
#189	#06B	25mm/T. 4.5	1.5"	N002_C078-C082				Summer, Day, door is open	80:shake			
#199	#05A	25mm/T. 4 2/3	1.95"	N002_C083 - C091			14:10	Summer, Day	89: shake!			
#016	#05A	25mm/T. 4 2/3	1.95"	N002_C083 - C091				Spring, Day				
#070	#05A	25mm/T. 4 2/3	1.95"	N002_C083 - C091				Day				
#073	#05A	50mm		N002_C092 - C099			15:20	Day, close up	92: EXTRA: 50mm			
199X	#05A	25mm	2.9" / 1.8"	N002_C100 - C105				Stairs from above				
#185	#05A	25mm/T. 5	2.6"	N002_C106 -			16:55	Day, bang!	C106-116 no shake, C117-118 :shake			
Day 3 Wednesday 13.04.2016												
#001	#01	50mm/4 2/3	focus pull	N002_C120 - C127				Day, bang!				
#080	#01	50mm		N002_C128 - C129				Spring, day, modified set for frontal shoot				
#204-#208	#08			N002_C1 - C149				angled, close + wide				
#200-#203B	#08	25mm/T. 2.8 2/3	2"	N002_C1 - C142	14:00		14:30	frontal, NB garbage!				
#209-#211	#08	25mm/T. 2.8 2/3	focus pull	N002_C130 - C13	14:00		14:19	frontal bang!, 143 with shake, 144 extreme shake!				
#184	#08	25mm/T. 2.8 2/3	2.3"	N002_C150				Day, low angle, shaking house	C152 shake!			
#034-#037	#11	25mm/T. 2.8	4.6"	N002_C154 - C161	15:17			spring, Night, bang!				
#011-#012	#11	25mm/T. 2.8 1/3	4"	N002_C164-C167			16:37	spring, day, bang! (tripod)				
#182	#11	25mm/T. 2.8 1/3	4"	168?				Summer, day	small light adjustment			
DAY 4 Friday												
#002	#07	50mm/T. 4	3"	N003_C002 - C007			13:20	Spring, day, wide				
#081	#07	50mm/T. 4	3"	N003_C002 - C007			13:20	wide				
#084-#085	#07	50mm/T. 4	3"	N003_C002 - C007			13:20	wide				
#094-#097	#07	50mm/T. 4	3"	N003_C002 - C007			13:20	wide				
#006	#07	50mm/T. 4	3.6"	N003_C009			13:30	wide, new framing	#006 could also be 68B			
#086-#093	#07	50mm/T. 4	1.10"	N003_C011			13:40	close, frontal				
#095-#097	#07	50mm/T. 4	2.3"	N003_C013			14:00	close, angled	also frontal, N003_C011			
#003-#005	#07	95mm/T. 2	3"	N003_C015			14:05	close, angled	also frontal, N003_C011 / +two angles, C015 + C017-22, different focus (003B)			
#082-#083	#07	95mm/T. 2	3"	N003_C015-C022			14:05	close, angled	also frontal, N003_C011 / +two angles, C015 + C017-22, different focus (003B)			
DAY 5 Saturday												
#007-#008	#02	50mm/T. 5.6 2/3	9"	N003_C028 - C029				Spring! Day, Titleshot				
#069	#02	50mm/T. 5.6 2/3	9"	N003_C030 - C034				Day, static	small light adjustment			
#215	#02	50mm/T. 5.6	4"	N003_C040 - C055				SUMMER	C044 =siste justering. Fokus på forgrunn. C049 =			
#215X	#02	50mm/T. 5.6	4"	N003_C040 - C055				SUMMER	S2: mer himmel. S3: forgrunnsfokus. S4: fokusskift. S5: raske skift			
#009	#04	25mm/T. 5.6	3"	N003_C061 - C068	11:00		13:45	Spring! Day	To versjoner			
#010	#04	95mm/T. 5.6	3.9"	N003_C070			14:35					
rig 10B		25mm					14:40					
DAY 6 Sunday												
#010B	#04	25mm/T. 5.6 1/3	1.5"	N003_C072-#079					C077: Focus pull! 78: slower pull. Good take			
#063	#09	25mm/T. 9.5	4.4"	N003_C080-C089					Change in trees after first take			
#064	#09B	50mm/T. 9.5	1.8"	N003_C090-C099					92: static, 93: sunrise, 94: more sky (x)			
#064x	#09B	50mm/T. 9.5	1.10"	N003_C090-C099					98-99: static. Preferred takes.			
#065-#066	#09	--	--	--					--			
DAY 7 Monday												
#212-#214 +B	#03	50mm/T. 9.5	2.75" / B: 1.4"	N003_C101-C105				Summer, day, TAPE LEAVES	103: Close			
#183	#03	25mm/T. 5.6 1/3	3.3" / focus pull	N003_C106-C111				summer, day, TAPE LEAVES	109-> : correct roof. 110-111: focus pull			
#015	#03	25mm/T. 5.6	116: 3' fence, 117: 5' house, 120: null 5", on house	N003_C116-C120			LUNCH	Spring, NB garbage, little				
#023-#024	#03	25mm/T. 5.6 1/3		N003_C121-C124				Transition to night				
#033	#03	25mm/T. 5.6 1/3	6"	N003_C131-C138				Spring, Night, Less garbage	133: with headlight, 137 preferred take, 138: estetisk skift			
#022 day+night	#06	25mm/T. 5.6 1/3	2"	N003_C140-C146					146: static, day			
#022B	#06	25mm		N003_C147-C153					From above			