WKU Film

STUDENT HANDBOOK

VOL. 8, Fall 2023

BA IN FILM SUGGESTED 4-YEAR DEGREE PLAN

YEAR ONE

FILM 100: Film Industry & Aesthetics	3	FILM 202: Basic Film Production	3
FILM 201: Introduction to Cinema	3	FILM 250: Screenwriting I	3
FILM 155: Film Attendance	0	FILM 155: Film Attendance	0
College Composition (F-W1)	*3*	*Social & Behavioral Science (E-SB)*	*3*
Human Communications (F-OC)	*3*	*Natural & Physical Science w/lab (E-SL)*	*3*
Quantitative Reasoning (F-QR)	*3*	*Literary Studies* (F-AH)*	*3*
SEMESTER TOTAL	*15*	*SEMESTER TOTAL*	*15*

YEAR TWO

BCOM 366: Editing I	3	FILM 282: Film Production Workshop I	3
FILM Elective	3	FILM Elective	3
World History (F-SB)	*3*	*Natural & Physical Science w/no lab (E-NS)*	*3*
Arts & Humanities (E-AH)	*3*	*2nd Major Course*	*3*
2nd Major Course or Foreign Language	*3*	*2nd Major Course*	*3*
SEMESTER TOTAL	*15*	*SEMESTER TOTAL*	*15*

YEAR THREE

FILM 369: Introduction to World Cinema	3	FILM Production Elective	3
FILM Elective	3	*Writing in the Disciplines (F-W2)*	*3*
Connections – Social & Culture (K-SC)	*3*	*Connections – Local to Global (K-LG)*	*3*
2nd Major Course	*3*	*2nd Major Course*	*3*
2nd Major Course	*3*	*2nd Major Course*	*3*
SEMESTER TOTAL	*15*	*SEMESTER TOTAL*	*15*

YEAR FOUR

FILM Elective	3	*Connections – Systems (K-SY)*	
2nd Major Course	*3*	*2nd Major Course*	
2nd Major Course	*3*	*2nd Major Course*	
2nd Major Course	*3*	*General Elective*	
General Elective	*3*	*General Elective*	
SEMESTER TOTAL	*15*	*SEMESTER TOTAL*	*15*

FILM MAJOR: 36 2nd MAJOR: 36 COLONNADE: 39 GENERAL ELECTIVE: 9   TOTAL: 120 HOURS

BFA IN FILM PRODUCTION 4-YEAR DEGREE PLAN

YEAR ONE			
FILM 100: Film Industry & Aesthetics	3	FILM 202: Basic Film Production	3
FILM 201: Introduction to Cinema	3	FILM 250: Screenwriting I	3
FILM 155: Film Attendance	0	FILM 155: Film Attendance	0
College Composition (F-W1)	*3*	*Social & Behavioral Science (E-SB)*	*3*
Human Communications (F-OC)	*3*	*Natural & Physical Science w/lab (E-SL)*	*3*
Quantitative Reasoning (F-QR)	*3*	*Literary Studies (F-AH)*	*3*
SEMESTER TOTAL	*15*	*World History (F-SB) (or summer)*	*3*
		SEMESTER TOTAL	*18*

YEAR TWO			
1ST BI-TERM		FILM 255: Film Sound	2
FILM 251: Film Directing I	2	FILM 256: Film Editing I	3
FILM 252: Film Producing	2	FILM 369: Introduction to World Cinema	3
FILM 253: Cinematography I	2	*Writing in the Disciplines (F-W2)*	*3*
FILM 254: Production Design I	2	*Natural & Phys. Science w/o lab (E-NS)*	*3*
2ND BI-TERM		*Arts & Humanities (E-AH) (or summer)*	*3*
FILM 290: Practicum: Pre-Production I	2	*SEMESTER TOTAL*	*17*
FILM 291: Practicum: Below-the-Line I	3		
FILM 292: Practicum: Above-the-Line I	3		
SEMESTER TOTAL	*16*		

YEAR THREE			
1ST OR 2ND BI-TERM (HALF OF COHORT)		FILM 390: Practicum: Pre-Production II	3
FILM 350: Screenwriting II	2	FILM 491: Practicum: Below-the-Line III	3
FILM 351: Film Directing II	2	FILM 392: Practicum: Above-the-Line II	3
FILM 353: Cinematography II	2	FILM 393: Practicum: Post-Production I	3
FILM 354: Production Design II	2	*SEMESTER TOTAL*	*12*
FILM 356: Film Editing II	2		
FILM 367: Introduction to Film Genres	2		
1ST OR 2ND BI-TERM (HALF OF COHORT)			
FILM 391: Practicum: Below-the-Line II	3		
SEMESTER TOTAL	*15*		

YEAR FOUR			
FILM 486: Film Capstone	3	FILM 466: Film Theory	3
FILM 489: Thesis Development	3	FILM 493: Practicum: Post-Production II	3
FILM 490: Practicum: Pre-Production III	3	*Connections – Social & Culture (K-SC)*	*3*
FILM 492: Practicum: Above-the-Line III	3	*Connections – Local to Global (K-LG)*	*3*
SEMESTER TOTAL	*12*	*Connections – Systems (K-SY)*	*3*
		SEMESTER TOTAL	*15*

MAJOR: 81 HOURS   COLONNADE: 39   TOTAL: 120 HOURS

BFA IN FILM ANIMATION 4-YEAR DEGREE PLAN

YEAR ONE			
FILM 100: Film Industry & Aesthetics	3	FILM 202: Basic Film Production	3
FILM 201: Introduction to Cinema	3	FILM 250: Screenwriting I	3
FILM 155: Film Attendance	0	FILM 155: Film Attendance	0
ART 130 or ART 140	3	ANIM 210: Intro to Computer Animation	3
Human Communications (F-OC)	*3*	*Natural & Physical Science w/lab (E-SL)*	*3*
College Composition (F-W1)	*3*	*Literary Studies (F-AH)*	*3*
SEMESTER TOTAL	*15*	*World History (F-SB) (or summer)*	*3*
		SEMESTER TOTAL	*18*

YEAR TWO			
1ST BI-TERM		FILM 355: Film Sound	2
FILM 251: Film Directing I	2	FILM 256: Film Editing I	3
FILM 252: Film Producing	2	FILM 369: Introduction to World Cinema	3
FILM 253: Cinematography I	2	ANIM 220: 3D Modeling I: Environment	*3*
FILM 254: Production Design I	2	*Natural & Phys. Science w/o lab (E-NS)*	*3*
2ND BI-TERM		*Writing in the Disciplines (F-W2)*	*3*
FILM 290: Practicum: Pre-Production I	2	*SEMESTER TOTAL*	*17*
FILM 291: Practicum: Below-the-Line I	3		
FILM 292: Practicum: Above-the-Line I	3		
SEMESTER TOTAL	*16*		

YEAR THREE			
1ST OR 2ND BI-TERM (HALF OF COHORT)		FILM 390: Practicum: Pre-Production II	3
FILM 350: Screenwriting II	2	FILM 392: Practicum: Above-the-Line II	3
FILM 356: Film Editing II	2	FILM 393: Practicum: Post-Production I	3
ANIM 310: Computer Animation I	3	*Arts & Humanities (E-AH)*	
FILM 394: Film Animation	3	*SEMESTER TOTAL*	*12*
Social & Behavioral Science (E-SB)	*3*		
Quantitative Reasoning (F-QR)	*3*		
SEMESTER TOTAL	*15*		

YEAR FOUR			
FILM 486: Film Capstone	3	FILM 466: Film Theory	3
FILM 489: Thesis Development	3	FILM 493: Practicum: Post-Production II	3
FILM 490: Practicum: Pre-Production III	3	*Connections – Social & Culture (K-SC)*	*3*
FILM 492: Practicum: Above-the-Line III	3	*Connections – Local to Global (K-LG)*	*3*
SEMESTER TOTAL	*12*	*Connections – Systems (K-SY)*	*3*
		SEMESTER TOTAL	*15*

MAJOR: 82 HOURS   COLONNADE: 39   TOTAL: 121 HOURS

ACKNOWLEDGEMENT OF OWNERSHIP

Western Kentucky University, the School of Media, and the WKU Film Program abide by Western Kentucky University's "Policy on Intellectual Property." For more information, please see the University policy.

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.

WKU FILM AI POLICY

As of Fall 2023, the use of generative artificial intelligence (i.e. AI) in the film industry is in its infancy, and as such, the rules of its usage are still being defined by the creative unions and the studios. The WKU Film program strives to reflect industry best practices, and so this policy will continue to be revised as industry usage evolves:

1. AI may not be used in a film course without the permission of the course's instructor. To use AI without permission from the instructor will be considered academic dishonesty and a violation of the WKU Student Code of Conduct.
2. AI-created content is not copyrightable, which means that an AI may not create a finalized product, including, but not limited to, screenplays, poster images, video files, etc.
3. AI is an aide to creativity, not a replacement, so its use will only be allowed in courses where students have already demonstrated the necessary skills (writing, designing, editing, etc.) which AI can then supplement.

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 Media (e.g. the SoM 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.

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

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

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

Film Festival Submission:
27. Filmfreeway.com – The premiere site to browse and submit to film festivals..

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

Undergrad Film Studies Opportunities
34. Film Matters – Publishes articles and reviews by undergraduate students.
35. 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 JRH 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

Since it was first conducted in 1952, Sight and Sound's Critics' poll has become an eagerly anticipated moment within the global film community as it represents a litmus test for where film culture stands. This year's poll reached a wider and more diverse group than ever before and incorporates the top 10 lists of over 1,600 participants from all corners of the globe who voted for more than 4,000 films overall.

1. *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles (1975)*
2. *Vertigo (1958)*
3. *Citizen Kane (1941)*
4. *Tokyo Story (1953)*
5. *In the Mood for Love (2000)*
6. *2001: A Space Odyssey (1968)*
7. *Beau Travail (1999)*
8. *Mulholland Drive (2001)*
9. *Man With a Movie Camera (1929)*
10. *Singin' in the Rain (1952)*
11. *Sunrise: A Song of Two Humans (1927)*
12. *The Godfather (1972)*
13. *The Rules of the Game (1939)*
14. *Cléo From 5 to 7 (1962)*
15. *The Searchers (1956)*
16. *Meshes of the Afternoon (1943)*
17. *Close-Up (1990)*
18. *Persona (1966)*
19. *Apocalypse Now (1979)*
20. *Seven Samurai (1954)*
21. *The Passion of Joan of Arc (1928)*
22. *Late Spring (1949)*
23. *Playtime (1967)*
24. *Do the Right Thing (1989)*
25. *Au Hasard Balthazar (1966)*
26. *The Night of the Hunter (1955)*
27. *Shoah (1985)*
28. *Daisies (1966)*
29. *Taxi Driver (1976)*
30. *Portrait of a Lady on Fire (2019)*
31. *8 1/2 (1963)*
32. *Mirror (1975)*
33. *Psycho (1960)*
34. *L'Atalante (1934)*
35. *Panther Panchali (1955)*
36. *City Lights (1931)*
37. *M (1931)*
38. *Breathless (1960)*
39. *Some Like It Hot (1959)*
40. *Rear Window (1954)*
41. *Bicycle Thieves (1948)*
42. *Rashomon (1950)*
43. *Stalker (1979)*
44. *Killer of Sheep (1978)*
45. *Barry Lyndon (1975)*
46. *The Battle of Algiers (1966)*
47. *North by Northwest (1959)*
48. *Ordet (1955)*
49. *Wanda (1970)*
50. *The 400 Blows (1959)*

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 BA Workshops and BFA Practicums, 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 instructor via the crew replacement form. The form must be signed by all applicable students and the Film Coordinator reserves final approval at their discretion. If more than one crew member on a show needs to be replaced, the production should submit a separate form for each crew member.

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 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 instructor within 48 hours.

The instructor and Film Coordinator will review all concerns and a judgment will be issued.

WORKING RULES

In order to provide a safe and efficient working environment for Film students working on WKU films, WKU Film has adopted a set of working rules based on industry standards and practices. Most of these rules are based on union regulations that have developed over the last 100 years to protect the crew working on film sets. They should be treated seriously and are non-negotiable.

Most of these rules were designed to protect the crew from abuse and overwork. If you feel you are being asked to do something in direct violation of these rules, speak with the Key Grip or the Script Supervisor, who are the designated "union" representatives on each film. The Key Grip/Script Supervisor will bring up the issue with the Producer. If this does not resolve the issue, then bring it to the film faculty's attention. While the film faculty does not wish to engender a culture of tattle-tailing, safety is every crew member's responsibility, not just the film's producer.

When you leave WKU you will most likely work on many independent, non-union films. Some of these productions will be run to professional standards like the ones outlined below. Many will fly in the face of crew health and safety. Be wary of producers who have a careless disregard for these rules, particularly those pertaining to crew turnaround time or filming locations. Your life may depend on it! Remember Sarah Jones!

Working Hours and Overtime

All films must shoot for a minimum of 8 hours.

The standard length of a workday on a film set is 12 hours. Productions must stop for meals every 6 hours.

- Meal breaks every 6 hours is not only a union regulation but a labor law, as well. Meals are not included as part of your 12 hour workday, since no work is taking place. The clock stops on your workday once the equipment is wrapped and loaded onto the vehicles. The clock does not stop when you wrap your actors. It can take 30-45 minutes to wrap the gear, so plan accordingly.

Films are allowed 1 hour of overtime per shooting day. See the overtime request policy for more details.

- This means that WKU student films can shoot a total of 13 hours, but the 6-hour meal break rule still applies. If you shoot an additional six hours after lunch and want to use your hour of overtime, you will need to stop for what's called a **second meal**. It's common for second meal to be a 15-minute meal, also known as a **walking meal**.

Lunch and Grace

The length of a standard lunch is 30 minutes after the last person gets his/her food.

- The script supervisor is the official timekeeper on set. If lunch is being served buffet-style, the script supervisor will start his/her stopwatch the minute the last person gets through the line. If everyone receives their lunch at the same time (i.e. individual lunches), then the clock starts once everyone is handed their food.

Productions are allowed 12 minutes of grace to finish the current setup.

- The only time the 6-hour rule should be broken is to finish a setup you are currently shooting. This means the camera must have already rolled on at least one take, and the director just wants to shoot another take.

Turnaround Time

WKU student films must observe a 10 hour turnaround between productions.

- This means there must be at least 10 hours between wrap on one production and call time for the next production. This means that if you wrap at midnight on Saturday, Sunday's call time cannot be before 10 AM. Producers must work together to ensure this rule is abided. Turnaround time is extended by each minute of overtime that is used. For example, if a show uses 10 minutes of overtime, they must provide 10 hours and 10 minutes of turnaround time before the next show.
- 12 hours of turnaround is the minimum turnaround time for SAG-AFTRA actors. This rule is strictly

enforced by SAG-AFTRA. WKU does not enforce this rule for student actors, but they should be provided a minimum 10-hour turnaround if they are in back-to-back productions.

Wrap and Drive Times

All WKU student films must wrap by midnight.

All lower division (100- or 200-level) course films must shoot within 30 minutes or 30 miles of JRH. In Los Angeles, this Thirty-Mile-Zone (or **TMZ**, like the TV show) is the circle in which studio productions must take place. Any productions taking place outside the TMZ require travel pay and lodging. WKU student films do not allow for travel or lodging, so they must take place within the TMZ. WKU Film's TMZ will be measured from the Mimosa parking lot (across the street from JRH). Do not trust Google Maps to give you accurate drive times. The only way to be sure is to drive it yourself at the appropriate time of day!

Production Parameters for Lower-Division (100- and 200-level) Courses.

No company moves.

- Location changes that only require walking from one location to the next (i.e. across a park, from one house to the neighbor's) are allowed.

No filming in moving vehicles.

No firearms.

No open flames except a cigarette lighter.

Production Parameters for All Courses

No rooftops, balconies, bridges, or train tracks.

No cameos.

- No crew members may appear on screen. This includes background extras. Students in the workshop classes are welcome to appear in films in which they have no assigned crew position. Any footage that features a crew member will not be allowed in the final film.

All equipment must be returned to JRH 339 every night.

- Each show's Key Grip will be given a key to JRH 339, and gear must be stored in this room every night. Carts will be provided.

All stunts must receive faculty approval.

- See the Hazardous Activity Policy in this document.

EQUIPMENT USAGE AGREEMENT

The WKU Film Program is committed to providing students with professional filmmaking equipment in classrooms and for student films. As such, certain expectations are made of students in the usage of this equipment. Any student checking out equipment, General-Use, BA Package, or BFA 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.

- Equipment that is lost, stolen, or damaged beyond normal wear and tear will be removed from rotation for all student productions indefinitely.

Late returns of BA and BFA Packages will not be tolerated and will result in loss of BA and BFA 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 WKU 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 JRH Auditorium.

2. **Student Films (BA and BFA Packages):** The most formal, structured type of equipment usage is in the student films produced in BA Workshops or BFA Practicums. 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. BA and BFA Packages are stored in the Production Lab, JRH 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.

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Section 3 - Fixing or Modification of Equipment

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 - Invoicing and Payment for Missing/Damaged Equipment

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, Teresa Jameson. 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 - Additional/Rental Equipment

In addition to the provided equipment, some production may want to use additional equipment that WKU Film does not provide. In these instances, students must receive written approval from the appropriate instructor and the Film Coordinator prior to bringing the equipment to check out. Regardless of whether the equipment is rented or owned by the student, the equipment must be tested during check out and approved by the appropriate faculty member.

Students wanting to rent equipment must submit an Additional Equipment Request Form that must be approved by the appropriate faculty member(s) prior to check out. Students may not supplement their equipment package with equipment that is already provided by WKU Film (for example, WKU Film provides a camera, so students may not rent an additional or alternate camera). Failure to follow the above policy can result in the student failing the assignment, failing the course, and/or referral to Student Conduct.

In the case that university-provided basic-package equipment fails and WKU Film is unable to provide a working back-up, students may request to use student-provided back-up equipment. The back-up equipment should be requested in the same way as additional equipment and requests will only be approved in exceptional circumstances.

Section 6 - Equipment Room Responsibilities

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.

BA AND BFA PACKAGES CHECK IN/OUT PROTOCOL

In order to meet the high demands on the equipment resulting from the rigors of WKU Film's 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.

BA and BFA Packages will be checked out and assigned to current students registered in the appropriate BA Workshop or BFA Practicum courses. 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).

The student crew member responsible for checking equipment out (as detailed below) is the only person/team that can sign for the equipment. Other crew members may not check out equipment on someone else's behalf. Students may only check equipment in or out during the designated check in/out times, with the exception of in-field hand-offs, and manifests can only be signed by the Equipment Room staff. Students who forge ER staff signatures, remove equipment without permission, and/or fail to follow the check in/out policies and procedures may fail the assignment and/or the class and will be referred to Student Conduct.

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.

SPECIAL EQUIPMENT - The **Director of Photography** or the **Production Designer,** depending on the type of equipment requested**,** shall be solely responsible for all equipment listed on the Special Equipment Check Out/In Manifest. If the Director of Photography or Production Designer cannot determine who was responsible for the loss/damage, or did not report the loss, it will be the full responsibility of the Director of Photography or Production Designer. Directors of Photography and Production Designers who want to request special equipment **must submit separate request forms** (available in JRH 339). Special equipment request forms must have signed faculty approval and the equipment must be checked in/out at the show's designated time in accordance with the equipment check in/out procedure defined in this document.

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

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 Production 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

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.

SPECIAL EQUIPMENT REQUEST AND CHECK IN/OUT

Special equipment must be requested by the director of photography (DP) by the show's specified check out day. The DP is responsible for all equipment on the special equipment list according to the equipment policies in this Handbook. Equipment must be requested using the designated special equipment request form and must be approved by the BTL faculty and/or the Film Coordinator. A faculty member or designated student worker must confirm the condition of the equipment on the appropriate special equipment form.

WALKWAY WRAP POLICY

A walkway wrap is when equipment stays at a shooting location after production has wrapped for the day. On BA and BFA thesis productions, and only in extreme circumstances, students may request a walkaway wrap using the appropriate form. Approval is at the discretion of the appropriate faculty and the Film Coordinator.

ON-CALL EQUIPMENT REPAIR/REPLACEMENT

Sometimes, through no fault of the student, equipment malfunctions outside of normal WKU business hours and faculty are unavailable to assist. In this case, students will contact the designated student equipment employee who is "on-call" during the appropriate production cycle. The student must first make sure the issue is not user-error before troubleshooting with the on-call student employee. If the issue cannot quickly or easily be resolved remotely, and the malfunctioning equipment is critical to the shoot (i.e., picture or sound), the student employee will run a replacement piece of equipment to set and place the malfunctioning equipment in the designated area at WKU.

If a student calls the on-call student employee and the issue is found to be user-error, the student will no longer be permitted to call the on-call student employee for the rest of the semester.

THE STUDENT EQUIPMENT HAND-OFF

Due to back-to-back productions of BA Workshops and BFA Practicums, students will regularly be required to hand off production equipment from one crew to another without going through the Equipment Room as an intermediary, sharing the use and responsibility of the gear.

Each equipment package (Camera, Lighting, Grip, Sound, Monitor, Walkie) is associated with the designated department, and is ultimately the responsibility of a specific representative of that department, as outlined above. From the time this individual signs for their package until it is signed away to another individual or back into the care of the Equipment Room, the designated crew member is personally and financially liable for each item.

When a crew member signs the equipment manifest, he or she is acknowledging that every piece of gear was thoroughly inspected, that it was received in good working order, and that if anything was missing or damaged, it was either replaced or indicated on the manifest itself. The crew member's signature indicates acceptance of this policy and full liability.

If one production team is asked to hand-off equipment to a second team, the equipment manifest must accompany the equipment. Both crew members (representing the first and second production teams) should inspect the gear as they would during the initial checkout, and both must sign the manifest to secure a change of responsibility and liability. The second production crew member's signature is no less binding than the first, and indicates an identical acknowledgement: every piece of gear was thoroughly inspected, it was received in good working order, and if anything was missing or damaged, it was either replaced or indicated on the manifest itself. The second crew member is also indicating an agreement to return the equipment to the Equipment Room at a previously specified time.

In instances where equipment is lost or damaged during the first production, this must be communicated from the first production's representative to the second, and it must be indicated explicitly on the manifest. The parties responsible for the loss or damage must also be indicated on the same document. Failure to abide by this critical step, whether intentional or inadvertent, will result in the immediate loss of all equipment privileges.

If there is a dispute about which production is responsible for lost or damaged equipment, an assessment and/or arbitration will be made by faculty and/or staff representatives of the WKU Film Program. Grievances should be brought initially to the Film Coordinator.

BA AND BFA PACKAGES MUST RETURN TO JRH 339 EVERY NIGHT!

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

BA Workshops and BFA2 Practicums: Each production is allowed one-way travel of no more than 30 minutes and no further than 30 miles, calculated from the Mimosa Parking Lot of Jody Richards Hall, on the main campus of Western Kentucky University.

BFA2 and BFA3 Practicums Only: 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 requesting to shoot at a location more than 30 minutes/miles from Western Kentucky University must submit a Distant Location Request Form. Distant location shoots must be submitted to the appropriate faculty member(s) no later than two weeks before the production's prep.

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.

Distant Location Request Policy

BA and BFA thesis films may request permission to shoot at a distant location outside of the TMZ (see policy). However, these requests are not automatically granted due to the strain on the equipment, crew, and program. If a production would like to request a distant location, the producer must submit a distant location request form with a detailed location plan. The request must be made no later than two weeks before the first day of production on the show and must be approved by the appropriate faculty and the Film Coordinator.

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 FUNDING POLICY

Student productions may be offered production funding from WKU Film, the School or Media, or Western Kentucky University in the form of grants, reimbursement, etc. In order for a production to receive funding, the production must meet certain requirements outlined in the syllabus for the production course in which the film is made, the requirements of the grant, etc. Failure to meet these requirements will result in a loss of production funding.

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.

MINOR LABOR POLICY

The WKU Film minor labor policy is outlined in the minor labor policy form. Students must submit the minor labor policy form—signed by the minor's parent or guardian—to the appropriate faculty and/or Film Coordinator on or before the production's assigned prep presentation date.

STUNT/HAZARDOUS ACTIVITY POLICY

Stunts involving weapons are subject to the weapons use policy. For all stunts, a hazardous activity form must be submitted and approved by the appropriate parties (according to the form requirements) by the production's prep presentation. All productions that fail to submit an approved hazardous activity form by the prep presentation will have their stunts removed from the production.

POST-PRODUCTION POLICIES

Post-Production Facilities Reservation

While in post-production, students are assigned a suite according to the post-production schedule. When students are not in post-production, they may request to reserve a suite in the post-production hall for other projects. These requests are not guaranteed and at times may not be possible given the post schedule. To be eligible to request a suite, students must be officially admitted into the BA in Film or the BFA in Film Production programs and must be currently enrolled in at least one Film course.
Students will use the post hall reservation form to request space and final approval is at the discretion of the post-production faculty and the Film Coordinator. Approval confirmations are sent via email along with the door key code. Door key codes cannot be shared with any other person or student. Suite usage privileges will be revoked if key codes are shared and/or if the door key lockbox has been tampered with or damaged. The student assigned to the post-production suite will be financially responsible for any lockbox repair and/or replacement costs.

Post-Production Equipment Operation

Once a student is assigned or approved to use a post-production suite, no other person or student can operate the equipment within the suite. Failure to comply will result in a failing grade for the course. If any equipment is lost, stolen, or damaged beyond normal wear and tear, the student assigned to the post-production suite will be financially responsible for repair and/or replacement costs. To avoid lost or stolen equipment, keep the suite doors locked at all times.

Finishing Suite & Sound Booth Operation

No cables (USB, XLR, HDMI, etc.) are to be removed from the room or unplugged from their respective receptacles. Every piece of equipment (sound, color, etc.) must remain in position, as placed by faculty/staff. Do not change the sound output from the speakers and do not make adjustments to volume on the speakers themselves — these are set to proper levels. You
should only change volume within the sound DAW (Protools, Audition). Do not move the speakers from where they are placed — they are placed for optimum sound monitoring. Do not make adjustments to the color using the TV or computer itself — these are set to optimal monitoring; make adjustments using color correction software only.

Reporting Technical Issues

Students are required to report any missing post equipment or technical issues to the appropriate office:
- Students are required to report any computer issues to WKU Information Technology Services. Request Service: https://td.wku.edu/TDClient/34/Portal/Requests/ServiceDet?ID=265&SIDs=1
- Students are required to report any editing or VFX software and WKU FILM external hard drive issues to alysia.klein@wku.edu
- Students are required to report any color grading software/equipment issues to sara.thomason@wku.edu
- Students are required to report any audio software and post audio equipment issues to luke.pennington@wku.edu

Post-Production Hard Drive Use (Upper Division Courses-Only)

Students are required to use WKU FILM Mac Computers and WKU FILM Hard Drives when completing their post-production work. The use of personal hard drives for ingest, backup, editing, color grading, and/or sound design and mix is strictly prohibited. Failure to comply will result in a failing grade for the course. Students are required to keep WKU FILM Hard Drive files organized using proper naming conventions as dictated by film faculty. Students are also required to work off each suite's primary external hard drive, not the external backup drive. Backup drives are set to auto backup each night at 4AM.
REMINDER: never save files to any WKU computer, they will be deleted upon student sign-out.

Master File Delivery

At the end of each academic year, students are required to deliver their Master Files to the Pegasus Drive in room 313 (Ingest Station). Master Files Include: all master audio stems, color graded master files, festival master, and original resolution master.

Film File Loss

Students are required to take great care when ingesting files and working with files during post-production. The deletion of any files will result in a failing grade for the assignment or the course (at the discretion of the film faculty and Film Coordinator).

VFX Approval

Film students who would like to have VFX elements in their productions must submit a request to alysia.klein@wku.edu via the VFX proposal form. After students submit the proposal form, they must schedule a VFX scope meeting with Professor Alysia Klein.

All ATL members must attend the VFX meeting. Students are required to provide:
1. Sketched storyboards and/or photoboards of the proposed visual effects
2. A detailed plan of how the students will achieve the effects
3. A list of all VFX assets needed for production
4. The completed VFX proposal form.

Final approval is at the discretion of the post-production faculty and the Film Coordinator.

Additional Photography

WKU Film student thesis productions may at times need additional photography during post-production. Producers may request additional photography via the Additional Photography Request Form. Requests must be approved by the appropriate faculty and final approval is at the discretion of the Film Coordinator.

SEVERE WEATHER POLICY

Location filming can present both logistical and safety challenges when the weather takes a turn for the worse. While some weather, like rain, may be merely a nuisance that must be worked through, severe weather, like tornadoes or snow storms, pose much greater threats and must be handled in a way that prioritizes the safety of the crew and equipment above completing the shot or film.

In order to adequately handle complications created by severe weather, WKU Film will follow procedures in-line with the film industry's own safety bulletin on severe weather (Safety Bulletin #38 Guidelines for Inclement or Severe Weather) This bulletin asks the location manager to create an "Action Plan" prior to the shooting day and the potential severe weather. At WKU, that duty will fall to the producer, as outlined below. (Severe weather action plans should be included as part of your standard post-Director's Prep action plan.)

The best way to respond to severe weather is to prepare for its possibility. The National Weather Service (NWS) provides forecasts in 7-day increments. Producers should routinely check weather forecasts as their shooting day approaches, particularly in seasons of rapidly-changing weather, like winter and spring.

The NWS is also the most accurate source for immediate weather watches, warnings, and alerts in Warren County. The Kentucky Transportation Cabinet provides real-time data on road conditions.

From the safety bulletin:

> **Pre-planning can reduce many of the potential dangers posed by inclement weather.** The producer should develop an "action plan" when preparing to use locations that may present an inclement or severe weather hazard.
>
> The **action plan** should designate a person who is responsible for monitoring potential inclement weather by commercial weather services, television and radio station news casts, or other available means. (At WKU, that person will be the producer during pre-pro and the 2nd AD during production.)
>
> The **action plan** should include a method for communication with cast and crew members in the event of inclement or severe weather (At WKU, Slack, Text, and Email). The communication methods should reflect the conditions and circumstances at the scene. Other elements to include should be site specific procedures which include methods and routes of evacuation, meeting areas, a means of establishing a head count for cast and crew members and procedures for equipment shut-down, stowage and/or removal. If there is the possibility of inclement or severe weather, a **"safety meeting"** shall be held to review and communicate the elements of the action plan.

The safety bulletin outlines specific hazards to be considered in various scenarios, such as lightning, and should be consulted when building your action plan. Any weather hazards, such as freezing temperatures when filming exteriors, which are not specifically mentioned should also be addressed in your action plan.

While the safety bulletin outlines procedures to take in the event that severe weather happens *during* production, in the event that severe weather happens *prior* to call time but still presents a safety hazard the day of filming, such as uncleared or icy roads, the producer must consult with the film coordinator to make the determination whether a film should push back its call time or postpone.

Postponements will only be granted in extreme circumstances when the imminent safety of the crew will be in jeopardy, not for inconveniences such as rain when the story calls for clear skies. Since these final determinations are most likely to be made as close to call time as possible, it is essential that your action plan include a way to convey any change of call time or postponement to the entire cast and crew in a timely fashion.

UPPER-DIVISION COURSES ONLY: 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.

UPPER-DIVISION COURSES ONLY: 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.

WKU FILM POLICIES POLICY

This is not an exhaustive list of policies, protocols, and procedures. This document is meant to be used **in addition** to your course syllabi. When in doubt, ask a faculty member.

TITLE AND CREDIT PROTOCOL

All films produced in BA Workshops and BFA Practicums 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:

(ATL should have their own title card)

Written and Directed By
Produced By
Executive Producer
Associate Producer
Director of Photography
Edited By
Sound By
Production Designer
VFX Supervisor
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

VFX Artists

Title Design
Colorist

Music Rights
Special Thanks

WKU Film Logo (3 seconds)

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