



DIG-593: PROFESSIONAL PRODUCTION (FORMERLY DIG-195)

Effective Term

Fall 2023

BOT Approval Date

06/23/2022

Discipline

DIG - Digital Media

Course Number

593

Course Title

Professional Production (formerly DIG-195)

Short Title

Professional Production

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Activity Units**

3.00

Total Units

3.00

Hours**Activity Contact Hours**

96-108

Out of Class Hours Activity

48-54

Total Contact Hours

96 - 108

Total Out of Class Hours

48 - 54

Total Student Learning Hours

144 - 162

Distance Education

No

Catalog Description

This advanced course provides students with real-world video production and post-production experiences through the creation of marketing, promotional, informational, and instructional video projects for local and community clients. Single and multi-camera productions, advanced editing techniques and motion graphics are utilized in this course. (formerly DIG-195)



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

DIG-592 (with a grade of C or better).

Pre or corequisite(s)

Prerequisite or corequisite(s) (must be taken simultaneously if not taken before)

DIG-570 (with a grade of C or better).

Codes

TOP Code (CB 03)

0614.00* - *Digital Media

CIP Code

50.0601 - Film/Cinema/Video Studies.

Student Accountability Model (SAM) Priority Code (CB 09)

B - Advanced Occupational

Noncredit Category (CB 22)

Y - Credit Course

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Multimedia	Or
Media Production	End

CSU Area(s)

IGETC Area(s)

Learning Objectives

Learning Objectives**Learning Objective**

1. Collaborate professionally with clients to develop and carry out a project from concept-to-completion.
2. Participate in a team to meet project deadlines, review client feedback, and deliver a finished product.
3. Create a safe working environment and solve problems that typically emerge in the field.
4. Apply creative and aesthetic design choices to achieve the required project goal.
5. Choose appropriate tools and techniques for field, studio, and multi-camera video production projects.
6. Integrate motion graphic elements seamlessly into a video project for enhanced communication.
7. Demonstrate inclusion and support diversity in both team and client interactions.
8. Produce and utilize pre-production planning documents including scripts and shot sheets.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
Transform creative ideas into tangible forms.
Generate new meaning using different media.
Adapt and apply a technical skill in a new and novel situation.

Program Learning Outcomes

Learning Outcome
Integrate theory with technical skills in digital media projects.
Devise innovative solutions to workflow-related problems.
Analyze the implications of technology changes on the digital media industry.
Apply appropriate design decisions and techniques in new, industry-relevant contexts.
Interpret and produce digital media content in a culturally responsive manner.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Information and Technology Literacy: The student will access, interpret, evaluate, and apply relevant information sources and digital media effectively, and in an ethical and legal manner.

Social Awareness: The student will recognize and analyze the interconnectedness of global, national, and local concerns, analyzing cultural, political, social, and environmental issues from multiple perspectives and appreciate similarities and differences among cultures.

Civic

Personal

and Professional Responsibility

Content

Course Activity Content

1. Clients
 - a. Client Briefs
 - b. Introductions
 - c. Concept Pitches
 - d. Revisions & Rough Cuts
 - e. Final Delivery
 - f. Fictional & Real Client Scenarios
2. Working with Clients
 - a. Types of Clients
 - i. Personal
 - ii. Business/Corporate
 - b. Decision Making
 - c. Creative Liberties
 - d. Conflict & Conflict Resolution
 - i. Difference in Opinions
 - ii. Difference in Beliefs/Ethics
 - e. Diversity in Client Work

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- i. Target Audiences & Factors
 - 1. Demographics
 - a. Race
 - b. Sexual Orientation
 - c. Religion
 - d. Age
 - ii. Producing Work Outside Your Perspective
 - 1. Social & Cultural Responsibility in Client Work
 - 2. Understanding Client Perspective
 - 3. Addressing Bias & Ethics
 - 3. The Business of Video
 - a. Freelancing vs. Starting a Business
 - b. Quotes & Invoices
 - i. Cost breakdown
 - 1. Rentals
 - 2. Talent
 - 3. Budget Projections
 - ii. Rates & Estimates
 - iii. Hourly vs. Per Project
 - iv. How to Negotiate Rates
 - v. Pricing Scenarios
 - c. Taxes
 - i. Employee vs. Independent Contractor
 - d. Legal Factors
 - i. Contracts
 - ii. Scope of Work
 - iii. Content Rights/Ownership
 - iv. Music Licensing
 - e. How to Find Clients
 - i. Self-Promoting/Networking
 - ii. Marketing & Social Media Presence
 - iii. Brand Development
 - 4. Types of Productions
 - a. Event Production
 - i. Gear
 - 1. Mobile Video Units
 - 2. Cabling Length
 - 3. The ENG Style Camera
 - 4. Network Requirements
 - ii. Setup
 - iii. Challenges
 - iv. Post Production
 - 1. Camera ISO vs. Program Recording
 - 2. Live Editing
 - b. Studio Production
 - i. Gear
 - 1. The Switcher
 - a. Source selectors
 - i. Source A
 - ii. Source B
 - b. Preview bus
 - c. Program bus
 - d. Transitions
 - e. Chroma keying
 - i. Color selection
 - f. Graphics

- i. Import
 - ii. Organization
 - g. Downstream key (DSK)
 - h. Fader bars
 - i. Audio input and mix
- 2. The Lighting Console
 - a. Faders
 - b. Sub-masters
 - c. Scene faders
 - d. Preset modes
 - e. Bump modes
 - f. DMX output
 - g. Programming
 - h. Scenes
 - i. Source selection
- 3. The Audio Mixer
 - a. Signal path
 - i. 5-points of audio
 - b. Setting Unity
 - i. Mic level
 - ii. Line level
 - c. Equalization
 - d. Effects/aux channels
 - i. Monitor Channels
 - e. Faders
 - f. Assignments
 - g. Sub-masters
 - h. Master output
- 4. The Camera Controller
- 5. The Server
- 6. Recording & Playback
- ii. Setup
- iii. Studio Positions & Roles
 - 1. Program Director
 - 2. Show Director
 - 3. Floor Director/Manager
 - 4. Engineer
 - 5. Technical Director
 - 6. Camera Operator
 - 7. Audio Engineer
 - 8. Lighting Operator
 - 9. Recording Operators
- iv. Challenges
- v. Post Production
- vi. Lighting
 - 1. Working with Grid Lighting
 - 2. Light Modifiers
 - 3. Lighting with Color
- c. Livestreaming Production
 - i. Gear
 - ii. Setup
 - iii. Challenges
 - iv. Post Production
- 5. Studio and Control Room Safety

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- a. Trip Hazards
 - b. Equipment use
 - c. Hot lighting instruments
 - d. Electricity Basics
 6. Hands-on training in Studio
 - a. Studio video camera
 - i. Lenses
 1. size
 2. focus
 3. iris
 4. zoom
 - ii. Body
 1. gain
 2. white balance
 3. pedestal (contrast)
 4. balance
 5. auto vs manual modes
 6. audio (if applicable)
 - a. gain
 - b. limiter
 - iii. Output
 1. SDI
 2. HDMI
 3. Fiber
 4. XLR audio (if applicable)
 - iv. Tripod/pedestal
 1. head adjustments
 2. fore and aft balance
 3. tilt and pan adjustments
 - b. Lighting Placement
 - i. key
 - ii. fill
 - iii. backlight/hairlight
 - iv. set fill
 - v. Modifiers
 1. diffusers
 2. honeycombs screens
 3. reflectors
 4. flags
 - c. Stage Audio
 - i. Microphones
 1. wireless lapel
 2. boom mics
 3. PZM mics
 - d. Studio and Control Room Signal Path
 - e. TV Station Programming
 7. Advanced Camera Techniques
 - a. Stabilizers
 - i. Handheld Gimbals
 - ii. Vest/Operator Gimbals
 - iii. Intentional Movement
 - b. Drones
 - i. FAA Regulations Safety
 - c. Camera Movement Transitions
 8. Portfolio

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- a. Making a Demo Reel/Show Reel
 - b. Tips for Standing Out
 - c. The Job Market & Application Process

Methods of Instruction

Method

Lecture

Integration

A lecture presentation that highlights the ways client-based video work should uniquely tie into the target audience of the client's culture. DOPE coffee, a black veteran owned coffee company will be contrasted with the bigger name coffee companies to show how produced content should be dictated by the established culture of the target audience.

Method

Group Projects

Integration

Group Projects incorporating B-Roll, visual effects, and other graphic elements into a multi-camera video production will train students to work together to produce work based on the needs of a real-world client.

Method

Field Experience

Integration

Field experience in the form of city-sponsored events will provide students the opportunity to practice event production in a real-world environment for a legitimate client (the city).

Methods of Evaluation

Method

Group Projects

Integration

Projects of increasing difficulty and scope submitted through the CMS will be evaluated for effective problem solving and proper demonstration of understanding client needs and target audience factors. Feedback will be given asking students to consider additional technical/creative concepts, challenge/clarify creative bias, pose questions/critiques, and/or encourage students to think beyond their own likes/dislikes and create work that speaks to the values that come from client race, culture, and target audience demographics.

Method

Portfolios

Integration

A culminating demo reel will exhibit shots and highlights from the semester projects communicating camera and lighting proficiency as well as team production skills including multi-camera angles and transitions, news gathering, and sound design. The demo reel is evaluated for shot selection, editing style, brand communication, pacing/timing and overall industry relevance.

Method

Role-playing/Simulation



Integration

Fictional client scenarios delivered as briefs in the CMS, will give students the chance to role-play their response to various difficult situations that are regular factors in client-based work and will be evaluated based on their communication abilities, understanding of the client perspective, and a demonstration of professionalism in conflict resolution.

Assignments

Assignment Type

Reading

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Script to Screen Assignment

For this assignment you will be required to read through the provided screenplay/script and analyze the various production needs that stem from your reading. You must consider the following categories when considering these production needs:

Props
Sound Effects/Sound Design
Talent
Location
Wardrobe/Costume

As you read, use a different colored highlighter (real or digital) for each category and begin to highlight the various areas of the script that correspond to that category of need. By the end of this assignment, you should have a production script that uses color to identify the needs of the production teams.

Submit your highlighted revised script to Canvas.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Target Audience and Demographics

All of us are target audiences. Thousands of companies are vying for our attention and use specific marketing tactics to get our unique attention. They do this by understanding us; they consider factors like our age, race, sexual orientation, religion, zip code, search history, etc. As we embark on producing work for clients this semester, we need to understand that each client has a target audience. As producers, we need to understand that audience so we can make effective content for our clients.

This assignment is 2-fold:

You will first consider and analyze yourself as a target audience. Who are you? What do you identify with? What are the factors that would affect how a company would market to you? Write this as a paragraph in the text field on this assignment page (100 words min).



Second, you will take a look at the company, DOPE coffee, a black veteran owned coffee startup that aims to "elevate & uplift Black culture while serving great coffee to great people." Pull up the for the YouTube channel for DOPE coffee and watch a few of their videos. Visit their website and look around at their marketing.

Who do you believe is the target audience and why? Contrast this with the marketing of other big name coffee companies (Starbucks, Dunkin'). How does it differ, if at all? Write this as a second paragraph in the text field on this assignment page (100 words min).

The goal here is better understand yourself but also the perspective of company with a mission that aims to tap into a more sidelined target audience. Understanding the needs of various audience types is absolutely critical in the realm of client work. Have fun!

When you done typing your responses, simply click submit.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Creative Media Department Promo

In between productions this semester, the class will be tasked with writing, producing, directing, editing and delivering a 1 minute promotional video that highlights the Creative Media department and its programs at MSJC. The resulting video will be used as marketing for future student enrollments, shared on social media, and televised on MSJC's local station.

The finished project must contain the following criteria:

A topic that is clearly communicated

A concise concept that creatively highlights the chosen topic

Proper editing that uses pacing and timing to evoke emotion from the viewer

A clear Call-to-Action

You will be responsible for conceiving the concept, pitching the concept, writing all necessary production documentation (scripts, storyboard, shot sheet, etc.), producing the PSA and editing it to completion.

Submit an exported .mp4 file of the finished promo here for review.

Course Materials**Textbooks**

Vaughan-Mountford, Tom (2021). Managing a Video Production Company, Routledge; 1st edition. ISBN: 0367615495

Class Size Information**Class Size**

30

Class Size Category

F - Individualized, skills#based instruction/field practice 30

Diversity and Inclusion

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

This course offers a great platform for teaching and inspiring a new diverse group of studio personnel. By giving students a platform to not only be part of diverse teams working with a diverse range of clients but to allow for student voices to be an integral part of the creation process, this course's assignments, instruction and content are positioned in way that promotes equity and inclusion.

In addition to creating this content, a variety of examples will be shown and reviewed throughout the class. The opportunity to showcase the diverse nature of client work (in the sense that clients will have a range of beliefs, cultural/racial/sexual perspectives and associations) will help shine a light on the social and cultural responsibilities of a producer (1.e of the COR). For example, students will be given various client scenarios that will simulate situations in which a client has needs/preferences/beliefs that may align or clash with those of the student. Students will then analyze the situation and the communication tactics needed to traverse the situation while still resulting in a quality product for the client (1.d of the COR). By looking beyond their own experiences, students will have the opportunity to broaden their perspectives of the types of clients and target audiences they will be producing content for.

As a client-based course, every production will require students to reflect/communicate their views, beliefs, and concerns about society, race, gender, and self within the context of the video content required by the client (specific needs and target audiences.) Video is communication and communication is an opportunity for self expression and producing work that expresses the perspective of others. For example, students working with a real client will have to understand what the world looks like through the eyes of that business/client. As such, audience demographics, age, and preferences must be considered in the creative choices in addition to any personal thoughts/concepts regarding the value of the content (1.e.ii of the COR as well as in Assignments). Through their production efforts, they will be able to produce content that communicates the client's needs while being able to better reflect on their own biases and thoughts on the concept at hand.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

All course instruction, regardless of delivery type, will be made available as ADA compliant video-based content to allow students the opportunity to re-watch and re-learn various concepts until they are comfortable with the material. This provides equity to the learning experience, ensuring that students who need extra help/time with various concepts are no longer inadvertently punished when they struggle with remembering or applying what was covered during class time. In addition, the course is given very clear structure in its course design. Understanding that a lack of structure can leave students behind, this course is structured so that students who engage with the assignments, exercises and pedagogy have clarity in direction and accessibility in content; this way, students who come to the class with different cultural backgrounds, personalities, social supports, and learning differences can approach the course with confidence.

As listed in the MOE and MOI sections, there will be forms of evaluation and instruction that encourage students to consider what it means to produce content for clients that have perspectives different from their own, and opportunities for students to engage with their peers' perspectives in reference to target audiences and demographic factors. As an example, there the Writing Assignments asks students to analyze themselves as a target audience as well as analyzing one of their classmates. This promotes self awareness in how companies market toward different types of people while broadening their perspective on people of various races, sexual orientation, and beliefs are viewed/considered.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students will primarily engage with one another through the content they create throughout the class as a means of solidifying content creation as an expression of self. Placing students in production teams with other students will reinforce teamwork so a cohesive project can be produced. Students will discuss their peers' work, processes, and results through in critique format to motivate collaborative interactions that aid in understanding the artist/peer perspective through their produced work.

Explain how the course will incorporate instructor-to-student interaction.

Using the course CMS discussion forums and/or in-class, the instructor will participate in class discussions asking students to apply technical/creative concepts, challenge/clarify creative bias, pose questions/critiques, and/or encourage students to think beyond base processes and incorporate passions, views, and concerns into the work they produce.

Explain how the course will incorporate student-to-content interaction.

To learn client production and related concepts/technical requirements, students will reference accessible and ADA compliant materials such as recorded and written lecture materials, illustrative images, video or audio lectures, embedded or linked multimedia content (such as films, YouTube videos, podcasts, etc), and student created or curated content.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Video Production is remarkably preference-based, in that, the infinite realm of creative choices provides constant opportunities for students to make self-guided decisions and alterations in their designs to make content that both represents their own perspectives and the perspectives of the clients they represent. This unique aspect promotes flexible thinking, interpretation skills, deductive reasoning, and learning to navigate the broad process of creating content for someone other than yourself. Through discussions and assignments delivered through the course CMS, students are asked to retain/reuse knowledge of prior classes in ways that are new and that solve new problems. Through the analysis of various clients and client scenarios, students explore connections between video production and various social, racial, and/or economic contexts.

Key: 1211