



UCLA Producers Program
2015-2016

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ABOUT THE UCLA PRODUCERS PROGRAM

The UCLA PRODUCERS PROGRAM is a two-year Master of Fine Arts degree program designed for creative people who wish to pursue careers as creative producers and executives in the entertainment industry. First established in 1984, the PRODUCERS PROGRAM is now ranked among the top graduate schools in creative producing in the United States.

Conveniently located in the heart of Hollywood, the PRODUCERS PROGRAM features a world-class faculty of studio and network presidents, Oscar and Emmy-winning producers, top entertainment lawyers and agents, and internationally-renown scholars. Students learn from the best and the most cutting-edge in their respective fields.

Storytelling lies at the heart of any piece of entertainment. Understanding how to tell a good story and to reach an audience are some of the most fundamental skills of any good producer – whether it is movies, television, Internet, mobile devices, video games, or sports entertainment. For this reason the entire curriculum is built around the dual focus of development and strategy.

Because of its intimate size – only 15 students are admitted each year – the Program allows for a lot of personal attention and mentorship of each individual student. Every student is different and comes with her or his own unique set of ideas and interests. Giving each student a chance to grow personally and professionally is important to the faculty, mentors, and administration of the Program. What combines all these different personalities is a passion for storytelling, excellence, teamwork, and core humanistic values.



The Students

PRODUCERS PROGRAM students are passionate storytellers. They are driven to succeed and stand out given their creative passion and their business acumen. They are self-starters and understand that every good piece of entertainment starts with the script.

The typical PRODUCERS PROGRAM student reflects the cultural diversity of the global filmmaking community and includes many women, minorities, and students from abroad. The typical student enters the PRODUCERS PROGRAM with the requisite entrepreneurial spirit of a producer. They typically have interned at studios, agencies or in production companies;

optioned material and are working with screenwriters; produced several shorts or low-budget features; or worked in some capacity in the entertainment industry such as development, marketing, talent representation, law, or production management. Most come to the Program in order to gain a comprehensive understanding of all aspects of the film and television industries from working professionals so they can apply these principles to their own projects.

It is the expressed goal of the UCLA PRODUCERS PROGRAM to train both independent producers and studio or network executives. One of the distinct advantages of having producing students pursue separate career tracks is that young producers as “sellers” have immediate access to a group of peers who are working for “buyers.”



The Faculty

The UCLA PRODUCERS PROGRAM faculty is comprised of distinguished scholars and internationally recognized professionals in the fields of film, television, and new media. Denise Mann, Head of the PRODUCERS PROGRAM, and Barbara Boyle, Associate Dean of Entrepreneurial Programs and Special Initiatives, are the tenured faculty in the area. Howard Suber, the Founding Head of the PRODUCERS PROGRAM and now retired, is regularly recalled to teach his famous “Film Structure” course as Professor Emeritus. Ben Harris, Assistant Director of the PRODUCERS PROGRAM, teaches undergraduate and graduate producing classes, runs the UCLA Film & Television Internship Program and Summer Institutes, and oversees the undergraduate Senior Concentration in Producing.

In addition, an impressive roster of top industry professionals who teach on a part-time basis rounds out the regular faculty. Industry leaders in their chosen fields, these visiting professors include studio and network presidents and senior executives, Oscar-winning and top-grossing producers, showrunners, and top agents and lawyers. Faculty who regularly teach courses include Beth Babyak, Eric Baum, Jeffrey Bell, Channing Dungey, Alex Franklin, Alan Friel, Peter Guber, David Hoberman, Mali Kinberg, Beau Marks, Navid McIlhargey, Maggie Murphy, Paul Nagle, Tom Nunan, Robin Pelleck, Terry Press, Michael Puopolo, Christopher Spicer, Ken Suddleson, Michele Weiss, Glenn Williamson, and Amotz Zakai, among many others.

Please visit <http://www.tft.ucla.edu/programs/producers/faculty/> to see their impressive biographies.

The Mentors

Mentors fulfill an essential role in helping students transition from the academic to the professional world. Assigned to students at the end of their first year, mentors are established producers and executives who advise and mentor producing students in one-on-one sessions on their thesis projects as well as career choices. Past mentors include: Caroline Baron, Betsy Beers, Albert Berger, Gail Berman, Roger Birnbaum, Tom Bliss, Effie T. Brown, Brian Burk, Colin Callender, Cotty Chubb, Robert Cooper, Stuart Cornfeld, Carlton Cuse, Tom DeSanto, Denise DiNovi, Lindsay Doran, Joe Drake, Cassian Elwes, Sean Finegan, Wendy Finerman, David Gale, Gary Gilbert, Steve Golin, Mark Gordon, Alan Greisman, Sheila Hanahan Taylor, David Hoberman, Bill Horberg, Gale Anne Hurd, Joan Hyler, Basil Iwanyk, Jim Jacks, J.J. Jamieson, Jon Landau, Yair Landau, David Linde, Jeff Loeb, Mark Johnson, Michael London, Laurie MacDonald, Marianna Maddalena, Doug Mankoff, Frank Marshall, Kevin McCormick, Bill Mechanic, Mike Medavoy, Barry Mendel, Schuyler Moore, Mark Ordesky, Marc Platt, Peter Rice, Sara Risher, Rena Ronson, Fred Roos, Charles Roven, Richard Sakai, Peter Samuelson, Lauren Schuler Donner, Cathy Schulman, Mike Stenson, Scott Stuber, Mark Trugman, Nancy Utely, Nick Wechsler, Matthew Weiner, Doug Wick, Ron Yerxa.



The Administration

Denise Mann has been the head of the UCLA School of Theater, Film and Television's Producers Program since 1996 and is an Associate Professor in the Department of Film, Television and Digital Media. In that capacity, she teaches graduate and undergraduate courses on contemporary entertainment industry practices as well as critical studies seminars on film and television history and theory.

She is the editor of "Wired TV: Laboring Over an Interactive Future" (Rutgers University Press, 2014) and the author of "Hollywood Independents: The Postwar Talent Takeover" (University of Minnesota Press, 2008). Previously, Professor Mann co-edited "Private Screenings: Television and the Female Consumer" (University of Minnesota Press, 1992).

Ben Harris is Assistant Director in the UCLA PRODUCERS PROGRAM. He graduated from the PRODUCERS PROGRAM in 2005 and was recruited by Denise Mann to run the academic and administrative operations of the program. Ben oversees the internship program and teaches undergraduate and graduate classes on the entertainment industry and producing. He also created the [UCLA Film & Television Summer Institute](#) that offers tracks in animation, film production, and creative producing.



Producers Marketplace

Producers Marketplace is the annual year-end gala event hosted by the PRODUCERS PROGRAM and produced by the first-year producing students in June. This highly anticipated event marks the culmination of the academic calendar and features three to four graduating second-year students, who were selected for the event to pitch their feature film projects to a panel of top-tier industry judges. Appearing live on stage in front of an audience of well over 300 people, the finalists present their projects in five-minute concept pitches. They then field a battery of questions from the judges about how they plan to get their projects made.

The judges select the most promising proposal and present the winning producer the UCLA Producers Marketplace Jury Prize and a cash award from Producer/Alum Dan Angel '90. The audience votes on its favorite pitch; the winner receives the Marketplace Audience Award and a cash prize.

The evening also honors a person whose career exemplifies an extraordinary vision as a producer in all aspects of film art and business and who leaves an indelible mark on the industry. The Vision Award is co-presented by the Producers Guild of America and The UCLA School of Theater Film and Television. Past recipients include Mark Gordon, Tom Cruise & Paula Wagner, Mike Medavoy, Cathy Schulman, Albert Berger & Ron Yerxa, Steven Golin, Bruce Cohen & Dan Jinks, Hawk Koch, Lawrence Bender, Gale Anne Hurd, Lorenzo di Bonaventura, and Mark Johnson.

The Alumni

PRODUCERS PROGRAM graduates are found throughout the entertainment industry. They run studios, produce movies, television, Broadway shows, events, Internet series, and put their very own stamp on our culture today. Over the past three decades the alumni network has grown exponentially and now reaches across the country and all around the world. The Program regularly recruits alumni to teach in the classroom and to mentor students on their own projects and in their career choices.



Some of our stellar alumni include Kevin Messick ('89), Producer, *A Lot Like Love*; Jennifer Perini ('92), President, Everyman Pictures; Margaret Dean ('93), General Manager, Stoopid Buddy Studios; Vanessa Morrison ('93), President, Fox Animation Studios; Jason Stewart ('96), Chief Administrative Officer, InterActiveCorps; Colin Whelan ('99), Vice-President, SyFy Network; Mary Martin ('99), Executive Producer, *McFarland, USA*, "Firelight"; Eden Wurmfeld ('99), Producer, *Kissing Jessica Stein, Swingers*; Caroline Libresco ('00), Senior Programmer, Sundance Institute; Danielle Sanchez-Witzel ('01), Executive Producer/TV Writer, *The New Girl, My Name is Earl*; Jessica Rhoades ('03), Partner, Blondie Girl Productions; Barry Kotler ('04), Agent, CAA; Luca Matrundola ('04), Julien Favre ('04), Producers, *Night Train, Collaborator*; Kyle Franke ('05), Head of Development, XYZ Films; Erin Conroy ('06), Agent, WME; Nick Spicer ('06), Aram Tertzakian ('07), Nate Bolotin ('07), Producers, *The Raid*; Alex Hedlund ('08) Vice-President, Legendary Pictures; Josh Feldman ('08), Head of Development, Hasbro Studios, and many, many more.

The Producers Program puts out a directory of alumni once a year and organizes regular mixers for students and alumni to meet and catch up.

TRANSFORMING HOLLYWOOD

Research

The PRODUCERS PROGRAM is a hub for cutting-edge research. Every year the Program produces the *Transforming Hollywood* conference, which is co-hosted by Denise Mann and Henry Jenkins from USC. *Transforming Hollywood* is a one-day public symposium exploring the role of transmedia franchises in today's entertainment industries. *Transforming Hollywood* turns the spotlight on media creators, producers and executives and places them in critical dialogue with top researchers from across a wide spectrum of film, media and cultural studies to provide an interdisciplinary summit for the free interchange of insights about how transmedia works and what it means.



The Producers Program has partnered with the Paris-based Havas Media, the fifth-largest advertising and communication group worldwide, to launch the UCLA TFT Digital Incubator and Think-Tank (DIT), a creative hub for innovative storytelling and digital media research. The goal of the DIT is to inaugurate a dialogue about different cutting-edge forms of brand-funded content that engages online viewers/consumers in new and intriguing ways using social media, new technologies, and new, interactive/engaging storytelling. As the director and principal investigator of this venture, Denise Mann teaches classes and provides research opportunities for graduate students to incubate cutting edge project proposals and to engage in ethnographic fieldwork at transitional media companies that are ushering in new creative and managerial strategies more in line with a digital ecosystem.

PRODUCERS PROGRAM CURRICULUM

The First Year

The first year of the program lays the foundation for the work the students will be conducting in their second year. Students learn the basics of producing: from inception of an idea through development, procuring talent and financing to planning and executing a production to marketing and distribution of the final product. Producers have to be able to conceptualize and oversee the entire life cycle of a creative project, and the PRODUCER PROGRAM'S curriculum reflects just that.

The "Introduction to Producing I-III" series, which is limited to the first-year producing students, represents the backbone of the Program in the first year. Here students learn what a producer does and the basic building blocks of the industry. Through reading produced and unproduced scripts, fiction and non-fiction books, newspaper and magazine articles, students learn to discern what material they gravitate towards and what makes sense in a contemporary marketplace setting.

In addition to "Introduction to Producing" students also take lecture and seminar courses dealing with a variety of topics, including: feature and television development, film structure, studio and network management, production planning, budgeting and scheduling, entertainment law and business negotiation, marketing, and distribution. Offered through the PRODUCERS PROGRAM these courses are also open to graduate screenwriting, directing, animation, and Cinema & Media Studies students, and in certain cases to law and business students. This way, producing students can meet their classmates from the other programs and start building their professional network right there in the classroom.

Finally, PRODUCERS PROGRAM students are encouraged to develop and find their own creative projects throughout their first year. In the Spring quarter of their first year students will pitch a slate of three to five projects to a panel of industry professionals. This panel will select the student's thesis project that the student will pursue in their second year.



The Second Year

In their second year producing students apply the knowledge they have gained in the first year to a concrete project in the "Research & Development I-III" (R&D) series. Having optioned a screenplay at the end of their first year, students will further develop that project and design a financing strategy that is realistic in the contemporary marketplace. The R&D series is exclusive to second-year producing students and continues their work from the "Introduction to Producing" courses. In R&D students workshop their thesis projects with

their classmates, the instructor, and frequent guests from the industry. This “real-world” feedback helps the students refine their strategies in light of the contemporary marketplace.

Students also take courses in advanced producing taught by high-profile veteran producers who present case studies of their own film and/or television productions. In addition, students can elect courses in any of the other areas within the Department of Film, Television and Digital Media. Students can take courses in screenwriting, directing, animation, or digital media and thus broaden their perspective and understanding of the entire media production process.

Producing students usually elect to complete their Secondary Thesis Production Experience by producing an M.F.A. directing student’s thesis film in their second year.

Thesis Requirements

PRODUCERS PROGRAM students complete a two-part thesis that culminates their education in the Program. The thesis consists of a professional-length feature or television project that the student intends to produce upon completion of the Program and a production experience – typically a short film produced while enrolled in the Program.

The feature or television project consists of an optioned screenplay that the student will further develop with the screenwriter and a comprehensive strategy that discusses how to package, finance, budget, market, and distribute the project. The student is supervised by a thesis committee of one faculty person and two industry professionals. The thesis committee works closely with the student on his or her project, advising them on their strategy and reviewing and giving feedback on the student’s thesis binder in two separate rounds.

The second part is a production experience. Typically the producing student will collaborate with an M.F.A. directing student and produce their thesis film. The student assists the director in realizing their creative vision and manages physical production.

Finally, the student must participate in an oral panel presentation of his or her project before a panel of industry professionals and faculty in mid March during Research and Development II.

Course Requirements

The PRODUCERS PROGRAM has the following time-to-degree requirement: six quarters. The minimum total units required to graduate is 112 units (27 courses).

a) Core I

Producers Program students enroll in the following 16 core classes in their first and second years.

Year 1

Curriculum	Fall	Winter	Spring
Producing	287A Introduction to Art and Business of Producing 1	287B Introduction to Art and Business of Producing 2	287C Introduction to Art and Business of Producing 3
Digital Media	297A New Media 1: Future of Entertainment	297B New Media 2: Digital Media Extensions	297C New Media 3: Producing Digital Content
Production Planning / Network Management	C247 Planning the Independent Feature	294C International Financing and Distribution	294A Contracts and Negotiation
Feature Development	288A Feature Film Development 1	288B Feature Film Development 2	
Television Development	283A TV Development 1	284A TV Development 2	

Year 2

Curriculum	Fall	Winter	Spring
Primary Thesis	290A Research and Development of the Thesis 1	290B Research and Development of the Thesis 2	290C Research and Development of the Thesis 3

b) Core II

Students enroll in 6 courses selected from the list below and 2 sections of the internship course, FTV 498. Courses may be taken at any point in Year 1 and/or Year 2, depending on availability.

Core II
208A Film Structure
289A Current Business Practices: Boarding & Budgeting the Thesis
289B Strategy
289C Independent Spirit: Creative Strategies for Financing and Distributing Independent Features
291A Studios versus Independents: Navigation Process
291B Feature Film Marketing
291C Media Distribution
292A Overview of Network Television Management
292B Who Produces Television?
292C Producing for Broadcast and Cable
294B Entertainment Law, Business Practices, and Negotiation Strategies
295B Advanced Film and Television Producing Workshop
295C Advanced Producing: Role of Successful Producer
296A The Agency
296B Who Represents Me?
298A Sports Entertainment
465 Narrative Television Production (may be repeated twice for credit)
Theater C446A Entertainment Design 1 ("Imagineering" 1)
Theater C446B Entertainment Design 2 ("Imagineering" 2) – prerequisite: C446A
Theater C446C Entertainment Design 3 ("Imagineering" 3) – prerequisite: C446A & C446B

c) Outside MFA Requirement

Students enroll in 1 course in an MFA area outside the Producers Program (i.e. Screenwriting, Directing/Production, or Animation).

Production/Directing	
403A Advanced Documentary Workshop	Check registrar's schedule
418 Advanced Coverage	Check registrar's schedule
476 Production for Non-Production Majors	Check registrar's schedule
Screenwriting	
283B Writing the TV Comedy Script	Winter, Spring, Summer – requires audition
283C Running the TV Comedy Room	Spring– requires audition
284B Writing the TV Drama Script	Winter, Spring, Summer – requires audition
284C Running the TV Drama Room	Spring – requires audition
C430 Screenwriting Fundamentals	Fall, Winter, Spring, Summer
431 Introduction to Screenwriting	Spring
434 Advanced Screenwriting (Prerequisite: 431)	Fall, Winter, Spring – requires audition
Animation	
181A Introduction to Animation	Fall, Spring, Summer
181B Writing for Animation	Fall only – no prerequisite required
181C Animation Workshop	Winter, Spring – prerequisite: 181A

d) Cinema and Media Studies Requirement

Students enroll in a minimum of 2 graduate-level Cinema & Media Studies courses. Please see list below for approved course numbers and titles.

Please note that not all courses are offered every quarter. Students should consult the registrar's schedule for available courses and class times. For courses in the 298 series, which is a temporary course number and may be used by any program in the department, students should consult the graduate advisor first to check whether a course fulfills the CMS requirement.

Cinema & Media Studies	
201	Media Industries and Cultures of Production
202	Media Audiences and Cultures of Consumption
203	Film and the Other Arts
204	Visual Analysis
206A	European Film History
206B	Selected Topics in American Film History
206C**	American Film History
206D	Silent Films
207	Experimental Film
208B**	Classical Film Theory
208C	Contemporary Film Theory
209A	Documentary Film
209B	Fictional Film
209D	Animated Films
217A	American Television History
217B	Selected Topics in Television History
218	Culture, Media and Society
219	Film and Society
220	TV & Society
221	Film Authors
222	Film Genres
223	Visual Perception
224	Computer Applications for Film Study
225	Videogame Theory
246	Electronic Culture
270	Film Criticism

271	Television Culture
276	Non-Western Film
277	Narrative Studies
298AB	Special Studies (select classes must see Graduate Counselor)

**These courses are sometimes taught as a core course for M.A. students and may not be available that particular quarter for MFA students.

PRODUCERS PROGRAM FACULTY

Ladder Faculty

Barbara Boyle's credits include *Phenomenon*, *Instinct*, *Bottle Rocket*, *Eight Men Out*, *Mrs. Munck*, and, *The Hi-Line*. In 2012 she was named Associate Dean, Entrepreneurial Programs and Special Initiatives.

Denise Mann, Associate Professor and Head of the UCLA Producers Program, teaches graduate and undergraduate courses on contemporary entertainment industry practices as well as critical studies seminars on film and television history and theory. She is the editor of *Wired TV: Laboring over an Interactive Future* (Rutgers, 2014) and the author of *Hollywood Independents: The Postwar Talent Takeover* (University of Minnesota Press, 2008). Previously, she co-edited *Private Screenings: Television & the Female Consumer* (University of Minnesota Press, 1992).

Emeritus Faculty

Howard Suber has taught generations of screenwriters, directors, producers, and film scholars during his 46 years at UCLA. He created the current Film and Television Producers Program, received the University's Distinguished Teaching Award and Life Achievement Awards from the Temecula Film and Music Festival and the Kansas City Film Jubilee. Professor Suber has done more work as a consultant and expert witness on issues involving authorship, creative control, creative process, and copyright than probably anyone else in the country. He has also been retained by corporations to advise them on strategic business plans and to explain to their own employees the nature and structure of the film business. His book, *The Power of Film*, a distillation of his four decades of teaching at UCLA, was published in September, 2006.

Adjunct Faculty

Beth Babyak was Vice President of Development at Morgan Creek Productions, where she ran the development department. She helped develop projects such as *Two For The Money*, *The Good Shepherd*, and *Case 39*. Before that she was an executive at Imagine Entertainment where she worked on *8 Mile*, *Flightplan*, *The Alamo*, and *Intolerable*.

Eric Baum is Assistant General Counsel for Sony Pictures Entertainment, Inc. and Senior Vice President of Business and Legal Affairs for the Columbia Tristar Marketing Group.

Channing Dungey is Executive Vice-President, Drama Development, Movies and Mini-Series at ABC Entertainment. Shows she developed include hit shows *Scandal*, *How to get Away With Murder*, the Emmy-winner *Grey's Anatomy* and CBS hit series *Criminal Minds*. Channing graduated Magna Cum Laude from UCLA's School of Theater, Film and Television.

Josh Feldman is responsible for overseeing the film division for Hasbro Studios, working on both live-action and animated properties to be developed into film. He also works closely with the TV development team. Feldman recently partnered with the toy giant's entertainment arm to develop *Magic: The Gathering* which is set up at Fox. He previously served as Director of Development at Genre where he worked on the Fox franchises *X-Men* and *Fantastic Four*. Before that, he was at *Benderspink* and at *Davis Entertainment* where he worked on several films, including *CHRONICLE* in 2012. Josh received his MFA from

UCLA's Producer's Program. He received his BA in History from UC San Diego.

Alex Franklin is Head of Film & Television Department for the Partos Company, representing Visual Effects Artists, Cinematographers, Production Designers, and Costume Designers. Before that he was a Vice-President at Dimension Films and a Director of Development at Lionsgate Films.

Focusing his practice on intellectual property transactions, regulatory schemes, and privacy and consumer protection law, **Alan Friel** is a thought leader regarding convergence legal issues—the property, liability, and regulatory implications at the evolving intersections between media, marketing, technology, distribution, commerce, data, Big Data, and communication brought about by the ongoing digital revolution. Alan represents clients in acquisitions, financing, distribution, development, publishing, and financing transactions, especially in cases where complex intellectual property and regulatory concerns exist.

Studio Professor **Peter Guber** is the chairman/CEO of Mandalay Entertainment, a multimedia entertainment vehicle in motion pictures, television, sports entertainment, and new media. Formerly chairman & CEO of Sony Pictures Entertainment and chairman of Polygram, he is co-host of the national television show "In the House with Peter Bart and Peter Guber" with Variety's Peter Bart on STARZ. His movie credits include: *The Jacket*, *The Score*, *Wild Things*, *Batman*, *Midnight Express*, and many others.

Ben Harris is the Assistant Director of the UCLA Producers Program and oversees the academic and administrative operations of that M.F.A. program. He is a film and television scholar with a research focus on global media industries, the history of the American film industry, and recent and contemporary German cinema. Ben is the executive producer of the annual Transmedia, Hollywood conference.

David Hoberman is one of today's leading producers in the entertainment industry, responsible for making over 100 movies. In 2002, Hoberman re-launched Mandeville Films and Television at The Walt Disney Studios where he's produced movies such as *Beverly Hills Chihuahua*, *Bringing Down the House*, *Beauty Shop*, *8 Below*, and the hit TV series *Monk* on USA. Prior to forming Mandeville Films, Hoberman served as President of the Motion Picture Group of Walt Disney Studios where he was responsible for overseeing development and production for all feature films for Walt Disney Pictures, Touchstone and Hollywood Pictures. In 2011 Hoberman was nominated for an Academy Award for Best Picture for *The Fighter*. That movie won Academy Awards for Christian Bale and Melissa Leo in the Best Supporting Actor and Actress categories respectively.

Dr. Mali Heled Kinberg has an expertise in foreign film sales and distribution with over ten years of experience in the foreign side of the film business. After obtaining her M.A and B.A. at the University of Pennsylvania, Mali attended Cambridge University (St John's College) on a Thouron Fellowship where she completed a Ph.D. in English Literature. Mali ran the International Division at Mandate Film for six years, overseeing the sales, financing, delivery and foreign distribution of approximating 10-12 films per years, including box office successes like *Juno* and *The Grudge*. For the past four years, she has been Head of International at Media Rights Capital (MRC) in Century City.

Beau Marks is an Executive producer, line producer, unit production manager, 2nd unit director, assistant director (STRAW DOGS, DIE HARD, PREDATOR, MARDI GRAS: SPRING BREAK).

Maggie Murphy is the Head of Shaftesbury U.S.A., Canada's foremost TV studio's LA branch and oversees development for the U.S., Canadian and International markets. Murphy most recently served as Senior Vice President of Development for Cookie Jar Entertainment. Prior to that, she served as President of Kiefer Sutherland's Eastside Entertainment, part of 20th Century Fox. Before that she was Senior Vice-President of

Development at UPN Network. She started Regency TV with Gail Berman where she developed and oversaw shows such as *Malcolm in the Middle*, *Roswell*, and *Ryan Caulfield*.

Paul Nagle most recently served as Vice-President and Head of Longform Television Packaging at the William Morris Agency. Among the packages for which he was responsible were the critically acclaimed Emmy-nominated *Rodgers and Hammerstein's Cinderella*, which featured Whitney Houston and Whoopi Goldberg, and *Rear Window* starring Christopher Reeve. Nagle also put together the Emmy-winning *Life with Judy Garland: Me and My Only Shadow*, the Peabody Award-winning *Having Our Say*, and such television series as *Roswell* and *The Dead Zone*.

Formerly President of Entertainment at UPN and President of NBC Studios, **Tom Nunan** now runs Bull's Eye Entertainment, a film and TV production company. He executive-produced the Academy Award-winning feature *Crash*. He executive-produced the TV series based on the movie for premium channel STARZ as well as the critically-acclaimed series, *Angela's Eyes* for Lifetime.

Terry Press is the President of CBS Films. She oversees creative, distribution, marketing and physical production for CBS Films. Press' tenure with the division has included homegrown hits like "Last Vegas" and acquisitions like Cannes Grand Prix winner "Inside Llewyn Davis." Prior to joining CBS Films, Press served as the principal of 7570 Marketing Inc., where she consulted on several CBS Films releases, including "The Mechanic," "Salmon Fishing in the Yemen" and "The Woman in Black." Additionally, she has consulted on recent films such as "The Hunger Games," "Julie & Julia," "The Social Network," and "Valkyrie." Prior to 7570, Press served as the head of marketing for DreamWorks SKG, where she oversaw the campaigns for all live-action and animated features, including "Saving Private Ryan," "American Beauty," "Gladiator" and "Shrek."

Michael Puopolo is the Senior VP of International Television Research for Twentieth Century Fox Television Distribution where he has worldwide responsibility for more than 175 countries monitoring all forms of television including free, pay, premium, OTT and VOD. Prior to Fox, he served for 17 years as VP, Research for Warner Bros. International Television. While there, he had the privilege of working extensively in Warner Bros. field offices in Miami and London, directly servicing TV clients in the Caribbean, Central & South America, Europe, the Middle East and Africa.

Christopher S. Spicer is an attorney at Akin Gump Strauss Hauer & Feld LLP where he primarily concentrates on media finance and other entertainment transactional matters. Mr. Spicer represents financial institutions and other financiers with respect to their film and television lending. He also advises borrowers, distributors, independent production companies, high-net-worth individuals, completion guarantors and others involved in various aspects of the production, financing and distribution of film and television projects.

Ken Suddleson is partner of law firm Eisner, Kahan, Gorry, Chapman, Ross & Jaffe. In its July 25, 2007 listing of the "top 100 power lawyers" in the entertainment industry, *The Hollywood Reporter* listed Suddleson as one of the six "most powerful" lawyers in the area of Intellectual Property and Technology and called him "the dean of entertainment lawyers." Mr. Suddleson has taught at UCLA for over 19 years.

Michele Weiss was most recently Senior Vice President of Development at New Line Cinema. Recent credits include: *He's Just Not That Into You*, *The Time-Traveler's Wife*, *Little Children*.

Janice Williams is Head of Physical Production at Groundswell Productions where she has supervised physical production on *Appaloosa*, *Milk*, and *All Good Things*. Before that she was production supervisor on many films including Woody Allen's *The Curse of the Jade Scorpion*, *Hollywood Ending* and *Anything Else*, and *The Hoax* and *We Own the Night*.

Working as a Literary Manager at Echo Lake for more than ten years, **Amotz Zakai** represents writers and directors from all over the world and also produces in film and television.

PRODUCERS PROGRAM COURSES

Undergraduate Courses^{*}

FTV 146 "Art and Practice of Motion Picture Producing"

This course explores the role of the producer as both artist and business person. It includes a comparative analysis of screenplays and completed films with an emphasis on the assembly of the creative team and an analysis of the industrial context, for both independent and studio productions. Movies are screened outside of class and are on reserve at Powell Library.

FTV 183A "Producing 1: Film & Television Development" (Fall)

This lecture course is designed to enhance students' understanding of the feature film and television development process while exploring critical concepts and common business practices.

FTV 183B "Producing 2: Entertainment Economics" (Winter)

This course is designed to enhance students' understanding of the entertainment industry by explaining and discussing the economic paradigms that govern the financing and revenue streams of entertainment properties today.

FTV 183C "Producing 3: Marketing & Distribution" (Spring)

This course is designed to enhance students' understanding of the entertainment industry by explaining and discussing the distribution and exhibition processes for movies and television shows today.

FTV 184A "Navigating Hollywood: Overview of Contemporary Film Industry"

This course examines evolving economic structure and business practices in the contemporary Hollywood film industry, with emphasis on the operations of studios, their marketing and distribution systems, and their relationship to independent producers, talent, and agencies.

FTV 184B "Overview of Contemporary Television Industry"

This course examines the evolving economic structures and business practices in the contemporary Hollywood television industry, with an emphasis on the operations of networks and cable companies, series development, marketing, and network branding from 1947 to present.

Graduate Courses[†]

FTV 208A "Film Structure"

This course examines the principles at work in memorable popular films – those works that were popular in their own time and have continued to be considered memorable by later generations. Sometimes films currently in release will be paired with classic memorable popular films to see how the principles of past filmmaking continue to work – or fail to work – in contemporary films; other times, one or more memorable popular films available on DVD will be analyzed.

^{*} Please note that courses are always subject to change. Please confer with the Undergraduate Advisor on current course offerings.

[†] Please note that courses are always subject to change. Please confer with the Graduate Advisor on current course offerings.

FTV C247 "Planning Independent Feature Production"

This course is an analysis of the procedure, problems and budgets in planning a feature-length script for film and television production. Emphasis is on the role of the producer and creative organizational techniques of producing. In addition, a one-hour lab will offer a tutorial on how to use budgeting and scheduling software.

FTV 283A "Introduction to TV Development"

This introductory course teaches basic tenets and analysis of television comedy and drama shows and contemporary industry production and business practices. Goal is the development of original show concepts and pitch for review and feedback by class, instructor, and industry guests.

FTV 284A "TV Development 2"

This course discusses, analyzes, and provides hands-on experience for both producers and screenwriters to expand their work-in-progress pilot series concepts into fully fleshed out show "bibles." Topics include basic tenets and analysis of television drama shows and contemporary industry production and business practices.

FTV 287A "Introduction to the Art and Business of Producing 1"

This course presents an overview of the development, production, and distribution of feature films for the worldwide theatrical market including identifying material, attracting elements, understanding the basics of studio and independent financing and distribution.

FTV 287B "Introduction to the Art and Business of Producing 2"

This course builds on the principles taught in 287A by presenting a more detailed investigation of the development, production, and distribution of feature films for the worldwide theatrical market. [Prerequisite: FTV 287A]

FTV 287C "Introduction to Producing 3"

This course builds on the principles taught in Producing 1 & 2. Each student will present the screenplays gathered in 288B for review by class and instructor with the goal of isolating and identifying the primary thesis projects. Classroom discussions will focus on script analysis and on creating a set of viable development notes for each student's project. For the final exam students will pitch their primary project to a panel of industry executives for further feedback.

FTV 288A "Feature Film Development"

This course teaches a practical hands-on approach to understanding and implementing the producer's role in the development of feature film screenplays and negotiating particulars of the production process. Through in-class discussions, script analysis, story notes, and select guest speakers, students are exposed to the various entities that comprise the feature film development process. Students are introduced to story and explore proper techniques for evaluating screenplays through the writing of coverage.

FTV 288B "Feature Film Development 2"

Building on the principles taught in Development 1, this course provides a deeper evaluation of the screenplay through the writing of story notes. Students are tasked with finding unproduced screenplays and evaluating them in discussion and through story notes. [Prerequisite: FTV 288A]

FTV 289A "Current Business Practices in Film and Television: Thesis Budget"

This course assists producing students in the planning, scheduling and budgeting of their thesis projects. [Requisite: FTV C247]

FTV 289B "Strategy"

This course examines business realities of the industry, with a focus on techniques for analyzing behavior, making strategic decisions, and overcoming obstacles to achieving results as producer, writer, or director. Assignments are designed to assist students in

articulating and achieving their goals and to help them effectively transition from the classroom to their careers in entertainment industry.

FTV 289C "Independent Spirit: Creative Strategies for Financing and Distributing Independent Features"

This course offers key insights into the financing and distribution of the independent or "specialty" film. Instructors and frequent guest speakers will discuss five case studies of recent independent movies and examine how they were packaged, financed and produced.

FTV 290A "Research and Development I"

This course is the first step in the progress to thesis. It provides a forum for roundtable story and pitch meetings with the instructor, classmates, and various guests from the industry. This interactive course requires continued development of the screenplay chosen in FTV 287C. All class exercises are designed to improve the screenplay through detailed story notes.

FTV 290B "Research & Development 2"

This course is the second step in the progress to thesis. It establishes the overall producer strategy of the primary project and focuses on writing a draft of the thesis binder, due at the end of the quarter. The 10th week oral review will determine the semi-finalists for the end-of-year Marketplace competition. [Requisite: FTV 290A]

FTV 290C "Research & Development 3"

This course builds on the principles learned in R&D 1 and 2. It concentrates on revising the thesis binder and preparing for the final submissions. Students also discuss potential career paths. Assignments include meetings with industry professionals.

FTV 291A "Studios vs. Independents: Navigation Process"

This course offers tools necessary for producers to navigate Hollywood entertainment industry. Topics discussed through lectures and guest speakers include navigating the relationship between art and commerce in craft of filmmaking, rapid advance of new technologies, diverse new means of building finance capital for emerging producing entities, and what the future may hold for the independent filmmaker.

FTV 291B "Feature Film Marketing"

This course addresses the numerous specific areas of marketing that constitute a marketing department. The class covers in-theater marketing, trailers, publicity, promotions, research, and media. The instructor and frequent guest speakers look at the mechanics and levels of intuition required to make sure a movie is seen by the public.

FTV 291C "Media Distribution and Exhibition"

This cutting-edge course examines the impact of the Internet on the television industry and asks how modern digital distribution technologies have affected the legal and economic underpinnings of the business. Of particular interest is the evolution of the multi-platform, "TV everywhere/anywhere" environment and how this is transforming the business of producing, selling and distributing content. Class features prominent professionals and experts from the industry to discuss issues including advertising and branded entertainment; interactive and digital media technologies; development and production processes for transmedia and multiplatform properties; distribution and revenue streams; and intellectual property and copyright issues.

FTV 292A "Overview of Network Television Management"

How do you program a television network? What makes a broadcast show vs. a cable show? How do you market TV shows to audiences and sell them to advertisers? This course examines the basic tenets of the industry and the various processes by which shows are developed, marketed, programmed and sold in the contemporary broadcast and cable industries. Frequent guests include show runners, and development, marketing and sales executives from the television industry.

FTV 292C "Running the Show—Producing for Broadcast & Cable"

This course provides an overview of the entire spectrum of forms of broadcast and cable network programming, especially in view of creating a consistent network "brand." Students are asked to examine and analyze the business, programming and marketing models of individual cable or broadcast networks. Areas of enquiry include network ownership, long-term business planning and financial outlooks, programming strategies long-term and short-term, marketing strategies and brand development, and profit-sharing models.

FTV 294A "Contracts & Negotiations"

This course surveys the agreements used in a studio production, including agreements for literary submission and option, artist employment, director employment, writer collaboration, co-production, and music rights license. Weekly lectures reference actual studio agreements to illuminate the potential consequences of each transaction. Lectures and course assignments include negotiation strategy exercises.

FTV 294B "Entertainment Law, Business Practices, and Negotiation Strategies"

This course offers an in-depth analysis of the structure, economics, and legal aspects of the entertainment industry, with an emphasis on television and film. Topics include intellectual property and proprietary rights, project development and production, talent, guilds, distribution and financing, ancillary rights, and music rights. In-class assignments include advanced negotiation strategy exercises.

FTV 294C "International Financing and Distribution"

This legal-based course deals with the finance and distribution of independent feature films, covering a range of topics including the fundamentals of film financing, domestic distribution, international distribution, European co-productions, the role of a foreign sales agent, and of bankers and completion bond companies. Extensive reading material supports class lecture.

FTV 295B "Advanced Producing: Global Hollywood"

This course focuses on case studies and how to bring a movie and/or TV project to fruition from inception to distribution. Students read screenplays, watch dailies and meet guests from instructor's own current or recently produced projects.

FTV 295C "Advanced Producing: Role of the Successful Producer"

This course is designed to provide producers with a comprehensive understanding of the business acumen involved in purchasing scripts for studios and independent production companies. Through script analysis and in-class discussions, students are encouraged to examine not just story elements, but marketing assets inherent in pieces of material.

FTV 296A "Role of Talent Agencies"

This course provides an introductory overview of various departments at agencies, including motion picture literary, talent, story, packaging, and television, and examination of various interactions among them. Exercises encourage producers, writers, and directors to learn how to work effectively with individuals at talent agencies.

FTV 297A "Futures of Entertainment"

While the traditional studio and network television industries are hanging onto many of their outdated practices, they are also starting to engage outsiders to help them re-imagine their business using Web 2.0 strategies. With crisis and change comes the opportunity for the next generation of maverick, independent-minded "transmedia" producers—i.e., the next Walt Disney and George Lucas—to significantly alter the playing-field. Students research, observe, and analyze these emerging creative and business practices as a means to uncover ways to make meaningful contributions to the future of media.

FTV 297B "New Media Marketing 2: Online Marketing"

Understanding the user experience and crafting a strategic digital campaign from the user perspective is vital to marketing success. This course examines the considerations and options when building a digital campaign, especially in terms of how a specific property and target audience dictate how decisions are made. This course requires students to engage with a variety of established and emerging online technologies and destinations and then bring that experience into the classroom for discussion.

FTV 498 "Professional Internship"

Students intern in studios, production companies, agencies, or networks for a minimum of 16 or 20 hours per week. No class attendance is required, but students must complete a research paper and sign a Learning Agreement and Liability Waiver with supervising faculty and internship site.

ADMISSION REQUIREMENTS

The UCLA PRODUCERS PROGRAM is a full-time program. Applicants are only admitted for Fall quarter, and applications are due one year in advance. Admission to the PRODUCERS PROGRAM is highly competitive; less than 10% of applicants are admitted each year. The Program looks for three qualities in prospective students:

1. Have they demonstrated a commitment to a career in producing?
2. Do they have a sense of storytelling and the level of creativity that the program requires?
3. Have they demonstrated that they are "self-starters" who are able to generate their own goals and find the means to achieve them?

Application Procedure

All Theater, Film and Television degree programs are full-time only. We only accept students for the Fall Quarter. The application deadline is November 1 of the preceding year. To start your application, please go to:

<http://www.tft.ucla.edu/programs/producers/admissions/>

- Apply online to UCLA Graduate Division by the application deadline: <http://www.gdnet.ucla.edu/gasaa/admissions/applicat.htm>
- Print and complete the Departmental application. Choose MFA – Producers Program. Please submit by mail.
- Complete and submit the following supplemental information. All written Supporting Material must be typed and on 8-1/2 x 11 paper with at least a 12-point font. The lengths indicated are the maximum allowed. Make sure your name is on each page and that all pages of each section are stapled together.
- **A portfolio consisting of two treatments** (3 pages each). Choose between a Feature Film and/or Television Treatment.
 - Feature Film Treatment may include: title, logline, genre, and story synopsis.
 - Television Treatment may include: title, logline, genre, premise, short character description of major characters, and a brief synopsis of pilot episode.

Please do not send scripts, DVDs or tapes. Please submit by mail.

- **Two official transcripts** from all undergraduate and graduate work are required. NOTE: Community college transcripts are not necessary, as the coursework will be reflected on your undergraduate transcript. Please have transcripts sent to address below or include sealed envelope in application packet.
- **Statement of Purpose.** Please submit a hard copy of the uploaded document by mail. Explain career goals and potential as a producer.
- **Three Letters of Recommendation.** Please enter the names and other information about your recommenders in the online Graduate Division Application. Letters may be submitted electronically or by mail.
- **A Resume.** Please send by mail.
- **For International Applicants** whose first language is not English, official test results from the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS) IS REQUIRED. TOEFL UCLA institution code: 4837 /

Department code: 83. For more information about the UCLA TOEFL requirements, [click here](#).

- All international applicants must submit the **Confidential Financial Statement**. [Please upload online](#).

Please note that the Graduate Record Exam (GRE) is not required for MFA applicants.

Please send all items designated "Please submit by mail" to:

Recruitment and Admissions
UCLA Department of Film, Television and Digital Media
103 E. Melnitz, Box 951622
Los Angeles, CA 90095-1622

For further questions about the graduate applications in Film, Television & Digital Media, please contact filmgrad@tft.ucla.edu.

FREQUENTLY ASKED QUESTIONS

Applying

1. Are there any guidelines I should follow when writing the two treatments required with the UCLA Producers Program application?

In the treatments you provide, pitch two film and/or television projects that you would like to produce if given the opportunity. Each treatment should tell the story in three pages or less. These may be your own original stories, or they can be based on someone else's material. In either case, you should specify who owns the copyright. However, your treatments should not be based on existing movies or television shows.

You should focus on the narrative and story elements of the story. But you may also preface the treatment by saying who your intended audience would be: men over 25, men under 25, women over 25, and/or women under 25. There is no right or wrong way to write a treatment. You may want to consult some screenwriting books to get a better idea of what the most common formats are.

2. Are the letters of recommendation also due by November 1st?

Your application has to be submitted by November 1. There is a grace period of one week for letters of recommendation that are sent by the recommenders directly.

3. Do you require the GRE (Graduate Record Exam)?

The GRE is not required if you are applying for any MFA program in the Department of Film, Television and Digital Media. However, if you have taken the exam and feel your results support your application favorably, you may submit them.

4. Do you accept students with a GPA lower than 3.0?

No. In fact, most successful applicants' GPAs are usually much higher.

5. If I am an international student and my first language is English, do I have to take the TOEFL test?

Generally, you're not required to take the TOEFL test if:

- English is your first language, or
- If you hold a university degree from a university located in the United States or in another country in which English is both the primary spoken language *and* the medium of instruction.

But to be sure, you should check the requirements by the Graduate Division here:

<http://www.gdnet.ucla.edu/gasaa/admissions/INTLREQT.HTM>

6. When deciding whether or not to admit an applicant, how much does the applicant's experience matter?

We evaluate students on a case-by-case basis and look at the student's overall application, including his/her portfolio. There is no set standard as to the level of experience or age required. We have had exceptional candidates straight out of college, and we have had those with some years of work experience under their belt.

If you can, it is always a good idea to supplement your education with internships or practical experience in filmmaking.

7. If I am interested in applying to UCLA's MFA Producers Program, should I major in Film as an undergraduate?

We accept applicants with degrees in majors other than film. In fact, we encourage students to come with a strong, solid humanities background as that knowledge and schooling will contribute to a more well-rounded individual.

8. Can I apply to the UCLA Producers Program if I have a Bachelor of Science (BS) degree, or do I have to have a Bachelor of Arts (BA) degree?

You may apply with a BS degree.

The Program

1. How long is the UCLA Producers Program?

The Producers Program is a two-year program over six quarters; we are on a quarter (or trimester) system - 3 quarters equal one academic year.

2. What is the UCLA Producers Program philosophy on artistic self-expression versus producing what will sell in the marketplace?

At UCLA we put a strong emphasis on developing a producer's artistic voice. For us, producers are storytellers first and foremost. We usually look for "creative entrepreneurs" - i.e. people who have a strong artistic point of view and storytelling skills who also have a sense for the marketplace and can strategize with that in mind.

Producers need to have a good understanding of story and the mechanics that make a successful script AND be knowledgeable about the marketplace. As a producer you have to be mindful of who the audience is for your project. We do want our producers to find projects that they are excited about (because you cannot sell something that you do not believe in), but producers should also be strategic about what sells and what does not. So in some circumstances you might have a wonderful family drama that you love, but you might be advised to pursue another project first if the marketplace does not seem likely to support a family drama at that moment. Once you are more established, or the market turns, you may find the right time to produce your family drama.

3. What job positions do graduates from the UCLA Producers Program typically seek within the film industry?

It depends on the individual. Every person decides differently. We make sure that students understand both the independent marketplace and the studio system. Today, producers must be agile and be savvy about all career tracks. About 90% of our students find positions within four months of graduating; many accept positions as assistants to producers or executives or accept mailroom positions at talent agencies. Our students tend to move up the ranks more efficiently.

4. How diverse is the student body in the Department of Film, Television and Digital Media?

The film school has a very diverse student body of students from all walks of life, ethnicities, nationalities, and backgrounds.

5. Does the UCLA Producers Program offer alternatives to the full-time MFA program?

Yes. We offer an intensive six-week Summer Institute in Producing for undergraduates who are interested in a career in producing. The Summer Institute also provides students with an internship in the Industry. Please visit the Undergraduate Summer Institute in Producing website for more information:

<http://www.summer.ucla.edu/institutes/Producing/overview.htm>

For those who already have an undergraduate degree, we also offer The UCLA Professional Program in Producing, which provides an intensive overview of the contemporary film and

television industries, and introduces students to the tools needed to navigate the studio and independent marketplace. This graduate-level non-degree program is modeled after the MFA Producers Program at UCLA and has academic oversight by the UCLA School of Theater, Film and Television. Classes are taught by both regular UCLA faculty and distinguished industry professionals.

For more information, please visit: www.filmprograms.ucla.edu

Cost and Funding

1. Can I work full-time while enrolled in the UCLA Producers Program?

The program is a full-time program. We usually do not recommend full-time employment while you are enrolled, especially in the first year. While many of our courses are taught at night (since many of our instructors are industry professionals who graciously donate their time), there are still some daytime classes, especially in the first year. In the past we have had students who continued a full-time industry job while enrolled, but it is not for the faint of heart. Those students usually got concessions from their employers to attend certain daytime classes.

2. How much does the UCLA Producers Program cost? Do you offer fellowships?

Current fees can be found on the registrar's website:

<http://www.registrar.ucla.edu/Fees/tftfee.htm>

Fellowship information can be found by visiting:

<http://www.qdnet.ucla.edu/asis/entsup/finsup.htm>

3. Does the UCLA Producers Program offer scholarships for international students?

For accepted international students we usually offer a fellowship of \$10,000/year for the two years in the program. In addition, we offer five graduate assistantship positions, which come with a salary and partial tuition remission. These are offered on a competitive basis to all second-year students.

4. Do you offer teaching assistantships that pay a stipend and cover tuition?

We offer some graduate work-study positions for students in their first year and graduate assistantship positions to five students in their second year. The graduate assistantship positions are typically awarded on a competitive basis and come with a partial tuition remission and a salary.

5. How do I get more information about getting student loans and repayment plans for the loans?

Information for the office that handles Student Loans for students at UCLA can be found at: <http://www.loans.ucla.edu/>.

This office also has information on the variety of loan repayment plans which you can find at: <http://www.loans.ucla.edu/repayment/repaymentplans.html>.

Contact

Recruitment and Admissions Team
UCLA School of Theater, Film and Television
Office: 102 East Melnitz
Los Angeles, CA 90095
Phone: (310) 206-8441
E-mail: filmgrad@tft.ucla.edu
Web: www.tft.ucla.edu