



FILM AND AUDIO-VISUAL CONTENT DEVELOPMENT



MULTIMEDIA PRODUCTION SECTOR

TRAINING MANUAL

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FILM AND AUDIO-VISUAL CONTENT DEVELOPMENT



Implemented by
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PRODUCTION TEAM

a) Authoring and Review

Film and Audio-Visual Sector
Annette Uwizeye
Ian Masters
Muhire Jean Marie Vianney

b) Editing

Editing
John Paul KANYIKE
Vincent HAVUGIMANA
Asuman KIZITO
Gilbert MUTAGANZWA
Onesphore NDAYAMBAJE
Francine DUSABEMARIYA
Charles KAMURU
Jean Pierre MINANI

c) Formatting, layout design, styles, and graphics

Film and Audio-Visual Sector
Asoka Niyonsaba Jean Claude
NGAMIJE Hildebrand
SEMIVUMBI Paul

d) Technical Support

GOPA/GIZ

ACRONYMS

DVD: Digital Versatile Disc

GIZ: Deutsche Gesellschaft für Internationale Zusammenarbeit

MINEMA: Ministry of Emergency management

MINI UBUMWE: Ministry of National Unity and Civic Engagement

RALC: Rwanda Academy of Languages and Culture

RDB: Rwanda Development Board

RDF: Rwanda Defense Forces

RP: Rwanda Polytechnic

RRA: Rwanda revenue Authority

RTB: Rwanda Technical and Vocational Education and Training Board

MODULE STRUCTURE

UNIT 1: FILM AND AUDIO-VISUAL CONTENT DEVELOPMENT

1. Explore History and Current trends of the global film and television industry;
2. Conduct Local context analysis and research.
3. Apply story research techniques

UNIT 2: SCRIPT & AUDIENCE ANALYSIS

1. Perform Audience analysis
2. Conduct Market analysis
3. Perform Script reporting

UNIT 3: DEVELOPMENT, PITCH AND PRESENTATION

1. Identify stakeholders for pitching
2. Present pitch and copyright protection
3. Perform deals and negotiations
4. Prepare a Pitch deck

MODULE OVERVIEW AND TARGET AUDIENCE

This module aims at equipping learners with skills in film and audio-visual production. Once graduated, TVET learners will be self employed and /or employed by film and audio-visual industry practitioners, self –tough producers, directors and writers

UNIT 1: FILM AND AUDIO-VISUAL CONTENT DEVELOPMENT

- Unit learning duration: 2 days (16 hours)
- Unit code: DAV101

Learning Outcomes

1. Explore History and Current trends of the global film and television industry;
2. Conduct Local context analysis and research.
3. Apply story research techniques

1.1. Learning outcome 1: Explore History and Current trends of the global film and television industry



➤ Objectives

Participants will learn ideation process and the whole conceptualization of film and audio-visual contents. They will be able to explore the evolution, trends and advancement of various story formats (TV programs e.g: game show, Reality show), and genres.

➤ Handout

What key developments in the Film & TV industry are worth paying attention to?

Uncover the trends that are revolutionising the industry by looking at historical trends leading into emerging trends in 3 areas namely Television, Cinema, Social media/Web streaming

- History of TV and film;
- Platform requirements;

- TV programming/formats;
- Social media formats; Film genre

➤ **Learning Approaches**

Participants brainstorm on global trends in content development for Film, TV and Web, citing the various available formats and genres of content

1.2. Learning outcome 2: Conduct Local context analysis and research

Over the past 10 years Rwanda has seen significant rise in television and streaming platforms as well as a more recent rise of productions for online audiences. What are the production trends in Rwanda today, what factors in a cultural context have influenced the stories and concepts being produced, what are the projected growth and trends of the future?

- Rwanda's film, TV and social media landscape
- Rwanda Cultural contexts in the film and audio-visual sector

➤ **Learning Approach**

- Group Field trips to local broadcast and independent TV studios with industry related talk.
- Class presentations on the historical and current state of the media platforms in Rwanda and how content is commissioned based on the field trip to assess their ability to forecast and influence trends in the sector

1.3. Learning Outcome 3: Apply story research techniques

No production ever starts without a story concept, and no story ever starts without an idea. There are different ways to get great ideas that become the inspiration for scripts that eventually produced into a Film, a TV show, or online series:

- Archival research (Photos, Footage, articles)
- Oral/interview research
- Subject identification
- Mind mapping technique

➤ Learning Approaches

- Peer learning on film production projects
- Group research and presentations on unique stories or production projects – to demonstrate their research skills.

➤ Training Resources

- Transport for class trip,
- Access to internet
- Computer.

➤ Assessment

Grading guide that allows students and course moderators to see what weightings can apply to the different assessment elements of a course.

- Attendance (industry professional talk): 30%
- Field trip: 30%
- Group work/ Participation: 30%
- Essay: 10%

➤ Assignments:

- Professional script writer or producer to give a talk to the learners on their work process in coming up with content projects.
- Group research and presentations on unique stories or production projects – to demonstrate their research skills

UNIT 2: SCRIPT & AUDIENCE ANALYSIS

Learning Outcomes

1. Perform Audience analysis
2. Conduct Market analysis
3. Perform Script reporting

- Unit learning duration: 2 days (16 hours)
- Unit code: DAV102
- Description of the Unit: Understand the relevance of the development phase of production, and the steps that take a project from ideation to the scripting phase.



2.1. Learning outcome 1: Perform Audience analysis

Understanding the target audience will form a big part of the pitch to either broadcasters, funding investors or even industry professionals. Before a concept or a script is produced, the who, where, how of the potential audience group or demographic is analysed to assess the potential success of a story concept

- Research on local and regional market Demographics
- Content project audience analysis

2.2. Learning Outcome 2. Conduct Market analysis

Distribution of a filmed product begins before the production stage. After an analysis and identifying the audience, how will your filmed project reach them? Identify potential distributors and designing a distribution plan based on existing and new channels.

- Marketing and Promotion strategy
- local and international content platforms and markets,

- requirements of content buyers (format, equipment, language requirements)

➤ **Learning Approach**

Industry professional (commissioning editor) to present their platforms' processes of content commissioning and the ideation to packaging stage

➤ **Assessment:**

Industry professional (commissioning editor) to present their platforms' processes of content commissioning and the ideation to packaging stage

2.3. **Learning Outcome 3 Perform Script reporting**

Producers, commissioning editors and other investors of film require summarises reports on incoming project proposals and scripts. Script readers hired to perform the script report tasks are required to understand the fundamental elements that make up a winning script prior to funding.

- Film Script reading and report
- Script breakdown and budget analysis

➤ **Learning Approaches:**

- Industry professional Talk on script report writing and analysis for breakdown and budgeting purposes
- Individual script report submission

➤ **Training Resources:**

- Smart phone or computer laptop
- Headphones
- Access to internet

➤ **Assessment**

Grading guide that allows students and course moderators to see what weightings can apply to the different assessment elements of a course.

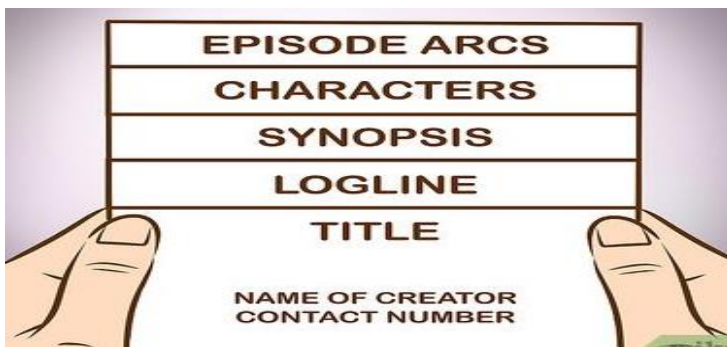
- Group discussion/Participation: 40%
- Individual assignment: 30%
- Attendance (industry professional Talk): 30%

UNIT 3: DEVELOPMENT, PITCH AND PRESENTATION

Learning Outcomes

1. Identify stakeholders for pitching
2. Present pitch and copyright protection
3. Perform deals and negotiations
4. Prepare a Pitch deck

- Unit code: DAV103
- Unit learning duration: 5 days (40 hours)



3.1. Learning Outcome 1: Identify stakeholders for pitching

Identifying various stakeholders in the development process and key elements required to making a winning project plan that will attain a 'greenlight' for production. What are TV, and Film executives looking for in a project proposal? What Film and TV markets buy African content?

- TV industry stakeholders
- Film industry stakeholders
- Web media stakeholders
- Independent investors

➤ Learning Approaches

Group brainstorm and presentations of local and international industry stakeholders (buyers, platforms, distributors, festivals, funders/investors)

3.2. Learning outcome 2: Present pitch and copyright protection

- Professionalism in the Audio Visual sector
 - Copyright registration
 - Credit ownership
 - Soft skills and employability (include billing and client relations)
- Learning Approach
 - RDB copyrights office visit
 - Industry employer or HR practitioner presentation
 - Individual submission – professional resume or company profile

3.3. Learning outcome 3: Perform deals and negotiations

Identify key terminology and clauses that make up typical production agreements between buyers and sellers of content, as well as types of agreements or licenses that presently exist in the audio visual market.

- Rights and licenses
- Contracts and agreements
- Learning Approach
 - Role playing' for trainees to build confidence in the art of the deal/negotiation
 - Industry practitioner – Producer or Commissioning editor to present the various Rights and Licenses deals, and Client contracts/ agreements from both a local and international perspective.

3.4. Learning outcome 4: Prepare a Pitch deck

- Identify the key sections that make up a pitch deck for an audio visual proposal.
 - Industry Talk on how to develop and present for TV formats (Gameshow sample), Social Media content (online drama series), Music video formats.
 - Pitch deck aesthetics and tools (images, video links, comparatives)
- Learning Approach
 - Industry director presentation of their work process of preparing a professional pitch deck

- Individual project pitch presentation for either social media, music video or TV gameshow format

➤ Assessment

Grading guide that allows students and course moderators to see what weightings can apply to the different assessment elements of a course.

- Group discussion/Participation: 40%
- Individual assignment: 30%
- Attendance (industry professional Talk): 40%

➤ Training Resources:

- Whiteboard
- Markers
- Projector
- Laptops