WKU | Film

STUDENT HANDBOOK

VOL. 3, Fall 2016

TABLE OF CONTENTS

SUGGESTED 4-YEAR DEGREE PLAN

FRESHMAN YEAR

FALL		SPRING	
FILM 155	ENG 100	FILM 155	ENG 200
FILM 101	COMM 145	FILM 250	COLONNADE II, SB
FILM 201	COLONNADE I, QR	BCOM 366	COLONNADE II, NS

SOPHOMORE YEAR

FALL		SPRING	
FILM 155	HIST 101/102	FILM 155	MINOR
FILM 282	COLONNADE II, NS	FILM 382	MINOR
STUDIES ELECTIVE	FOREIGN LANG.	GEN EL / PERF 101	

JUNIOR YEAR

FALL		SPRING	
FILM 369	ENG 300	FILM 377/378/BCOM 480	COLONNADE III
STUDIES ELECTIVE	COLONNADE III	GENERAL ELECTIVE	MINOR
	MINOR		MINOR

SENIOR YEAR

FALL		SPRING	
FILM 376/379	COLONNADE III	FILM 486	MINOR
GENERAL ELECTIVE	MINOR	FILM 482/STUDIES	GENERAL ELECTIVE
GENERAL ELECTIVE			GENERAL ELECTIVE

REQUIRED | ELECTIVE | COLONNADE | MINOR | GENERAL ELECTIVE

CLASS ROTATIONS

EVERY SEMESTER

FILM 155	FILM 101	FILM 201	FILM 250
BCOM 366	FILM 282	FILM 382	PJ 231
	PERF 101		

FALL ONLY

ODD YEARS		EVEN YEARS	
FILM 369	FILM 379	FILM 369	FILM 376
FILM 466	FILM 469	ENG 365	PS 303

SPRING ONLY

ODD YEARS		EVEN YEARS	
FILM 486	FILM 378	FILM 486	FILM 377
FILM 482	BCOM 480	FILM 482	BCOM 480
FILM 465	ENG 309	FILM 465	FILM 366
SUS 295		SUS 295	

PRODUCTION COURSE FLOWCART

	FILM 250		FILM 376	
FILM 101	BCOM 366	FILM 382	FILM 377	
FILM 201			FILM 378	FILM 482
	FILM 282		FILM 379	
			BCOM 480	
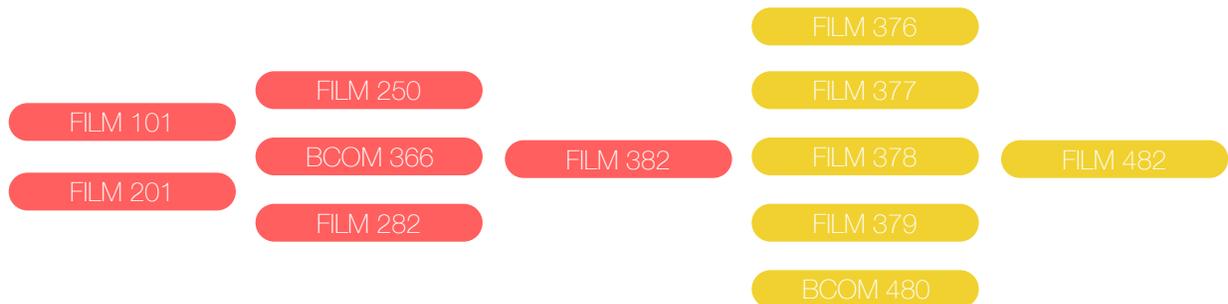
While FILM 382 is not a prerequisite for FILM 376, 377, 378, or 379, it is recommended students have the on-set above-the-line experience of FILM 382 before pursuing these upper-division electives.

ACKNOWLEDGEMENT OF STUDENT OWNERSHIP

Western Kentucky University, the School of Journalism & Broadcasting, and the WKU Film Program are committed to creating an environment that fosters academic and creative student output. To this end, Western Kentucky University, the School of Journalism & Broadcasting, and the WKU Film Program claim no ownership of any student films produced at WKU as part of coursework or extracurricular activity.

As stated in Western Kentucky University's "Policy on Intellectual Property (Section II)," all works of art, including student films, are the sole copyright of the student:

> 3. Traditional products of scholarly activity that have customarily been considered to be the unrestricted property of the author or creator are exempted from this general policy. Such traditional products include books, monographs, articles, reviews, and works of art (including paintings, sculptures, plays, choreography, musical compositions); and individual course materials such as syllabuses, exams, transparencies, study guides, workbooks, and manuals. Also included are instructional software, webpages, and internet-based instructional materials developed by faculty members in the course of their usual scholarly, pedagogical, and service activities. The latter include projects undertaken during sabbatical leaves, faculty fellowships, and other special assignment periods intended for such activities.

> 4. This exemption is also understood to encompass works produced by students, either alone or with the assistance of WKU faculty or staff, if they fall under the foregoing description. WKU will not claim ownership rights to such traditional works, and it specifically disclaims any potential rights to do so under the "work made for hire" provisions of the U.S. Copyright Act, unless there is a predetermined written agreement.

From time to time, Western Kentucky University, the School of Journalism & Broadcasting, or the WKU Film Program may wish to use student work for the purposes of educational, promotional, publicity and fundraising efforts. In consideration of the use of WKU Film Program resources, including but not limited to equipment, personnel, and instruction, Western Kentucky University reserves the right to retain copies of student work in pursuit of such efforts.

OUTSIDE WORK

The WKU Film Program encourages students to work on their own independent projects outside of class, especially during breaks and when school is not in session. However, you may NOT use WKU resources and locations for projects or represent the WKU Film Program on projects that are not approved or sanctioned by WKU or the WKU Film Program. WKU film students may ONLY represent WKU or the WKU Film Program on officially approved projects for WKU course credit, for extra-curricular activities sanctioned by WKU (e.g. student clubs or events), for projects initiated, sanctioned, or supervised by WKU staff and faculty, or for internships and independent studies approved by WKU faculty. If you are approached by someone not affiliated with WKU and asked to help with a project (writing a script, working on a crew, etc.) and are not sure if it is connected with WKU, ask a film faculty member. If you are unsure whether an outside project is a legitimate opportunity, please consult a film faculty member.

PROFESSIONALISM STATEMENT

In addition to classroom lectures and labs, the WKU Film Program requires the outside production of short films. These film sets are an extension of the classroom, as each one is a directed learning environment for the individual student, and the completion of the film a requirement of the given class. The production of a short film requires the collaboration of all students involved, and the performance of each individual student directly affects the quality and opportunity of the other students' education. As a measure of this, each student will be graded on the level of his or her professionalism as it affects the collaborative process.

Professionalism is defined as the necessary role of each student to effectively master the collaborative process of film production, specifically as it affects individual performance, attitude, punctuality, reliability, and safety.

Performance - The timely completion of the required assignments of each crew position in pre- and post-production, as well as the execution of specific crew responsibilities on the film production set.

Attitude - Collaboration requires that each student approach his or her participation with a proactive attitude. Because the attitude of each student affects the creative process of others, each student will be expected to approach their assignments and working relationship with a positive problem-solving approach.

Punctuality - Film production requires that many individuals be available for production meetings, tech scouts, creative meetings, location scouts, and shooting days. The necessity of each student to be present, punctual, and prepared for these elements directly affects the ability of others to do their jobs effectively. Therefore, each individual is expected to participate in all elements of production, and is required to be on time.

Reliability - Each individual will rely on others to be prepared for all elements of the production of the film. Organization and effective communication is essential to the others involved, as every job works hand in hand with each other. The level of organization, preparedness, and communication the work requires of each individual crew position is a necessity to the collaborative process.

Safety - The process of production requires the safe handling of many types of equipment and each individual student will be expected to perform their jobs with the utmost concern for the safety of themselves and others working on the film set. Disregard for equipment operating procedures or safety will not be tolerated.

WRITING, RESEARCH, AND ACADEMIC INTEGRITY

Writing and research are essential elements of a film education – both in film studies and in film production. People in the film and media industry – whether filmmakers, producers, actors, critics, teachers, or tech industry – constantly write: scripts, grant proposals, treatments, reviews, film analysis, persuasive arguments, resumes, fundraising, and of course communication through things like blogs, email and social media. A great number of people who you will encounter in your career as a student and as a professional will get their first impression of you through something that you have written. The care, depth, and skill you bring to writing will thus go a long way toward determining your success.

Academic integrity is the foundation of trust, honesty, and honor that supports all academic and creative work in the WKU Film Program. Students are fully expected to understand and abide by the core principles of academic integrity such as submitting only original work, properly citing all sources or outside material, and following (when relevant) appropriate guidelines for collaborative work.

The WKU Film Program is committed to emphasizing the importance of writing, research, and academic integrity in all of its courses. Different courses may require very different kinds of writing, research, and academic performance but in all cases we share certain core principles:

- The ability to write well for academic, professional, and general audiences and to conduct research that serves as the basis for that writing are essential elements of a film education.

- The application of research skills learned in general education requirements (English 100, 200, and 300) is integral to success in both studies and production courses. Students must be familiar with the difference between an academic and popular source as well as the appropriate citation format used in a class and on particular assignments (MLA, APA, AP Style, Chicago Style, etc.)

- WKU Film students must familiarize themselves with and follow all guidelines for academic integrity at WKU, within the School of Journalism & Broadcasting (e.g. the SJ&B policy on plagiarism), within the Department of English, and with any other guidelines provided by the instructors of individual classes.

- Writing and research provide one of the richest areas for students to express their individual creativity and talent. Students are expected to learn the techniques and technology for writing and research with the same attention to care and improvement as when learning how to use production equipment.

- The media world offers increasing opportunities for multi-modal projects (e.g. projects that might include video, audio and graphics as well as written prose) and for collaborative projects done in teams. Note that the same principles of academic integrity hold for these kind of projects as for more traditional academic work.

HELPFUL FILM STUDIES LINKS

Movie News:
1. Slashfilm.com – A great blog for movie news, reviews, podcasts, and more.
2. Deadline.com – Entertainment news from the Internet's most widely read trade source.
3. Variety.com and Hollywoodreporter.com – The two classic entertainment trade magazines.
4. FilmSchoolRejects.com – Movie news and gossip.
5. AV Club – Reviews and popular culture essays.
6. Bloody-Disgusting.com – News on horror and genre film.
7. IndieWire.com – Independent film news and production articles.
8. Keyframe Daily – News about independent cinema, international cinema, and film festivals.

Movie Databases:
9. IMDB.com – The source for movie data.
10. Metacritic.com – Movie scores out of 100.
11. Letterboxd.com – Check off the movies you've watched, and save the movies you want to watch.
12. FlickChart.com – Rank, discover, and discuss movies.

Movie Reviews:
13. Rottentomatoes.com – Aggregates all the critic reviews to one place.
14. RedLetterMedia.com – Video reviews with humor.

Movie Recommendations:
15. NanoCrowd.com – Find movies based on genre.
16. TasteKid.com – Find movies to your taste.
17. Criticker.com – Find movie based on genre and period.
18. Jinni.com – Find movies based on numerous search criteria.

Find and Watch Movies Online:
19. Fandango.com – Find movie times.
20. Shortoftheweek.com - Watch award-winning shorts curated from around the world.
21. CanIStream.it – Find movies to stream for free and legally on the internet.
22. TopDocumentaryFilms.com – Free documentaries.
23. DocumentaryHeaven.com – More free documentaries.
24. Netflix.com – Watch TV shows and movies anytime and anywhere.
25. Amazon.com – Amazon Prime Instant Video gives you access to hundreds of films and HBO programs.
26. Zamoxis.com – Short Films on Demand.
27. Fandor.com – Curated independent and world films.

Film Festival Submission:
28. Withoutabox.com – The premiere site to browse and submit to film festivals.
29. Filmfreeway.com – A popular competitor to Withoutabox.

Misc. Research Links
30. Film-grab.com – For Screenshots of movies.
31. OpenSubtitles.org – Movie subtitles.
32. IMSDB.com – Database of movie scripts.
33. Movie-Censorship.com – Compare cuts of movies based on MPAA and other board standards.
34. Film Studies For Free – Great database of academic journals, articles, blogs, and video essays.
35. WKU Libraries Film Studies Research Guide – Here are key sources and databases for film research.

Undergrad Film Studies Opportunities
36. Film Matters – Publishes articles and reviews by undergraduate students.
37. Society for Cinema and Media Studies Undergraduate Hub – Includes info on an annual conference.

FILM SCREENINGS

The WKU Film Program strongly believes that viewing films in a public setting is one of the most important – and enjoyable – components of a film education. WKU Film students should make a priority of attending a wide variety of film screenings on campus and beyond to build a strong understanding of film history and film culture.

Each semester several groups and organizations on the WKU campus offer film festivals and film screening series. While the Film Program will make an effort to inform film students of these series, it is your responsibility to stay aware of the many opportunities that exist to view films on campus. The WKU Film Program also strongly encourages all film students to get involved in the WKU Film Club and/or other campus groups to design and program student-run film series.

Whether attending a film screening as a requirement (e.g. for FILM 155 or another course) or voluntarily, certain basic screening protocols should always be followed:

- The screen that the film plays on must be the ONLY active screen in the room. Put away all phones and other devices for the duration of the screening.

- Please respect the viewing comfort and attention of everyone in the room by not talking or otherwise disrupting the screening. Students disrupting the screening will be asked to leave and will receive no credit for attendance.

- Be aware of the policies for outside food and drink in the auditorium or room in which a film is screened. There is NO food or drink allowed in the MMTH auditorium.

- Inform yourself about the film being screened. Official campus film screenings include brief introductions in advance and Q & A discussions after the film is over. These are great ways to learn more about the film and to actively participate in the screening

- While viewing a film, make an effort to apply what you are seeing to your own film education and your interest in making/writing/studying film. You will often see films made in different times and in different cultures, but every single one contributes to your own intellectual and creative development as a film student.

"If you want your film 'game' to be tight you must have seen great movies, world cinema, it just can't be Hollywood films. Educate yourself. Learn. Grow. Evolve. Make great films."
        -Spike Lee

"You know what your problem is, it's that you haven't seen enough movies - all of life's riddles are answered in the movies."
        -Steve Martin

SIGHT AND SOUND TOP 50 FILMS OF ALL TIME

Once a decade Sight & Sound asks critics to select the Greatest Films of All Time. We're proud that, thanks to its longevity and critical reach, this poll has come to be regarded as the most trusted guide there is to the canon of cinema greats, not to mention a barometer of changing critical tastes. Famously, Citizen Kane topped our poll every decade from 1962 to 2002…

For our 2012 edition, riding on the back of an increasingly globalized movie culture, we made a concerted push to take the poll truly worldwide – extending invitations to over 1,000 critics, programmers, academics, distributors, writers and other cinephiles, and receiving 846 top-ten lists from correspondents in 73 countries, citing 2,045 different films.

-from explore.bfi.org.uk/sightandsoundpolls/2012/

1. *Vertigo* (1958)
2. *Citizen Kane* (1941)
3. *Tokyo Story* (1953)
4. *The Rules of the Game* (1939)
5. *Sunrise: A Song of Two Humans* (1927)
6. *2001: A Space Odyssey* (1968)
7. *The Searchers* (1956)
8. *Man with a Movie Camera* (1929)
9. *The Passion of Joan of Arc* (1928)
10. *8½* (1963)
11. *Battleship Potemkin* (1925)
12. *L'Atalante* (1934)
13. *Breathless* (1960)
14. *Apocalypse Now* (1979)
15. *Late Spring* (1949)
16. *Au Hasard Balthazar* (1966)
17. *Seven Samurai* (1954)
18. *Persona* (1966)
19. *Mirror* (1975)
20. *Singin' in the Rain* (1952)
21. *L'Avventura* (1960)
22. *Contempt* (1963)
23. *The Godfather* (1972)
24. *Ordet* (1955)
25. *In the Mood for Love* (2000)
26. *Rashomon* (1950)
27. *Andrei Rublev* (1966)
28. *Mulholland Dr.* (2001)
29. *Stalker* (1979)
30. *Shoah* (1985)
31. *The Godfather Part II* (1974)
32. *Taxi Driver* (1976)
33. *Bicycle Thieves* (1948)
34. *The General* (1926)
35. *Metropolis* (1927)
36. *Psycho* (1960)
37. *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (1975)
38. *Sátántangó* (1994)
39. *The 400 Blows* (1959)
40. *La Dolce Vita* (1960)
41. *Journey to Italy* (1954)
42. *Pather Panchali* (1955)
43. *Some Like It Hot* (1959)
44. *Gertrud* (1964)
45. *Pierrot le Fou* (1965)
46. *Playtime* (1967)
47. *Close-Up* (1990)
48. *The Battle of Algiers* (1966)
49. *Histoire(s) du cinéma* (1988-1998)
50. *City Lights* (1931)

FILM CREWS AND CREWING

As a required part of the WKU Film Program curriculum, students will perform a variety of on-set and off-set crew positions. It is the primary mission of the WKU Film Program to provide a fair and equal opportunity for all students to perform a variety of crew positions for the purpose of their education.

Students performing these crew positions are doing so for the primary purpose of their education, with the secondary purpose being to provide support for the production. Students are required to, and have the right to, perform each of these jobs regardless of their actual or perceived skill level. Evaluation of student performance for the purpose of grades or disciplinary action is the sole right and function of the WKU Film faculty. Students will also be required to submit peer assessments at designated times.

Crew Positions

In FILM 282/382/482 Workshops, students will be given crew positions either by assignment from faculty or through crewing meetings. These crew assignments are required of each student, and each student is expected to perform these jobs with professionalism under the specifications of the WKU Film Professionalism Statement. Changes to crew assignments must be approved in advance by the FILM 282/382/482 instructor.

Each student undertakes each crew position for their education, and will be evaluated by faculty as with any other classroom activity. As such, only WKU Film Program students may hold assigned crew positions, and at no time may a non-member of the WKU Film Program take over any assigned crew position. Supervising faculty must be made aware of any and all non-majors involved in un-assigned production crew capacities.

Any student who takes over another's job, who switches jobs without prior approval of the FILM 282/382/482 instructor, or who refuses another student the right to perform his/her assigned job will be in violation of the WKU Film Professionalism Statement and evaluated accordingly.

Equally important is the effort extended by the student to perform his/her crew position. Any student who displays poor effort or lack of professionalism, as defined by the WKU Film Program Professionalism Statement, will be evaluated accordingly.

Safety

At no time will any student be required to perform any job, or action as part of his or her job, that he or she perceives unsafe. Neither can the job be taken away from the student who perceives the job to be unsafe and given to another student who does not perceive it to be unsafe. Each student is responsible for the requirements of his or her job, and each is responsible for judging the safety concerns involved in performing the job.

Any student who requires another student to perform a job against his or her will, or takes the job away, will be in violation of the WKU Film Professionalism Statement and subject to faculty review.

Grievances

If at any time a student feels that the integrity of his or her job has been violated, or that any infraction of the above policy has been committed, then that student is to take the following actions:

- Seek another student as witness to the perceived violation or infraction.
- At the end of production, write a brief statement signed by both the student and witness.
- Submit the signed statement to the FILM 282/382/482 instructor within 48 hours.

The FILM 282/382/482 instructor and Film Coordinator will review all concerns and a judgment will be issued.

EQUIPMENT USAGE AGREEMENT

The WKU Film Program is committed to providing students with professional filmmaking equipment in classrooms and for FILM 282/382/482 productions. As such, certain expectations are made of students in the usage of this equipment. Any student checking out equipment, General-Use or Workshop Package, will be expected to abide by the following conditions, a copy of which must be signed by the student at the time of checkout:

- I am personally responsible for compliance with all the terms and conditions of this Agreement.

- I am personally responsible for the safe and timely return of all equipment checked out from the Equipment Room.

- I am personally responsible for notifying Equipment Room Staff upon Check In of any damage that occurred during my possession of the equipment.

- I am personally responsible for ensuring all items checked out are returned clean and in good working condition.

- I am personally responsible for ensuring all items are returned on or before the "return date" noted on this agreement.

- If I fail to return any equipment on the date it is required to be returned and/or if any equipment checked out is lost, stolen, or damaged beyond normal wear and tear, I agree and understand that I will be responsible for the value of any unreturned, lost, or stolen equipment, and/or repairing or replacing any damaged equipment. I agree that a Missing/Damage Report can be delivered to me via my WKU email address.

- Payment of any costs/expenses outlined in the Missing/Damage Report will be due and payable within ten (10) days from the date I am notified.

- Failure to pay the amount due within this time frame will result in an administrative hold being placed on my academic account affecting my ability to register for classes at WKU.

Late returns of Workshop Packages will not be tolerated and will result in loss of Workshop Package privileges and an academic hold if equipment is not returned immediately.

For General-Use Equipment, the following penalties will be a result of late returns:

- Two (2) late returns will result in the suspension of your equipment privileges for a single semester.

- Late returns over one (1) day will result in a loss of equipment privileges for one (1) semester.

- A late return that occurs after a ban status has expired (single semester ban) results in an indefinite ban.

- Equipment not returned after seven (7) days will be reported to the Dean of Student Affairs and holds will be placed on your WKU account disabling your ability to register for classes and receive financial aid.

- Equipment not returned after thirty (30) days will be replaced and the cost of the replacement will be billed to the responsible student.

EQUIPMENT ROOM MISSION AND POLICIES

The mission of the Broadcasting/Film Equipment Room is twofold. The Equipment Room staff are here to assist and support students in the proper and successful completion of their projects. The WKU Film Program strives to provide well-maintained, professional, industry-standard equipment and expendable inventories for students to use in their educational endeavors. The Equipment Room's second charge is to strive to maintain and improve the long-term viability and outlook of the Equipment Room and its equipment so that future film students will be able to enjoy the same access and experience in working with high quality professional filmmaking equipment.

Section 1 - General Equipment Policy

The use of film production equipment is a necessary and required component of your experience in the WKU Film Program. In an effort to mirror the "real world," policies and practices have been adopted that closely adhere to the professional film industry. Students are given access to industry-standard, professional film equipment and as such, students are treated as professional filmmakers in regards to the care, maintenance and responsible use of the equipment. These policies are in place not only to teach you how the professional film industry operates but also to maintain the long-term viability of the equipment. These policies are extremely important to the proper functioning of the Equipment Room (ER). Failure to adhere to the policies or fully understand their ramifications may result in the restricted use or loss of ER privileges.

Students will be required to: check out equipment, use the equipment effectively, use the equipment safely, and check in the equipment in the condition it was issued as a required and mandatory component of classes. Students will be evaluated on such use. Students will also be evaluated on their timely attendance at the scheduled check outs, which are mandatory for most student productions. Below are the two different environments involving student usage of equipment:

1. **Faculty-Assigned Classwork (General-Use Equipment):** There will be times when faculty, in the course of conducting their classes, will require students to check out equipment for certain class exercises. These check outs are less formal and not as structured. However, the ER expects the same diligence in the use and return of the gear. The equipment is the responsibility of the individual checking the equipment out, as outlined in the Equipment Usage Agreement. The equipment must be checked out on the day it is reserved and returned to the ER on the scheduled return date, or risk penalties outlined in the Equipment Usage Agreement. General-Use Equipment is stored in the room to the right of MMTH Auditorium.

2. **FILM 282/382/482 Workshops (Workshop Packages):** The most formal, structured type of equipment usage is in the student films produced during FILM 282/382/482 Workshops. Students enrolled in these courses are assigned specific equipment packages. These packages are designed to allow students access to the most equipment for their projects while maintaining equity across all productions. Students are required to show up at specific times and attendance is taken. Students will be responsible for the loss and/or damage of equipment that is checked out to them as individuals, and/or to their department, from the time of check out to the time of check in. The student productions are an extension of the classroom, and the use of the equipment and the production itself is a component of the test and/or assignment of the class. The students' ability or failure to work effectively, responsibly, and safely will be evaluated, and the student held responsible. Workshop Packages are stored in the Film Lab, MMTH Room 339.

Section 2 - Normal Wear & Tear vs. Missing & Damaged

It is expected that the students treat the equipment with respect and professionalism. Therefore, students will be responsible for the loss and damage of equipment that is checked out to them as individuals, and/or to their department, from the time of check out to the time of check in.

It is understood that equipment will be used, and may in that use become damaged in minor ways in what is viewed as normal wear and tear. Therefore, students will not be responsible for the cost to repair damage that is classified as NORMAL WEAR AND TEAR.

Normal wear and tear shall be defined as the following: Any damage to the gear which does not make the gear inoperable, or in any way hinder the use of the gear and/or make use of the equipment less effective, and/or create a safety hazard in subsequent use of the equipment. The Film Coordinator has the sole discretion to classify the damage as either Wear & Tear or Missing & Damaged.

Section 3 - <u>**Fixing or Modification of Equipment**</u>

Attempting to repair, modify and/or "jerry rig" WKU Film Program equipment is strictly prohibited. In the course of a production, equipment will invariably go down, and many times there is a strong urge to attempt to "fix" the equipment on site. This is prohibited unless a faculty member is present to assist. Serious and dangerous situations will arise when equipment is modified. This policy is in place for the protection of all crew members and cast, as well as to protect the equipment and ensure for its future use. Violation of this policy will subject the student to restriction and possible loss of ER privileges.

Section 4 - <u>**Invoicing and Payment for Missing/Damaged Equipment**</u>

At the end of each check in, all responsible parties will be identified and assessed for any missing or damaged gear. This process is done as close to industry standards as possible. A Missing/Damage Report and invoice will be generated for each production and delivered to responsible parties. Payment will be required within ten (10) days of notification. All checks are made payable to Western Kentucky University and delivered to the Office Coordinator, Kathy Williams. Failure to pay for any missing and damaged equipment will result in an administrative hold being placed on your academic account, as outlined in the Equipment Usage Agreement.

Section 5 - <u>**Equipment Room Responsibilities**</u>

In addition to maintaining the proper functioning of the equipment, the Equipment Room staff are here to assist and support the students in the proper and successful completion of their projects. To that end we have certain responsibilities:

1. The ER will be responsible for repairing and/or replacing equipment, which is deemed vital to the essential completion of the project.
2. The ER is not responsible for instruction in usage of equipment in the field and is not responsible for user error.
3. The ER personnel will assist in the checking in and out of all equipment.
4. The ER will replace an item if that item is damaged or missing. If there is no in-kind item available then the damaged or missing item is noted on the Check Out Manifest.
5. The ER will provide the original equipment Check Out/Check In manifest forms to check against the state of the equipment.
6. The ER personnel will be responsible for obtaining the signature of the responsible student at the end of Check In and Check Out.
7. Any deviation of the state of the equipment, either in damage or loss, from the Check Out forms will be noted on the Check In forms and signed by the ER personnel who witnessed the irregularity.
8. For each production cycle the ER will issue a Missing/Damage Report and Invoice to each responsible party for the cost of replacing or repairing any gear damaged or missing.

FILM 282/382/482 CHECK IN/OUT PROTOCOL

In order to meet the high demands on the equipment resulting from the rigors of the FILM 282/382/482 curriculum, the Equipment Room has developed a very specific policy to provide the most equitable, judicious system for assessing fiscal responsibility and subsequent monetary reimbursement for the loss and damage of equipment. Failure to adhere to this policy or fully understand its ramifications will result in the restricted use or loss of Equipment Room privileges.

Workshop Packages will be checked out and assigned to current, registered FILM 282/382/482 STUDENTS ONLY. The students assigned the responsibility of the crew positions listed below shall be responsible for their department's equipment, regardless of who uses it.

Clear negligence with equipment will always be the responsibility of the student user and will take priority over any other policy.

A specified student position or student team (listed below) from each department is required to sign the Check Out/Check In Equipment Manifest for their equipment package. By signing this Check Out/Check In Manifest, the student agrees to all the policies laid out in this document and any subsequent documents pertaining to the use of WKU Film Program equipment. It is always the responsibility of the Head of Department (HOD) to immediately notify the 1st AD and Producer of damage for listing on the Daily Production Report (DPR).

Below are the responsible student positions:

THE CAMERA PACKAGE - The **1st Assistant Cameraperson** and **2nd Assistant Cameraperson** shall share responsibility for the equipment listed on the Camera Check Out/Check In Manifest. If the AC team cannot determine who was responsible for the loss/damage, or did not report the loss, they will be fully responsible.

THE LIGHTING PACKAGE - The **Gaffer** shall be responsible for all equipment listed on the Lighting Check Out/Check In Manifest. If the Gaffer cannot determine who was responsible for the loss/damage, or did not report the loss, it will be the full responsibility of the Gaffer.

THE GRIP PACKAGE - The **Key Grip** shall be responsible for all the equipment on the Grip Check Out/Check In Manifest. If the Key Grip cannot determine who was responsible for the loss/damage, or did not report the loss, it will be the full responsibility of the Key Grip.

THE SOUND PACKAGE - The **Sound Mixer** shall be responsible for all equipment listed on the Sound Check Out/Check In Manifest. If the Sound Mixer cannot determine who was responsible for the loss/damage, or did not report the loss, it will be the full responsibility of the Sound Mixer.

THE MONITOR PACKAGE - The **Script Supervisor** shall be solely responsible for all equipment listed on the Monitor Check Out/Check In Manifest. If the Script Supervisor cannot determine who was responsible for the loss/damage, or did not report the loss, it will be the full responsibility of the Script Supervisor.

THE WALKIE PACKAGE - The **2nd Assistant Director** shall be solely responsible for all equipment listed on the Walkie Check Out/Check In Manifest. If the 2nd AD cannot determine who was responsible for the loss/damage, or did not report the loss, it will be the full responsibility of the 2nd AD.

A significant part of the job as a HOD is keeping tabs on who is using the equipment from his/her equipment manifest. HODs should also make it clear to the people working under them that they are required to report any damage to the HOD. Keeping abreast of the state of the gear during the course of production and providing open channels of communication to the rest of the crew will insure the conscientious use of the equipment and reduce the amount of damage and subsequent monetary assessments.

BASIC PROCEDURE FOR EQUIPMENT CHECK IN (MONDAY MORNING)

1. Check In students sign in on the Equipment Room's attendance sheet. Attendance is part of your grade.
2. Check In students unload the camera, lighting, grip, and sound packages and proceed to lay out the equipment inside the Film Lab.
3. Check In students are informed of, and witness to, the logging of any gear that is missing and or damaged from their respective portions of the equipment manifest. The missing/damaged equipment is noted on the manifest form.
4. The students checking in sign the manifest form acknowledging the agreement between the Equipment Room and the student as to the state of the gear, and the gear count.
5. Once their portion of the manifest is signed, the Check In Students may leave.

BASIC PROCEDURE FOR EQUIPMENT CHECK OUT (FRIDAY AFTERNOON)

1. Check Out students sign in on the Equipment Room's attendance sheet. Attendance is part of your grade.
2. Check Out students thoroughly check through every piece of equipment, and make sure that the Equipment Room has replaced any damaged or missing equipment, and/or has noted such damage on the Check Out Manifest.
3. The student responsible signs for the equipment, receives a copy of the Check Out Manifest, and stores the manifest with the equipment. This signature is acknowledgement that the Check Out person has thoroughly checked through every piece of gear on their portion of the manifest and he or she agrees with the Equipment Room personnel on the condition and count of the gear.
4. The students use the gear on the assigned production, use it responsibly, maintain its order and ensure it is stored safely.
5. Each day at wrap, the department head marks down on his/her manifest any missing or damaged equipment, in addition to notifying the 1st AD and Producer of the same.

CAMPUS AND LOCATION FILMING

As a required component of coursework, the student will be required to engage in campus and/or location filming. Campus filming is defined as any production activity on Western Kentucky University's main campus. Location filming is defined as any production activity outside of the immediate classrooms and facilities of the main campus of Western Kentucky University.

Campus Filming

To ensure the safety of the campus community and to provide for an undisturbed learning environment for all students on campus, all projects filming on campus must abide by the following guidelines:

a. Send a written message, at least five days in advance,

    i. to the Building Coordinator of the proposed filming location, including the date(s), time(s), the location(s) in the building or facility;

    ii. WITH A COPY, if applicable, to the WKU Police Department if filming will include or involve the use of imitated, disabled or "prop" firearms, or loud, startling or pyrotechnical special effects.

b. Prepare and post a notice in conspicuous places, which will be displayed during filming. Notices must be legible, clear in intent, and displayed in effective locations.

c. Remove and appropriately discard said notices promptly upon completion of the activity.

Location Filming

Location filming will require the use of production equipment off campus, all of which must be transported to set from Western Kentucky University and back again when production is wrapped.

All individuals transporting equipment must be currently enrolled in the WKU Film Program, and should be assigned members of the camera, sound, grip or electric department on the production. Those individuals transporting WKU Film equipment to and from locations will be fully responsible for said equipment.

Location Distances

Each production is allowed one-way travel of no more than 30 minutes and no further than 30 miles, calculated from Mass Media & Technology Hall, on the main campus of Western Kentucky University. Any additional travel time will be deducted from the approved shooting day or overtime allotment, as dictated by the Production Contract. Travel times less than 30 minutes or distances under 30 miles will not extend contracted shooting days or overtime allotments.

Students traveling to a location shoot are required to be on set and ready to work at the production call time, regardless of the distance from their home or point of departure to the set.

PRODUCTION EXPENSES

The WKU Film Program mission strives to provide a level playing field for all student productions as related to scope and equality of education. Each student production is a classroom designed as a practicum setting for equal learning in all areas of the craft. Parameters such as shooting days, running time, shooting ratios, and equipment allocation are assigned by the school to each level of production to ensure that each student has access to an equal education.

To this end, students may not alter the assigned parameters of any production. Each student must shoot within the pre-determined constraints of time and resources. In order to provide this level playing field the WKU Film Program provides professional production equipment, including camera and sound storage media, as well as production expendables. It is understood that a production may require further resources, such as catering and production design, and students are permitted to cover these necessities with personal funds. Students are encouraged to seek donations of goods and services as a supplement to their budgets.

Any student who violates this essential level playing field will be subject to review by the WKU Film Faculty.

PRODUCTION INSURANCE

As a state institution, Western Kentucky University does not carry a liability insurance policy and is generally provided with sovereign immunity from claims of personal injury caused by the negligence of the University, its agents, officers, or employees. Student productions requiring proof of liability insurance, such as required by some filming locations, must make arrangements with the Film Coordinator.

WEAPONS USE POLICY

The use of a weapon, or any item that appears to be a weapon, on location can create misunderstandings between student filmmakers and community members and/or local police. If not properly cleared ahead of time, law enforcement officials may be unaware that filming is taking place, mistake the filming of a scene involving weapons for actual criminal activity, and take action.

1. Only NON-FIRING replica or prop weapons will be allowed in student productions. Real weapons or blank-firing replicas are NOT allowed in student productions. Any use of weapons (replicas, props and/or anything created to appear as real) in student film productions must receive prior written approval by a Film Faculty committee. If approved, the Film Faculty may impose conditions such as a requirement for a supervising faculty member to be present at the time of the use of the weapon or firearm.

2. After securing permission to use a weapon, the student is responsible for notifying all on-campus or off-campus law enforcement agency in that jurisdiction. The student remains responsible for complying with applicable laws.

3. The student must use the weapon only for filming and rehearsal, and the weapon must be kept out of sight when not in use.

4. The weapon must remain in the possession of the actor, assistant director, director, property master, or gun wrangler only.

5. Student must exercise safety for all actors, crew, participants, onlookers, and other members of the general public in the vicinity of the shoot at all times. This means posting clear notices for onlookers when filming in a public place.

6. An AMPTP Safety Bulletin No. 1 must be included with your call sheets for every shooting day that a weapon will be on set.

7. Once permission has been granted, a copy must be in the producer's possession at all times. The permission statement must be made available or surrendered to the appropriate authorities upon demand. This permission may be revoked without prior notice by any sworn law enforcement officer or any other Western Kentucky University employee charged with coordinating public safety. This permission is void if the weapons are used in any manner inconsistent with the above description.

Violation of any one of the items numbered above may result in immediate dismissal from the WKU Film Program.

GUN USE PROTOCOL

For the purpose of this document, "gun" or "guns" shall refer to any firearm, whether real-appearing, replica or rubber gun.

The 1st AD must conduct a safety meeting at the beginning of every day guns will be present on set. The 1st AD must outline the following rules:

1. Guns are never to be touched by anyone except the designated Weapons Master, the 1st AD, the Producer, the Director, and/or the actor(s) who will be filmed touching the gun.

2. When the gun is not in use it is to be kept out of plain sight.

3. When guns are present on set the 1st AD must make specific announcements to alert the crew, actors, volunteers and any onlookers to the presence of the gun and how it will be used. These announcements are to be repeated by the 2nd AD for benefit of individuals who may be too far from the 1st AD to hear. The 1st AD must announce the following: When Weapons are brought to the set; when a gun is handed to an actor; when the Weapons Master has taken possession of the weapon.

4. If the actor is to use an empty gun, the Weapons Master must show the actor and the director that the gun is empty prior to each set up.

5. The actors may hold the gun between takes of the same set up. The Weapons Master must take the weapon and secure it between setups.

6. The Weapons Master must take guns away from the actors as soon as the 1st AD calls for the gate to be checked. When the gate is declared clean, the Weapons Master must then remove the gun from set and return the gun to a secure location.

TITLE AND CREDIT PROTOCOL

All films produced in FILM 282/382/482 Workshops must adhere to the following title and credit protocol:

Avoid duplication of credits or unnecessary credits. For short films, less is more. Limit End Credit run times to 30 seconds or less. Static credits are preferable to rolling credits.

Only the title should appear at the head of the film. All other credits should appear as End Credits.

End Credits appear in the following order according to departments:

Written and Directed By
Produced By
Executive Producer
Associate Producer
Director of Photography
Edited By
Sound By
Production Designer
Original Score By

Cast - list in alphabetical order or
in order of appearance
Stunts

UPM - Single Card
First Assistant Director - Single Card
Second Assistant Director - Single Card

Stunt Coordinator

Set Decorator
Art Director
Art PA

Camera Operator
First Assistant Camera
Second Assistant Camera
Still Photographer

Sound Mixer
Boom Operator

Gaffer
Best Boy Electric
Key Grip
Best Boy Grip
Grips

Dolly Grip

Script Supervisor
Production Assistants

Make-up Artist
Hair Stylist
Costume Designer
Property Master
Assistant Property
Set Design

Special Effects Supervisor
Special Effects Assistant

Assistant Editor
Sound Editor
ADR Editor
Music Editor
Re-Recording Mixer

Title Design
Color Timer

Music Rights

Special Thanks


Copyright Notice

WKU Film Logo (3 seconds)

WORKSHOP EXPORT PROTOCOL

To better prepare films for submission to festivals and upload to video sharing sites, such as Vimeo, all films produced in FILM 282/382/482 Workshops are expected to deliver projects in 1080p H.264 format. Students should also retain projects and original media on an external hard drive, so that higher quality (2K/4K) exports can be created, if selected for festival screening.

NOTE: While this protocol was specifically designed for footage originating on the 4K RED cameras, it is also a good method for delivering projects originating on HD cameras, like DSLRs. You will need to follow the manual instructions and adjust your crop settings and dimensions appropriately.

In Adobe Premiere:

1. Once you are finished editing, choose Export Media from the File menu.

2. In Export Settings, under Format, select "H.264."

    2.A.   If you are working in the Avid Lab, there are presets available for your use. Choose the preset that corresponds to your project's aspect ratio (*4K-to-1.85 Cinema Flat* or *4K-to-2.39 Cinema Scope*). Click on Output Name to retitle your export. Type in "YourTitle_HD". Skip to Step 7.
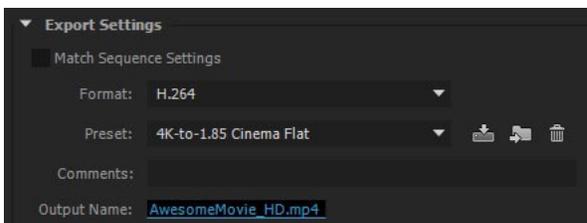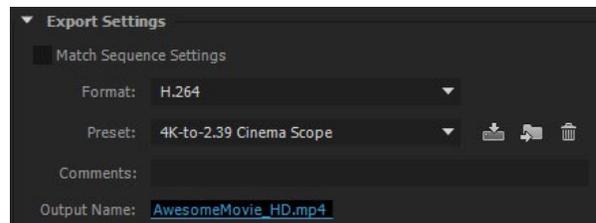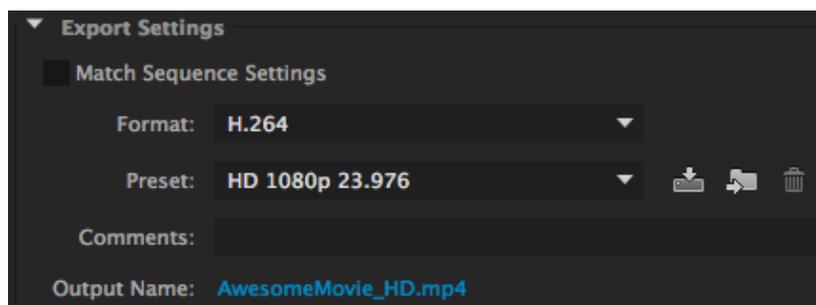

   *4K-to-1.85 Cinema Flat*   *4K-to-2.39 Cinema Scope*

    2.B.   If you are working on your own computer, or the presets do not appear, then choose "HD 1080p 23.976." Click on Output Name to retitle your export. Type in "YourTitle_HD".


3. In the Video tab, scroll down to Bitrate Settings. Choose "VBR 2-pass" from the Bitrate Encoding dropdown menu. Confirm your Target Bitrate (Mbps) is 32, and your Maximum Bitrate (Mbps) is 40.
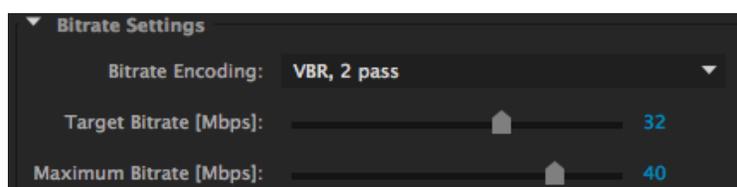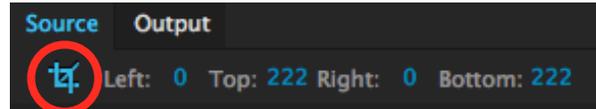
4. Click on the Audio tab. Confirm your Audio Codec is AAC, your Sample Rate is 48000 Hz, and your Channels is Stereo. Under the Bitrate Settings, choose 320 from the dropdown menu.
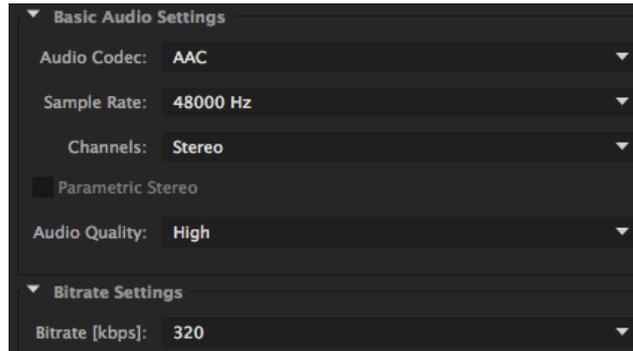
5. Next, you need to make sure that you have the proper aspect ratio for your film. To adjust the aspect ratio of the source, click on the "Source" tab in the upper left-hand corner. You will see a Crop icon (circled in red below) and fields to enter crop amounts. Click on the Crop icon to make the fields selectable.
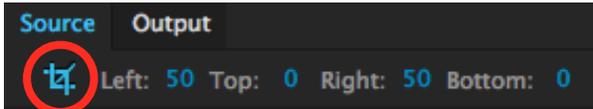
1.85 Cinema Flat = left 50, right 50   *2.39 Cinema Scope = top 222, bottom 222*

6. Finally, under Basic Video Settings enter the correct dimensions for your aspect ratio to remove the black bars from the exported file.

1.85 Cinema Flat = 1920x1038   *2.39 Cinema Scope = 1920x804*

7. Click Export. (Depending on the speed of your computer, this could take awhile.) It will export an .mp4 file ready for exhibition.

Note: You will need to redo your crop settings and video dimensions if you change the Preset.