

LAURA SOLÉ MELERO

AM I A PRODUCER?

Orientadora: Professora Doutora Marta Cidraes Vaz de Sousa Grabner

**Universidade Lusófona de Humanidades e Tecnologias
Cinema e Artes dos Media**

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Orientadora: Professora Doutora Marta Cidraes Vaz de Sousa Grabner

Presidente: Professor Doutor Manuel José Carvalho Almeida Damásio

Arguente: Professor Doutor Luis Carlos da Costa Nogueira

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I can teach anyone how to get what he or she wants in life. The problem is that I can't find someone who tells me what does he or she wants.

Mark Twain

People often say that this or that person has not yet found himself. But the self is not something one finds, it is something one creates.

Thomas Szasz

To Ramona; for its strength, her desire to live
and for the huge fighter that she has been during all her life.
I promise you that even I was crying so much in that moment,
it will arrive a day in which I will smile.

Here you have got my smile.

Resumo

Este projeto consiste na definição de uma metodologia para descobrir se uma pessoa tem a capacidade de ser um produtor. Como vamos fazer isso? Vamos dividir o projeto em três partes diferentes para responder às questões que queremos revelar sobre a figura do produtor.

Para começar, vamos conhecer alguns produtores para assim conhecer melhor a figura do produtor nos seus diferentes campos. De modo a conhecer esses produtores, nós entrevistámo-los com vista a determinar quais as características que eles acham que um produtor deve ter. Com estas palavras-chave, vamos fazer um teste em que a pessoa que participa na metodologia pontuará cada tópico e, em seguida, um obteremos uma pontuação, se esse valor for superior a 2.5, essa pessoa vai cumprir as características que o produtor acha que cada um deles tem que ter.

O próximo passo para obter nossas respostas é gravar um projeto audiovisual e dividi-lo em duas partes, uma em estilo televisivo e a outra em estilo cinematográfico. Desta forma, nós vamos experimentar os dois ramos e saberemos as diferenças de cada um. Assim que terminar a avaliação seremos avaliados pela nossa equipa nas diferentes etapas que temos planeadas e no resultado final. Então, dependendo dos resultados, vamos saber que tipo de produtor são: de estratégia ou de execução, e no campo que se encaixa melhor: televisão ou cinema.

Palavras chave

- Produção
- Cinema
- Televisão
- Audiovisual
- Habilidades pessoais

Abstract

This project intends to define a methodology to discover if a person has the capacity to be a producer. How are we going to do it? We will split the project in three different parts to answer the questions that we want to disclose about the figure of the producer.

To start, we will meet some producers to know better the figure of the producer in his different fields better. In order to get to know these producers we have interviewed them and determined the characteristics they think that a producer has to have. With these key words, we will do a quiz in which the person who is taking part on the methodology will punctuate each topic and then get an average score and if it reaches at least the punctuation of 2.5, it means that the candidate will have the abilities that producers think that they must have.

The next step for getting our answers is to record an audio-visual project and to divide one part in a TV style and the other one in a cinematic one. That way, we can experiment on the two branches and know the differences in each one. Once we finish the performance we will be evaluated by our crew in the different steps we have done in each style and in the final result. Then, depending on the results, we will know what kind of producer we are: strategy or execution, and in which field do we fit better.

Key words

- Production
- Cinema
- Television
- Audio-visual
- Personal abilities

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INTRODUCTION

The project "Am I a Producer?" is going to be divided into 3 large sections that will answer the research questions that we have proposed:

- Am I a producer?
- If so, what type of producer?
- In what field of production do I fit better?

The first step for answering the initial question will be to contact several audio-visual producers in the field of television and cinema and interview them. With this interview we pretend to know more in depth the figure of the producer and to get a list of keywords that describe the characteristics of this figure of the audio-visual field. This collection of keywords will help us to know our abilities to perform the functions as a producer, that is why we will do a self-evaluation, punctuating the "future producer" from 1 to 5 in each of the words that define the concept of producer, according with the professionals interviewed. If the average of the total score is higher than 2.5 we can consider that the individual has the capacity to be a good producer.

In the second stage of the project, the subject has to produce an audio-visual project that is focused to be produced one part following a television style (multi camera in a studio) and another produced as cinema. In that way, we will also figured out if we would fit better as executive or strategic producer. We begin with the execution of a task's list that we have done during the process of pre-production, production and post-production that we have developed during the produced audio-visual project. These tasks are evaluated by the crew to discover the type of producer that fits better in the personality and within the abilities of each person. Each of the tasks will be scored and from 1 to 5 and the average of these will be divided into the two fields discussed above: the strategic and the executive. The field that achieves the highest score will be where the individual fits better.

Through the implementation of the previous section we can also know the field in which we fit better: television or film. In this case, the main object of the project is to evaluate

the results during the production of the two different shootings, the cinema one and the one in TV. According to the results of each day, we determine which is better for our capacities.

The thesis project "Am I a producer?" wants to establish a methodology to determine the capacities of each person to know if it fulfils the necessary characteristics to be a good producer, what type of producer and in what field would fit better. We want to establish this determination through a practical analysis of the producer's abilities with a self-evaluation of him/herself the same for his or her co-workers.

With this methodology we can find out if we would fit into the profile of audio-visual producer through the organization of a single project, through a complete experience in the audio-visual field producing a project from the beginning to the end, going through all phases and decisions, working with all crew members to achieve the desired goal and to find out a resolution for the problems that came out.

The implementation (See appendix 4) of this methodology is addressed to a mostly young audience that is not working in the audio-visual world as a professional level yet, but does have knowledge of it. The target in which we have focused on are students of audio-visual studies and the ones who still do not know the field in which they fit better or do not even know if they could fit in the world of production.

This methodology that we are using to determine the abilities of the people to be a good producer can be extrapolated to other figures in the audio-visual world, because we could draw the same pattern by modifying the characteristics of each job and the person who executes it as well as the tasks to be performed and evaluated by the same subject and colleagues.

A wide experimentation of this methodology for a future investigation could be done with several subjects that could lead us to establish some patterns of behaviour in the types of producers. We would start from the hypothesis that each type of producer - strategic or execution - and each field - television or cinema - fulfil the same or similar characteristics in the subject and in the scores obtained in the performed tasks will be similar. This is how a

mathematical formula could be obtained in order to determine which profile in the world of production fits better each producer.

This way we could apply this methodology to students of initial courses in the audio-visual world and provide them with a tool that will help them to locate in this area by determining the tasks in which they stand out according to their aptitudes. Thus, the students will have a guide to continue to specialize in the field that provides a more satisfactory path.

1. AM I A PRODUCER?

a. What is a Producer?

The production team is the first one to join the beginning of a project and the last one to abandon it. It is the control of the project in all its phases.

The production team is adjusted to the size and the complexity of the content in the production. At first, it is common for the production entity, with a literary script or a more or less developed outline of the idea, to commission a line producer to study the project in order to determine the approximate budget required for its effective application.

Once the project is approved, the executive production is implemented, which is a coordination, forecasting and problem solving work that facilitates the way for the good resolution of the work. The direction and execution of this task is assigned to a film or video production manager, working under the orders of the line producer, or the television producer.

With the collaboration of a production assistant and other assistants, the production team prepares the breakdown of the script, attends meetings with the director and the technicians to negotiate the distribution and the clauses of the contracts of the whole personal involved, manages materials and services, requests permissions and budget support, etc.

The producer solves problems of an economic and artistic nature and designs, as a result of his planning work and in close collaboration with the management, the work plan, where the activities that will be carried out in the registration and assembly phases are explained in detail. It also carries out the preventive budgetary evaluation of the production and closes the economic and management balance of the program.

b. Interviews

On the first step, the object is to determine if the subject that is developing the method accomplishes the characteristics of a producer. First, we have interviewed 5 producers from

different areas (See appendix 1): production in films, and in TV. With these answers we want to get a closer view from what is a producer and which are his functions. In the same way, we get 5 characteristics that will help us to evaluate our task. From all the answers we got, we evaluate the 5 that they have in common or the closer ones. Each of these key words gets punctuation from one to five. If in the average score we get more than 2.5, we will have the main characteristics needed to be a producer.

The interviews have been made in Lisbon (Portugal) and in Lleida (Spain). The producers are all from different ages and work in different areas, and that's what we were looking in order to have an abroad vision from the production field with a diversity of experience and backgrounds.

To do these interviews has been a really difficult process, as it was not easy to combine with the busy schedule of the producers, but the results have been great. Not just because of the interviews, also because of the conversations that we had with them. I have met them both in a professional and in a personal way, I have known about their background, their expectatives at the beginning of their career and how they feel now about this expectatives. I hope this experience won't stop here and I will have the opportunity of meeting more producers and of knowing their stories.

JOSÉ MELLINAS

"It's difficult to get it and you will get a lot of troubles on the way, but if you are persistent and a hard worker, you will get it."

<i>Name</i>	José Mellinas.
<i>Age</i>	29
<i>Country</i>	Spain (Lleida)
<i>Production field</i>	Cinema
<i>Last work</i>	"Fish Face"
<i>Key words</i>	Persistent, challenging, visionary, fighter, confident.

FERNANDO CENTEIO

"A good producer has to have the knowledge of all the areas to be able to discuss to know what is better for the film."

Name	Fernando Centeio
Age	50
Country	Portugal (Castelo Branco)
Production field	Cinema and TV
Last work	"Gesto"
Key words	Determined, convincing, creative, wishful and respectful.

ABEL RIBEIRO

"You have to know about everything to be able to manage your crew and build the film you had in your mine."

Name	Abel Ribeiro
Age	50
Country	Portugal (Lisboa)
Production field	Cinema
Last work	"A peça"
Key words	Patient, wishful, visionary, resolute and money manager

ÓSCAR FERNÁNDEZ

"The figure of the producer has to be the one that holds the team and leads him to his goal working with a great passion from the beginning to the end."

Name	Óscar Fernández
Age	43
Country	Spain (Lleida)
Production field	TV
Last work	"Cafeïna"
Key words	Creative, organized, adaptable, resolute and motivating

DANIEL MARTÍNEZ

"Learn a lot in all the shootings you are. Don't stop watching cinema and shoot as much as you can. Don't be afraid of that."

Name	Daniel Martínez
Age	26
Country	Spain (Zaragoza)
Production field	Cinema and TV
Last work	"Outlanders"
Key words	Leadership, determined, listener, resolute, department knowledge

c. Test

We will start by meeting the figure of the producer. Who is this person and which is his or her position in the audio-visual world? Which are the characteristics of his or her job? How does him or her feel about the process that involves the production? We interview five different producers from Portugal and Spain that are located in the areas of cinema and TV. They answer five questions about the figure they are representing, giving us a closer view of the producer.

The main object of that process is to find five key words that describe the producer. With those words, we will be able to analyse the capacity of a person to develop the function of the producer. The person who will be working out on the methodology to discover if he or she will have to answer the quiz giving to each key word a punctuation from 1 to 5. The objective is to discover if the person passes the test with a punctuation of +2.5. That way, he or she will have enough punctuation in his or her own capacities to be a producer.

As we have said, the main object of this point is the self-evaluation of our capacities as producers. On the following table, we have the key words that our 5 interviewed producers think that a producer must have. We have marked in colour the ones that are repeated as the most important ones that will take part in the test.

	JOSÉ MELLINAS	FERNANDO CENTEIO	ABEL RIBEIRO	ÓSCAR FERNÁNDEZ	DANI MARTÍNEZ
KEY WORDS	Persistent	Determined	Patient	Creative	Leadership
	Challenging	Convincing	Wishful	Organized	Determined
	Visionary	Creative	Visionary	Adaptable	Listener
	Fighter	Wishful	Resolute	Resolute	Resolute
	Confident	Respectful	Money manager	Motivating	Department knowledge

On this test, the subject has to punctuate each of the key words from 1 to 5 considering his or her own capacity in these characteristics as a producer. In this case, it is going to be me who does the test, taking into account my own capacities.

	1	2	3	4	5
CREATIVE					
VISIONARY					
RESOLUTE					
DETERMINED					
WISHFUL					
TOTAL					4.2 points

The result in the test to know if the subject has capacity for being a producer determines that I have a score of 4.2 from 5 points, what means that I accomplish the characteristics expected of a producer to be one of them.

2. WHAT KIND OF PRODUCER AM I?

a. What kinds of producers exist and what are their tasks?

In the production field there are two kinds of producers due to the type of tasks that they do, the executive producer and the strategy producer. The strategy producer is more focused in the pre-production than in the production. He or she takes care of having all the decisions taken until the production. The executive takes care of more specifically the tasks done during the shooting

So, to know our capacities in each kind of production, we have to divide the tasks done during a production in a more specific way.

The strategy producer takes care of the following aspects:

- To have a story to tell, the script
- Crew
- Technical material
- Budget
- Locations
- Time

The executive producer, takes care of those ones:

- To accomplish the schedule.
- To have everything needed by the crew.
- To guarantee that everyone is doing their tasks
- To solve problems
- To take care of the production roles

b. “Ramona”

“*Ramona*” is the audio-visual project done to discover my future as a producer (See appendix 2). We have to take into account that we need a project that could be filmed in a TV style and in the style of films. In our case, the story of “*Ramona*” has some scenes in which

Ramona, the main character, is speaking as the narrator telling us her point of view of the story. These images have been filmed in studio in multi-camera, while the other ones; have been filmed in a film style with just one camera in a flat.

In that way, we have been working in the two styles and meeting both experiences. After that, we prepared a test to evaluate the tasks done during the project from 1 to 5. These tasks will be differentiated into the ones that fit better in the executive production and the ones for strategy production. The tasks in the area that have better punctuation will be the ones that fit better with your personality.

c. Pre-production

We have divided the pre-production in the main tasks done:

- Script
- Crew
- Technical material
- Budget
- Locations
- Time

Each point has a little explanation of how has been done and after that, we do the test to evaluate the tasks of the project.

• Script

Storyline

"Ramona" tells the story of a woman that has always lived for her family being strong and affronting all the troubles that they had. Now, she is fading out off, but she keeps strong because of her family. She won't leave them until they are ready to let her leave.

Synopsis

Ramona is an old woman married to Francisco. They are an old couple that still love each other as their love will keep forever. Francisco realises her couple is leaving him slowly without him being able to stop that process.

She has an illness that started some years ago, and now, she is in the highest point of it. Ramona and Francisco have the support of Sergi, their grandson. Hopefully, he is a young man full of positivism and cheerful. At this point, Francisco has to understand that Ramona needs to leave. She has arrived quite far away with her illness, but for her, now is the moment to go.

Sergi has adopted the position of the adult in this situation. While Francisco can't let her go, Sergi understands that Ramona needs to finish her way here. The objective of Sergi is to make Francisco understand that, although he wants her alive with them, he loves her and has to respect her decision and let her go.

• *Crew*

"*Ramona*" has been created by a crew of thirteen people from different countries, almost all of them involved in the audio-visual world or in the theatre. This diversity in the crew has helped giving different opinions based on the experience lived by all of us.

Technical crew

The technical crew involved in shooting the project "*Ramona*" has been created by all students from audio-visual studies in different countries: Spain, Brazil and Portugal. Almost all of them with a more specialised background in cinema than in TV.

NAME	ROLE
<i>Yuri Sepulveda</i>	<i>Director</i>
<i>Laura Solé</i>	<i>Production and Director Assistant</i>
<i>Alejandro Maestre</i>	<i>Production Assistant and Script</i>
<i>Álvaro Serrano</i>	<i>Camera</i>
<i>Gloria Charneco</i>	<i>Photography, Camera and Edition</i>
<i>Jorge Oliveira</i>	<i>Sound</i>
<i>David Blanco</i>	<i>Sound Assistant</i>
<i>Cristina Rodríguez</i>	<i>Decor</i>
<i>Maria Rosa Cordero</i>	<i>Make Up and wardrobe</i>
<i>Arthur Pontes</i>	<i>Edition Supervisor</i>

Artistic crew

Jesús, Laura and Emidio are the main characters of the short film “Ramona”. They are from Spain and Portugal; building, on that way, a different staging in which they speak in two different languages, what has complicated the evolution of the short film, but we have figured out with the post-production.

As we have been working with two old people and they had some problems to memorize the dialogue, we had to divide the takes in a different way of taking care of the scene; the position of the camera and dividing it in dialogues not too long to work more on them.

NAME	ROLE
<i>Jesús Guardado</i>	<i>Sergi</i>
<i>Laura Amorim</i>	<i>Ramona</i>
<i>Emidio Campaniço</i>	<i>Francisco</i>

- *Technical material*

All the material in technical aspects has been requested to the “*Univerdiade Lusófona de Humanidades e Tecnologias*” in Lisbon, Portugal. We have been shooting in two different ways: in a films style and in a TV style.

The first one has been filmed in two spaces of a house (the kitchen and the living room), both of them are bright and we didn’t need an excessive quantity of light and we have work more with a filling light and diffusors, the camera with the tripod and the sound equipment.

On the other hand, on the TV style, we have been shooting in a studio with studio lights and filling light, the sound equipment and two cameras with tripod taking into account that we recorded in multi-camera style.

We have used the following list of materials:

Audio recorder of 4 channels
Unidirectional microphone
Schuko wrapping machine
Tripod for handycam (2)
Perch
Cables XLR
Cables BNC
Frame Diffusor 66x62
Battery charger for F5
Batteries for F5
Sony F7 (2)
Tungsten Lights
Prime Cine Alta 4K objectives
Oled 17” screen
Studio Lights
Studio

- *Budget*

“*Ramona*” has been a production able to build because of the help of all the crew, friends and close people from us. The technical material has been rented from the “*Universidade Lusófona de Humanidades e Tecnologias*” from Lisbon, the university in which I’m doing the master thesis. This is the reason why the rental has been for free.

The crew has consisted of a collaboration of students from my university and from other studies related to the audio-visual world. All of them have participated because they believed in the project and they wanted to support us, even the technical crew and the artistic one.

What concerns to the locations, we have two main scenarios: the studio and the flat. The studio and the materials have been rented to the university, so it has been for free too. In the case of the flat, we have been filming in my flat with the approbation of my landlord.

The other elements as the energy, food and transportation have been my own inversion for the project. The all crew has collaborated too with their cars on the transportation and lending us the atrezzo from their places.

CONCEPT	PRICE
TECHNICAL MATERIAL	
Audio recorder of 4 channels	0€
Unidirectional microphone	0€
Schuko wrapping machine	0€
Tripod for handycam (2)	0€
Perch	0€
Cables XLR	0€
Cables BNC	0€
Frame Diffusor 66x62	0€
Battery charger for F5	0€
Batteries for F5	0€
Sony F7 (2)	0€

Tungsten Lights	0€
Prime Cine Alta 4K objectives	0€
Oled 17” screen	0€
Studio Lights	0€
Studio	0€
CREW	
Direction	0€
Production	0€
Camera	0€
Photography	0€
Sound	0€
Décor	0€
Make up and Wardrobe	0€
Artistic crew	0€
LOCATION RENTALS	
House	0€
Studio	0€
ENERGY	
Lights	10€
Water	5€
OTHERS	
Food and drinks	80€
Transportation	40€
Atrezzo	50€
<u>TOTAL</u>	<u>185€</u>

- *Locations*

“Ramona” has been shot in two locations to live the experiences of producing a project in cinema and in TV and to perceive the different characteristics depending on what area of production we are working.

On one hand, in the cinematic location we have been shooting in a house using two sets, a kitchen and a living room. We had two days of work in this part, but we have been able to reduce it to in just one day. During this day we were working taking care of all the details in each shoot and redoing the take as many times as we needed it. We hadn't felt the hurry that we had on TV for having the product on the exact time we needed it.

By the other hand, we have the shooting in the studio set. That day everything was faster than we expected. Once we had everything illuminated, the shooting was easy. We had two cameras to shoot from different angles and the set was the same for the scenes shot during that day, so we had a great result.

- *Time*

The following organogram shows us the time invested in each phases of the production. You can see the time in the first row and the tasks ins the first column. The time spent each week is coloured, showing, in that way, the weeks invested in each task. Although it is coloured by weeks, some tasks have been done in just some days as the production has just taken 2 days.

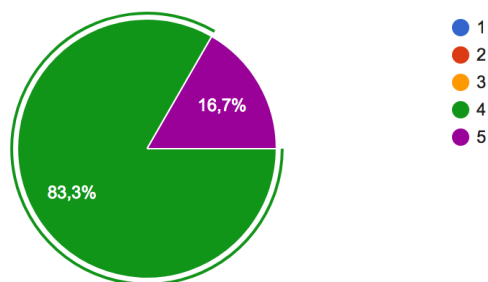
[illegible]

d. Test

The evaluation of the producer's results has been evaluated by a test in which the questions give us the knowledge about the main competences developed by the producer during the process. The people involved in the tests are the components of the crew that have participated during the shooting.

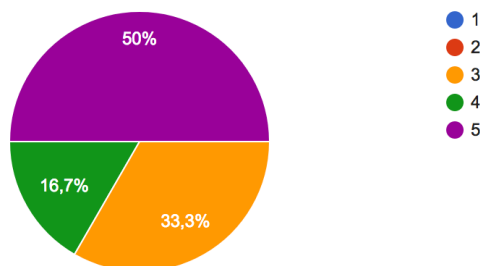
Evaluate the script used in the production.

6 respuestas



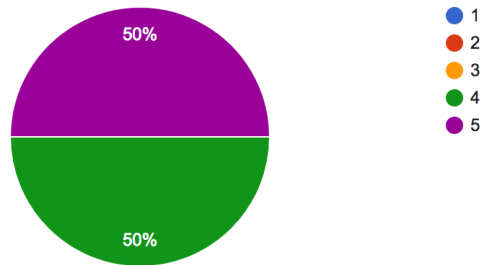
Evaluate the competences of the crew chosen.

6 respuestas



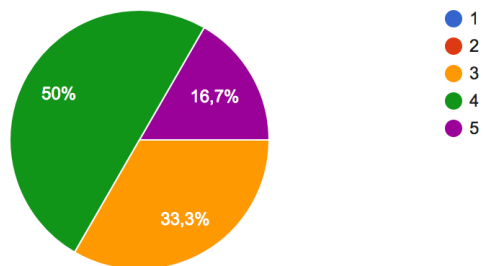
Evaluate the technical material that you have use.

6 respuestas



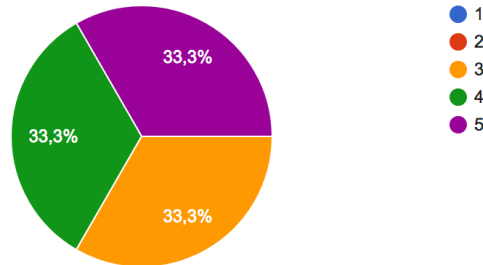
Evaluate the locations chosen.

6 respuestas



Evaluate the use of time during the production.

6 respuestas



The score obtained in this test is a 4 from 5. This means that the tasks done by the producer have been evaluated positively. The tasks that the crew has punctuated higher have been the material used and the choice of the script. By the other hand, the time invested in the shooting and the locations are the worse punctuations. Even so, we have to say that there is no question with a mark inferior of 3, so we can say that the producer has done a good job in the general tasks during the shooting, but the ones that have better punctuation are involved in the field of the strategy producer, the one that is more focused in the pre-production. In conclusion, we can say that in my case I fit better in the strategy field of the production.

3. IN WHICH PRODUCTION FIELD DO I FIT BETTER?

a. The production in TV and in films

The TV producer is defined¹ by Sáiz as the person who proposes and develops ideas, manages crews, takes care of the financing and the distribution of it, manages the quantity and the quality of the product, programs the broadcast and takes over the commercialization. The roll of the film's producer, as Pardo² says, it has been always related to the financing and the management of the money to invest on the film, but as Mörtzsch affirmed in the middle of the 70's:

"The films producers are mans of business (...).

They need to count and calculate, show their companies souls (...).

But for that, they must have also something of that artistic temperament that their collaborators have, that is the only way they will understand them and get used to their style and abilities."³

The main difference in the TV production and the films production is the time invested in each one. In television we had to spend less time than in film due to the velocity needed to deliver the products on time. On the opposite hand, we have the films production, in which the time it is not as important as in the TV. The time is taken into account, but with less importance. In films does not exist the pressure of having to deliver the product from one day to another does not exist, and this creates a more relaxed environment. This pressure of having to deliver the production in a short period of time gives them too a high level of responsibility that does not exist in films.

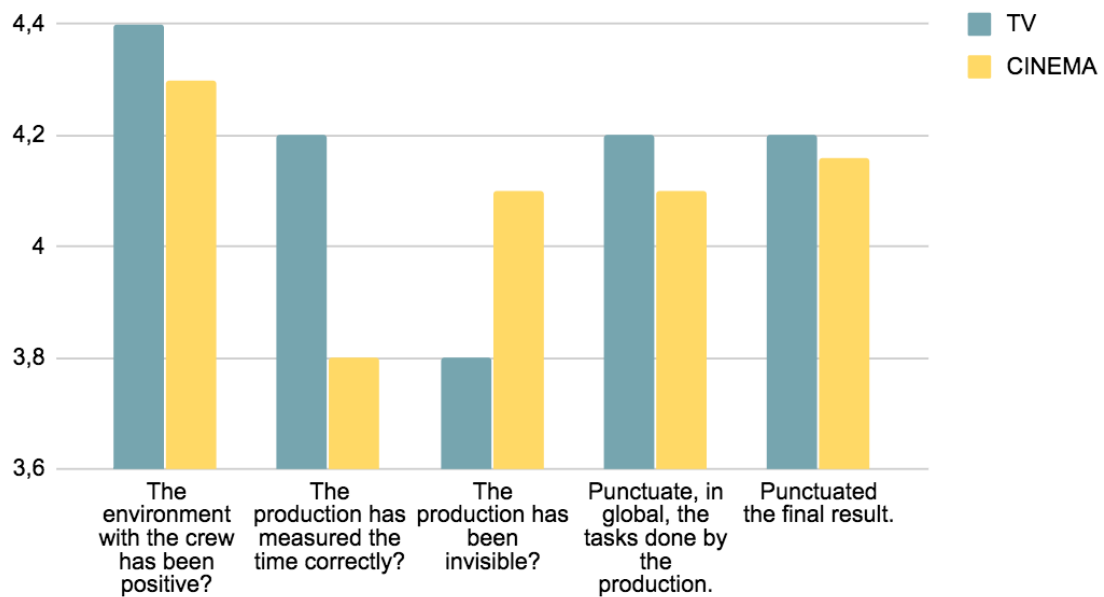
The input of profits is another factor that difference both productions. Television has a smaller budget due to the elements involved during the shootings and the fact that it uses fewer locations. One of the concepts less taken into account is the art, which is more appreciated in films than in television in which prevails the technology to have the product with the least possible investment.

¹ GUERRERO, ENRIQUE; "El productor ejecutivo de programas de entretenimiento. Jerarquías en la

² PARDO, Alejandro. "La creatividad en la producción cinematográfica". Comunicación y Sociedad. 2000, vol. XIII, núm 2, p.229. Universidad de Navarra. 31080 Pamplona, España.

³ MÖRTZSCH, F; "La industria y el cine" p. 115. Rialp, Madrid, 1964,

b. Evaluation of the results of "Ramona" in TV and in films



In this point we are analysing in which production field do we fit better: TV or films. In almost all the tasks, we have obtained a higher punctuation in the TV field. The only question that has obtained a less punctuation is "Have the production been invisible?" with 0,4 less points from 5. In this occasion, unlike the last test, the clearly field that stands out is the TV one.

c. Postproduction

The postproduction has been the part of the process that has suffered more changes. At the beginning we wanted to have a lineal story with a narration built by all the characters and their dialogs, but it does not work. The characters of Ramona and Francisco were old people and they had not experience enough to remember all the lines of the script, so the dialogs and the images with those were not usable. What have we done to fix it? We decided not to use these images with the characters speaking and we deleted their dialogs replacing them by a narration of Ramona's voice off telling to the audience her story accompanied by piano's music.

CONCLUSION

The main goal of this thesis is to find a methodology to discover if a person with audio-visual studies has the capacities to be a producer analysing it with a fieldwork in which we discover the competences of each producer doing the methodology. The other objective in this project is a more personal aim because the person who has been doing these test has been me with the motivation of discovering if am I a producer and in which fields do I fit better.

The first step for the project has been to meet different kind of producers focused in diverse fields of the production. The only problem we had it has been to find a woman, what has been impossible due to their schedule, at it would have been a nice view to have taking in account the differences we can find in the two genders. Meeting these people has been a good experience in which I could deepen in the producer's world and their opinions of it. I have seen reflected the differences between someone new in the field and someone more aged. The advices and their personal opinions about the production say a lot about the time they have been involved in that field.

Thank you to that interviews we get the first test in which we know if we have the capacities of a producer by the main question asked: which are the characteristics of one of yours? We have take the common answers and punctuated each characteristic by a scale from 1 to 5, evaluating ourselves taking into account our own experience and the knowledge of ourselves, so we have to be totally sincerely to have an honest result in these step. In our case, the score is of 4.2 points from 5, so I have the capacities for being a producer.

In the following tests the results obtained do not have a personal vision of the person involved on the methodology. It is the crew who has been filming on the shooting evaluates them. In that two tests we will know if the producer fits better on the competences involved in the strategy or the execution and if they place is the television or films.

On one hand, the components of the shooting have analysed the main competences done during the process of pre-production and production. On that way depending of which components are better valuated by the crew, we will know if we fit better in the strategy or in the execution. In our case, we have been better valuated on the strategy field.

By the other hand, we evaluate the shooting in two parts, the two different ones in which we have been filming the short movie. We ask the same questions in the two fields, and then we compare the results obtained with the crew. For us, the field that has highlighted is the TV that has obtained a remarkable better punctuation from the films filed.

Our hypothesis at the beginning of the project was that I would get a good mark to the question "Am I a producer?" and about the fields I thought that I would fit better on strategy instead of execution what surprises me because what I enjoy the most is the execution. That makes me think that I can try to focus myself more in the strategy of the production from now on to discover that field deeply and get aware of what am I able to do there. About the field on TV or films it is not so surprising because my past studies are more related into the TV and radio and it is the field which I have meet the most and the one I think it fits better with me due to the rhythm with it is worked.

We expect that this project, in a future, could be an important section in the audiovisual studies to help to the younger students to find their place in this professional area. In our case, we have been working in production, but it can be extrapolated to all the branches we attend. In that way, we give to the students a global vision of the tasks that one is responsible in each field and they get close to them since the beginning of their studies (See appendix 4). We have create a website to explain the steps of the project in a support easy to work with and a place to share your results and opinions with all the participants (See appendix 3).

My biggest fair with this project has always been the question: what if I don't get the answer that I want? But after meeting the producers and know about their trajectory I'm aware that I do not have to mark a main goal, so I can have many. I do not need to be just formed in one field, so I can be organising in different kind of fields if I want because I have the abilities to do it. With that project I have meet better my limitations and they will help me to improve my abilities and be a better producer in the near future.

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APPENDICES

APPENDICES

APPENDICE 1: THE INTERVIEW

Online interview to the producers: <https://youtu.be/31u17MUL40s>

APPENDICE 2: “RAMONA”

Short movie “Ramona”: <https://youtu.be/XxBCK9DKcgc>

APPENDICE 3: THE WEBSITE

Webpage: <https://laurasolemelerowixsite.com/amiaproducer>

You can find the evolution of the project and future tests done here.

APPENDICE 4: THE FUTURE

“Am I a Producer?” has born to discover my future, with the aim of finding a place in a professional career in the huge world of the audiovisual field. It is a process in which you discover yourself step by step, doing the different tasks involved in the production phase that will be evaluated by your colleagues, the ones that have live the development with you and know all the difficulties you found.

This project helps to the individual to know better yourself, to discover in which points you feel more or less comfortable and then you can evaluate yourself too. It is a point to discover in which field do you fit better on the audiovisual world doing a small taste of the tasks and feelings that the area can give to you, so you will be able to discover where do you fit better in just some steps related to the area worked.

Because of these reasons, the objective of “Am I a Producer” turns into discover which is the future of all the students involved in the audiovisual area. It gives the opportunity to find your place in your professional career. We have start with production evaluating our tasks and the results obtained, but we don’t want to stop here. This project can be done to all the students in production who want to find their place and after that, improve the results

obtained during the first tests, compare the marks and get more knowledge about the patrons that the producers can follow due to their character or preferences and results in the tasks done during the tests. Because of that, we have created a website in which you can follow the steps of the project and share your own results with us.

We are the only ones who are able to mark the limits to the process, so we can aboard all the areas we like to. It means that we can extrapolate this studio to all the areas involved in the production of an audiovisual project, choosing the right questions and tasks to the field treated and get the best results.

On this point, we would like to propose to follow the process of “Am I a Producer” during the studies in audiovisual areas, once they have a basic knowledge of their training, to help the students finding their place in the different fields. It is an interesting activity to do in group too, because each one of the crew can do the steps mentioned related with the tasks they have in their positions of the production, so it is an experimental project for the team and they will get a closer view of what are they all doing and improve their capacity for work in a team.