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Dean's Welcome

On behalf of the faculty of the College of Motion Picture Arts, it gives me great pleasure to welcome you – the BFA Class of 2014, and the MFA Class of 2014 – to Florida State University.

I am thrilled to welcome you to Florida State University and the beginning of your filmmaking career here at the College of Motion Picture Arts.

The Florida State Legislature created the Film School in 1989 with the expressed mission to “educate and prepare men and women for successful careers in the film and television industry”. Fifteen years later, we surveyed our alumni and learned that 93.6 percent of our graduates were enjoying careers in the film and television industry – an extraordinary accomplishment that is unmatched by any film school in the nation.

In 2004, the College was honored by the Directors Guild of America for its “distinguished contributions to American culture through the world of film and television.” Our students have earned national notoriety by winning an impressive 8 Oscars in the Student Academy Awards competition, and 30 Emmys in the Collegiate Television Awards competition.

This upcoming year promises to continue the College’s legacy through the creation and premiers of over 240 short films. History suggests that today we welcome the next class of students who will both gain national recognition for the many awards they will win, and for the careers they will most certainly launch.

The foundation of our success is our students – all of you here today. We wish you the greatest success over the next few years and well beyond your graduation day.

See you at your movies!

Frank Patterson, Dean

Mission and Values

Our Mission

The Florida State University College of Motion Picture Arts (The Film School) was created by the Florida State Legislature in 1989 with the express mission to educate men and women for careers in the film and television industry, and to support the growing Florida film industry.

Our Values

Within this umbrella mission the College has further defined its unique educational values to fortify the education of its students in a manner that will allow for a natural integration into the film industry. The key points to these educational values are:

Craft as a path to art – for an artist to truly evolve, he or she must have a firm understanding of their craft. The film industry was built on an apprentice system and very much works this way today. The College believes that by beginning with the fundamentals in every area of production and building to the higher forms of expression, every student will become a complete filmmaker, no matter what final career path the student chooses in the industry.

Practicum learning – hands-on work is essential to real learning, especially in a physical art such as filmmaking. Students must make films in order to learn filmmaking. Coupled with traditional course work and workshops, the College employs a series of practicum classes that emulate the way movies are made. This, combined with faculty review and evaluation, allows the student to be introduced to concepts, to apply those concepts, and then critique the strengths and weakness of the outcome of those applied concepts.

Peer teaching and learning – a great deal of the practicum class work involves students on set and in the field working and collaborating together. We believe that this is a valuable asset to the student’s education, and to help facilitate this the College employs a series of required collaborative assignments, a code of professionalism expected of the students, and self and peer assessments of their own and each others’ professionalism.

History and theory – great artists know what has come before and why it worked. Just as knowledge is built concept upon concept to attain wisdom, so does the lasting voice of an artist depend upon knowing the history of the medium and the conceptual theory behind its long lasting reach. The College offers unique courses in history and theory as well as integrated history and theory into each area of the practical production classes.

Industry practices – the teaching and application of filmmaking techniques and theory are always taught with a direct relationship to the actual practices of the industry. It is not enough just to understand how to make a movie. Students need to understand how movies are made in the context of the industry; not only how films are manufactured, but also the details of union protocols and set operations. Students also need to know the business of the business: the development, financing, marketing and distribution of films. Films are made for audiences, and to reach those audiences the student must understand how the business works.

Level playing field – as an essential component of the College mission, we provide a level playing field for all student productions as related to the scope and equality of each student’s education. Each student is given equal access and opportunity to use resources and lab space, as well as access to the faculty. To ensure equality, the College institutes parameters such as shooting days, running time, shooting rations, budgets, and equipment allocation; these parameters are assigned to each production, based on the level of production, to ensure each student has an equal educational experience.

Process – as a faculty, we teach, review and evaluate along the path of creating a motion picture. When the student screens their final film, it is the “premiere” and a cause for celebration. Faculty work alongside students throughout each step of the production process. This allows our faculty to truly evaluate the filmmaker as an artist, knowing very well the intent, struggle, and compromises that came to shape the final product.

The manifestation of our values is in our unique approach to classes. Traditionally, students enroll in lecture courses and/or attend labs in practical workshops. The pre-production, production, and post-production of the film is considered “homework”; something that is assigned in class and is then executed on the students’ own time. At the end of the semester, the student “turns in” the film and the instructor evaluates the finished work.

Our College operates the opposite way. Based on our values in craft and practical hands-on experience, peer learning, and industry practices, we structure our classes as part of the process of producing a film. To this end, we have two types of classes:

Lecture Classes – these are traditional lecture or laboratory-type classes, which take place in a classroom with the entire class and an instructor;

Practicum Classes – these are classes that fall outside the traditional lecture class, and extend specifically to the process of creating a film. These include tech scouting, production meetings, production of projects, crew drills, camera/lighting tests, dailies screenings, principle photography, or any other pre-production, production, or post-production activity that is done in conjunction with shooting a film.

In this approach, our film sets are our classrooms and they are as equally important as a traditional lecture class. The practicum classes are done in the field with students acting as crew and faculty supervising as mentors.

Level Playing Field and Production Costs

In order to provide our level playing field, the school pays for all production-related expenses as they directly relate to media expendables, such as batteries, tape, gels and fuel for trucks, as well as fully equipped grip, electric and sound packages. In addition, the school supplements the funding of catering and production design. To maintain this level playing field, students may not alter the assigned parameters of any production. Each student must shoot within the pre-determined constraints of their production.

Supplementing production related expenses – it is understood that under certain circumstances, a production may require further resources. When this is necessary, the student, under the Associate Dean’s supervision, may supplement catering, production design, or actor travel with additional funds. This is permitted so long as it does not exceed the project-level limits as determined by the College.

Donations – students may also seek donations of goods and services as a supplement to their budgets. To do so, any donations must be backed with a letter confirming the source of the donations and must be submitted to the production supervisor. Students may not seek donations items, expendables or equipment provided by the College, or any donations that un-level the level playing field concept within the College. Other donations, which are particular to the show and are the result of resourceful producing and do not alter the essential level playing field, are permitted with the approval of the Associate Dean.

Any student who violates this essential level playing field will be subject to review and possible probation or dismissal from the College without a prior period of probation, in addition to the termination of the project.

Crewing - Equal Opportunity

As a required part of the College curriculum, each student will perform a variety of on-set and off-set crew positions. It is the primary mission of the College to provide a level playing field for all students, so that they have an opportunity 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 a secondary purpose to provide support for production. Students are required, 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 College faculty and staff.

Only enrolled College of Motion Picture Arts students may hold a crew position, and at no time may a non-member of the College perform, act, supervise, or take over any faculty assigned crew position.

Any student who takes over another student's job, who switches jobs without prior approval of the head of production, or who refuses to another student the right to perform his or her assigned job will be in violation of the Academic Honor Code and the College's professionalism statement and may be placed on immediate probation or dismissed without advance notice from the program.

Ownership

Because the College pays for each student's production, the College and, therefore, the State of Florida, retains the copyright to all student work.

The following is the Florida State University regulation governing the ownership of student work:

Florida State University's College of Motion Picture Arts Ownership Policy

As established by Florida State University Regulation 6C2R-6.0091 in the year of 1991, The Florida State University College of Motion Picture Arts owns all interests to which students may be entitled in any student production, including federal and state copyright interests. To wit:

6C2R-6.0091 Ownership of Student-Produced Films: College of Motion Picture Arts.

(1) Purpose and Intent: This rule establishes policy governing:

- (a) The ultimate disposition of the student films;
- (b) Promotion of the collective work of the College of Motion Picture Arts (the "Film School");
- (c) Protection of the reputation of the College. It is also intended to recognize the equity and interest of the individual students involved in their use of these films as portfolio pieces in the advancement of their careers; and
- (d) Graduate and Undergraduate programs.

(2) Ownership of student productions:

(a) Upon admission to the College or prior to the commencement of workshop exercises and filming, the University shall require all students to sign an acknowledgement of university ownership of all student productions. Each student enrolling in the College, thereby agrees to be governed by this rule and accepts all terms and conditions set out herein.

(b) The acknowledgement shall contain substantially the following wording:

“In consideration of admission to the College of Motion Picture Arts and other good and valuable consideration, I hereby acknowledge that the College is the owner of all interests to which I may be entitled in any student production, including federal and state copyright interests. I hereby further agree to be governed by all terms and conditions of the College as contained in Rule 6C2-6.0091, F.A.C.”

(3) Screenplays:

(a) Screenplays that are generated as “stand alone” products by students are the student’s individual property. They may be copyrighted in the student’s name and exploited commercially in whatever way the student wishes. However, the student will be responsible for all costs and liability associated with whatever use he or she makes of any student production.

(b) Screenplays that are submitted by the student for production either as exercises or as thesis films become the property of the university, if accepted, and if incorporated into such a film. The use of such a completed film, its screenplay and its other parts is governed by the policies set forth elsewhere in this rule.

(4) General Film and Video Works:

(a) This rule applies to student film and video products, regardless of state of completion.

(b) The Florida State University’s College of Motion Picture Arts retains all rights to all student films and videos produced. In particular, the University is vested with exclusive rights and ownership to the copyright of all student works and with exclusive rights to exhibit, distribute and duplicate these films and videos and to enter into distribution or broadcast licensing arrangements, whether commercially or non-commercially.

(c) Subject to the conditions contained herein, the College will allow students to purchase prints of particular film and video productions on which they worked, the use of which is restricted exclusively to their inclusion in the students’ career portfolios. These prints and tapes shall not be exhibited, broadcast, distributed or duplicated in any fashion without explicit written permission from the Office of the Dean of the FSU College of Motion Picture Arts.

(d) The availability of such portfolio prints for purchase is always subject to approval by the College. If, for example, the College’s faculty considers a particular student film too elementary or too poorly executed to represent properly in public the typical level of student achievement at the College, it may decline to make it available to the student filmmakers involved. In this regard, the College attempts to protect the reputation of both current and future students.

(e) Students who are allowed to purchase prints of their films and videos will agree to assume full responsibility and all liability for any screening of those films for potential employers and others outside Florida State property.

(f)

1. In the event any net revenues are derived from the commercial or non-commercial exhibition, distribution, broadcast or duplication of any particular student film or video, the principal student film or video makers involved in its production shall receive a royalty, the nature of which will be determined by the Dean or his designee or designees in consultation with the Office of the University Attorney. The payment of royalty to any student shall reflect general university royalty policies, as set out in the BOR/UFF Collective Bargaining Agreement, 1988- 1991, Article 18; The Florida State University Faculty Handbook, Section 7; and Rule 6C2- 6.009, F.A.C., which are incorporated by reference.

2. The principal film or video makers involved in the production of a film or video are the writer, the director (or writer/director), the producer/production manager, the cinematographer, the editor and the audio supervisor. Should a student musical director/composer and/or art director function on the production, they also will be considered part of the team of principal film and video makers.

(g) Any student films that are not completed within the deadlines that are set are also the permanent and exclusive property of the College.

(5) Licenses, Contracts, Clearances, Waivers and Other Legal Agreements:

(a) The incorporation of certain elements into a student film, especially music, but also animation, art work, derivative story properties, and the use of certain types of real public or private property, may involve property that is protected by a variety of laws, including statutory copyright and common law. Students are responsible for securing appropriate legal releases for the use of such property and films; recognizing that releases may contain or be subject to constraints by law regarding their use. The faculty of the Film School will take such matters into consideration in deciding whether or not to make student film exercises and thesis films available for exhibition outside the university.

(b) The College will totally restrict the distribution of a student product when the appropriate releases have not been obtained for all materials used in the work.

(6) Film Festivals and Competitions:

(a) The College reserves the exclusive right to enter its student films and tapes in festivals and competitions, whether regional, national or international. If students request, the College may also agree to enter student “stand alone” scripts in competitions. Alternatively, students may enter their own scripts.

(b) Any financial prizes for “stand alone” scripts done by students will go directly to the individual student(s) who wrote the script.

(c) Any financial prizes won by student films or tapes made at the College will be placed in a student development fund, the

revenues of which will be used to support student productions, scholarships or other student benefits.

(d) Any certificates or statuettes of award received by student films will be displayed at the appropriate facilities in Tallahassee.

(7) General Procedures:

(a) The College will retain the motion picture negatives and/or video master tapes of all student films made as part of its programs. These will be used as needed to make prints or printing masters for either students or the College.

(b) Each of the College's completed productions will bear a copyright notice in the name of The Florida State University. At the time of its release, broadcast, exhibition or duplication the copyright will be registered with the Copyright Office by the College.

(c) Completed College student productions will bear full credit titles in the position and order prescribed by the College.

500. Any College of Motion Picture Arts student productions that are released or exhibited will bear the FSU and College logo and name as the producing studio.

Specific Authority 240.227(1) FS. Law Implemented 240.229, 240.241 FS. History—New 5-27- 91.

Copyright and Chain of Title

Florida State University will maintain Chain of Title for all films and screenplays created by College students during their time in the College; this includes any work created while enrolled in any course at the College.

Original screenplays written for production – any screenplay, treatment, outline, or synopsis written to be produced at the College is owned by the College regardless of whether the story is produced or not. Stories developed for production, but not produced, become part of the College's archive, and may or may not be produced at a future time at the discretion of the College. If these stories are ever produced, the original writer will receive a "story by" credit in the finished work.

Co-writers – in most cases the College requires that the student be the sole author of their work at the College. In some exceptions, the faculty will allow students to collaborate with other students as co-writers. Any co-writer must be approved by the administration (the appropriate faculty member and the Associate Dean) prior to any drafts being written. In some

cases, the College may allow for collaboration with FSU students from other departments and in rare cases, with non-FSU students. Any approved co-writer that is not an FSU film student is considered work-for-hire and must sign an agreement giving the College all copyright in perpetuity. Failure to get approval or delivery of the necessary agreements can result in the student being dismissed for unethical conduct.

Adaptations –adaptations may be considered if the student is able to acquire the motion picture rights in all markets and in perpetuity, and to have those rights assigned to the College prior to the beginning of any writing class for which the screenplay is a requirement. Regardless, the proper clearance must be reviewed and approved by the Associate Dean.

Stand-alone screenplays – the only exceptions to ownership by FSU are anything written by College students, which were written as stand-alone works, not to be produced by the College. This can include stand-alone feature screenplays, teleplays, and stage plays, which are all owned by the writer.

Faculty and Staff Profiles

STAFF

Sheila Bernstein

Sheila is serves the College of Motion Picture Arts as a University Business Administrator to process the school's spending and advise the administration on all fiscal matters, as well as maintain all records on budget activity.

Emily Burgess

As Assistant to the Associate Dean, Emily assists with daily activities managing, handling, coordinating and processing the Associate Dean's day to day business, as well as acting as the primary coordinator of, and Academic Adviser for the undergraduate program.

Raymond Calderon

Raymond currently serves as the Assistant Manager of the Equipment Room, assisting students during equipment checkouts.

Thomas Gast

Thomas serves as Post Production Supervisor at the College of Motion Picture Arts, providing technical support to faculty, staff and students relative to motion picture production.

Jim Green

As Broadcast Engineer/Designer, Jim Green maintains and repairs all production and post-production equipment.

Lindsay Hartmann

Lindsay is the Director of Development for the College, who comes to us with over nine years of fundraising experience.

Linda Hensley

As the Chief of Staff, Linda handles the day-to-day administrative matters of the College on behalf of the Dean's Office and acts as the primary trouble-shooter for faculty, staff and students.

Gloria McElroy

As the Staff Director of Admissions, Gloria serves as the initial contact for prospective students and their families, providing support in the application process to all applicants.

Brenda Mills

Brenda works directly with the dean in coordinating student motion picture festival submissions for films produced in the College of Motion Picture Arts, and coordinates special events and publicity.

Gina Rhodes

As the Executive Assistant to the Dean of The College of Motion Picture Arts, Gina assists the Dean with all functions pertaining to the Dean's duties and with the daily functioning of the Dean's Office. She is the primary contact for all business with the dean.

Dave Schmeling

As the College of Motion Picture Arts community liaison, Dave assists the Dean's Office with special event coordination, sponsor development, and promotion of the College in the local community.

Richard Travis

Richard serves as the College's projectionist and archivist and manages the school's Research and Resource Center which provides access for our students to recorded and printed materials for research projects.

Meryl Warren

As Director of Alumni, Meryl works with the Deans in the administration of the College of Motion Picture Arts. She coordinates alumni affairs and organizes annual screenings of thesis productions in Los Angeles and New York.

Ian Weir

Ian serves as Post Production Specialist at the College of Motion Picture Arts, providing technical support to faculty and staff relative to motion picture production, and instructional support to students in the aspects of picture and sound editing and sound design.

David Wiley

As Set Operations Supervisor, David bridges the gap between classroom instruction and mastery of production skills on set.

FACULTY

Chuck Allen

Chuck has more than 40 years of professional experience in sound, mixing, engineering and recording for musicians like Sting, Meatloaf, Kansas and Todd Rundgren.

Dr. Valliere Richard Auzenne

Dr. Richard's doctorate in Communication is from the Florida State University. The focus of her teaching is screenwriting, film history, professional development, and documentary filmmaking.

Julianna Baggott

Julianna Baggott is a critically acclaimed, bestselling novelist, as well as screenwriter, essayist, and poet; she is the author of eighteen books that appear under her own name as well as the pen names Bridget Asher and N.E. Bode.

Reb Braddock

Reb Braddock is a writer and director of feature motion pictures who serves as the Associate Dean for the College of Motion Picture Arts.

Barbara Nance

Barbara is a professional screenwriter with over twenty years of experience working in the entertainment industry in Los Angeles. Her credits include *Threshold*, *Blade*, *Flashforward* and *House of Lies*.

Bill Carruth

William (Bill) C. Carruth is a third generation film editor with over 40 years experience in the motion picture industry.

April Caskie Simmons

April is an experimental filmmaker who teaches classes in motion picture editing as a Visiting Assistant in Film focusing on project organization, aesthetics, and techniques of narrative editing.

Tony Ciarlariello

Tony teaches classes in producing as Head of Production, and manages the College of Motion Picture Arts' day-to-day supervision and coordination of student pre-production, production, and post-production.

Paul Cohen

Paul Cohen is an independent motion picture executive, who has created a number of successful distribution and production companies including Analysis Films, Masada Production, Moonbeam Productions, and Aries Films.

Jeffrey Edell

Mr. Edell serves as the College's Entrepreneur in Residence and will provide film students with the opportunity to receive instruction from, and engage in regular one-on-one meetings with, a highly regarded and successful entrepreneur in the media industry.

Leslie France Patterson

A professional actor and a highly regarded acting teacher, France has worked in motion picture, television, and theater for more than fifteen years.

Judson French

Judson French, Jr. is a digital media and interactive entertainment executive, venture catalyst and education advocate with more than 25 years experience providing numerous creative cross-disciplinary initiatives at the intersection of industry, education and economic development.

George Geiger

George Geiger has been a professional writer for more than 30 years in the entertainment industry as creator, executive producer, and show-runner of prime time television.

Geoffrey Gilmore

Geoffrey Gilmore is the Creative Director of Tribeca Enterprises, a New York company that includes the Tribeca Film Festival, the Tribeca Cinemas and the Tribeca Film Festival Doha.

Ron Honn

Ron Honn is an animator and visual effects artist with over 20 years experience in the entertainment industry.

Jed Kaleko

Jed Kaleko is a veteran of more than 13 years of stage design and set construction.

Jason Maurer

Jason joins the faculty of the College to teach animation directing and story development for the Animation and Digital Arts program.

Antonio Mendez Esparza

Antonio Méndez Esparza is a director and screenwriter, whose latest film *Aquí y Allá* premiered at Critics Week at the Cannes Film Festival in 2012, where it was awarded the Grand Prix. Antonio teaches directing classes at the graduate and undergraduate levels.

Victoria Meyer

Vicky Meyer is a screenwriter and highly regarded script consultant who teaches screenwriting. She has provided story and screenwriting consultation on a non-disclosure basis with some of Hollywood's most prominent directors.

Victor Nunez

Victor Nunez is an esteemed independent filmmaker who creates high-quality, memorable portraits of life about characters who struggle with personal adversity. Nunez is best known for writing and directing *Ulee's Gold*.

Frank Patterson

Professor Frank Patterson serves as the Dean of the Florida State University College of Motion Picture Arts.

Ken Robkin

Ken Robkin joins the Animation and Digital Arts program from the animation industry.

Valerie Scoon

Valerie Scoon is a producer and creative executive with extensive industry experience who most recently served as the Director of Development for Oprah Winfrey's Harpo Films.

Keith Slade

Keith teaches classes in Camera and Light Mechanics as an Associate in Film and runs workshops in equipment use in order to teach the safe and proper operation of all film production related equipment.

Erika Stone

Erika teaches acting in the College of Motion Picture Arts with a focus on helping directors communicate effectively with actors.

Jonathan Stone

As a faculty member, Jonathan Stone is the Head of Digital Production for the college.

Dr. Andrew Syder

Dr. Andrew Syder is the Assistant Dean for the College of Motion Picture Arts.

Dr. Lisa Tripp

Dr. Lisa Tripp is a scholar-practitioner of digital media and new cultures of learning. She holds a Ph.D. in Communication from the University of California, San Diego.

Chuck Williams

Chuck Williams is a 24-year veteran of the animation industry, with more than 20 of those years at Walt Disney Feature Animation.

Scheduling

Schedules

The College of Motion Picture Arts is a conservatory. Its unique educational structure is based on the comprehensive process of production. Each level of the student's education has a development phase, a pre-production phase, a production phase and a post-production phase. Classes are organized, scheduled and structured to compliment the natural process of making a film. The development phase is commonly associated with traditional class meetings, labs and workshops. The pre-production phase begins to shift the focus of class activity to the specific needs of preparing for production, such as camera tests and scene workshops. The production phase is made up of practicum course work such as director's preps, equipment check in and check out, production meetings, shoot days and dailies screenings. The post-production phase includes practicum coursework where students are required to be in their edit suites working on picture or sound editing for a portion of the day while traditional classes and workshops are scheduled the rest of the day. Each level, or production cycle, ends with the public exhibition of the finished films.

To accommodate the almost 250 films produced in any given year, the College operates on a very structured schedule. This schedule, while complicated, is also very organic. The week-to-week structure may change with little notice to accommodate any number of "X" factors that arise during the semester. Changes in the schedule range from class changes to accommodate a visiting filmmaker to mundane room changes.

Regardless of the organic nature of the schedule, the structure is quite rigid and exists to provide each student and each faculty member sufficient time and resources for their class and production needs. This is essential to our value of the level playing field.

Students are also required to complete a number of tasks that fall outside the realm of the published weekly College schedule, such as homework, small group meetings, location scouts or production meetings, etc. These outside requirements are also organic and specific to the needs of each individual class and production, and quite often happen during the evening and on

weekends. It is also not unusual for the administration to call impromptu meetings to discuss issues, schedule changes or unexpected opportunities.

Whatever the reason for the schedule change, students are required to be aware of the change and attend the rescheduled event. Every effort is made to give reasonable notice to schedule changes, but the student is responsible for regularly checking his or her FSU email account. Students are “on call” every day during the academic semester including weekends.

Students enrolling in the College must make a 100%, 24 hour a day, seven day a week commitment to the program.

Employment, Outside Activities, Clubs, and Non-Film School Courses: With very few exceptions, both MFA and BFA students are prohibited from engaging in any outside activities while enrolled in the College. Exceptions to this rule are permitted only with express written permission from the Office of the Associate Dean. Once enrolled in film coursework, students are not permitted to enroll in courses outside the College without express written permission from the Office of the Associate Dean.

Weddings, anniversaries and family gatherings: It is inevitable that your friends will get married and your family will have anniversaries or other gatherings during your enrollment in the College. We understand the importance of family and your desire to attend. Whenever possible and with sufficient notice, the administration will try to adjust the schedule to accommodate the most important of these events. Sometimes, however, it simply is not possible, and you will have to apologize to your loved ones and miss the event. We try very hard to work with you, but it is a condition of enrollment that you attend required events regardless of outside occurrences.

Holidays: Film production in general does not stop to celebrate anything except its own wrap and premiere. Likewise, the College may require work through many traditional holidays.

Generally both the BFA and MFA programs honor the University breaks between semesters. There are sometimes exceptions to these as well. Always check with the Office of the Associate Dean before making plans to make sure you will not miss anything.

Religious Holidays: The College honors religious holidays. Students must notify their instructor(s) and the Office of the Associate Dean in writing during the first week of the semester of any upcoming religious holidays or needed religious accommodations. If the student fails to submit the necessary notification in the time specified, the College will be unable to make any accommodations per the University policy. Only religious holidays that specifically require a student not to work will be honored as an excused absence.

Emergencies: It is inevitable that emergencies will arise and the College administration will work with the student to accommodate such events to the degree that it does not impact the student's ability to recover or make up the missed work. In these instances the student is required to contact the Office of the Associate Dean immediately to communicate the nature of the emergency and to ensure the College has the necessary information. During their absence, the student is required to stay in touch and work with the administration on any necessary details that would affect the student's required schoolwork. Failure to maintain the line of communication during such emergencies may result in disciplinary action.

No matter what the situation, the student is required to notify the Office of the Associate Dean of any situation or event that may affect the student's ability to attend any mandatory event. Failure to receive permission to miss a required event may result in probation or dismissal from the College.

The Weekly Schedules

The College operates by a number of different schedules, and the Weekly Schedule is the key schedule in holding the classes and other schedules together. The Weekly Schedule is created by the Associate Dean, approved by the faculty and updated and distributed by the Head of Production. The weekly schedule is sent out to students via email each Friday for upcoming week. The schedule is revised as needed, with each revision made in the standard script revision color code system and emailed to the students. All efforts are made to ensure changes are made in a timely manner, but sometimes that isn't possible. In those instances, the student is always responsible for being aware of any schedule revision.

How students and classes are organized

Both BFA and MFA students are divided into smaller groups within their class. These groups are referred to as TRACKS or SUB-TRACKS. Classes will meet either in separate tracks or in combined tracks depending upon the needs of the course. Lecture classes will typically meet in combined tracks, and lab or workshop classes will meet in separate tracks. The administration will track students at the beginning of their time in the program, and as students move throughout the curriculum, they will begin to track themselves. Once students are assigned to a track they may never cross over to the other track. Track lists will be sent via email to all students at the beginning of the semester.

Equipment Room Policies and Procedures

The Equipment Room

The Equipment Room Manager and staff are here to assist and support students in the proper and successful completion of their projects. They strive to provide well-maintained, professional, industry-standard equipment and expendable inventories for faculty and students to use in their educational endeavors. They also 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 the student's experience at the College. 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 students are treated as professional filmmakers regarding to the care, maintenance, and responsible use of the equipment. These policies are in place not only to teach the student how the professional film industry operates, but also to maintain the long-term viability of the College's equipment. These policies are extremely important to the proper functionality of the Equipment Room. Failure to adhere to the policies or fully understand their ramifications may result in the restricted use or loss of ER privileges.

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

Faculty-assigned class work/workshops: In the course of conducting their classes, there will be times when faculty will require students to check out equipment for certain class exercises. These checkouts are less formal and not as structured. However, the ER expects the same diligence in the use and return of the gear. In most cases, the equipment's care is the responsibility of the entire class. However, in the case of gross negligence, the person responsible will be held liable for any damages assessed. Students who are directed by their instructor to pick up the equipment will be required to fill out and sign the Special Equipment Check Out Form. The equipment will be checked out at the time it is requested, and must be returned to the ER at the end of class.

Student Productions: The most formal, structured type of equipment usage occurs during the student films produced during production cycles. Most student projects fall into this category and are assigned specific equipment packages, with the possibility of additional equipment being available upon special request (see below for more information). These packages are designed to allow students access to the needed equipment for their projects while maintaining equity across all productions. Student productions are an extension of the classroom; the use of the equipment and the production itself is a component of the test and/or assignment of the class.

Special Equipment: This type of equipment usage is covered by the Special Equipment Check Out Form and requires the authorization of a specific faculty/staff member and the Associate Dean. The student will need to go online and fill out the required Special Equipment Request form and submit it to the ER personnel. The ER will then inform the student of the check-in/check-out procedures and location of the equipment. The equipment will be the responsibility of the student(s) who checked it out, whether an individual or a group. This equipment needs to be returned immediately upon completion of the project or by the return date. Failure to do so will result in restriction of ER privileges.

Other Uses: The equipment and facilities are exclusively for use by College of Motion Picture Arts students and faculty on official FSU films and workshops. Use of the equipment for any other use must be approved by the Associate Dean and can never interfere with the established curriculum.

Section 2 - Equipment Loss and Damage Fee

In order to meet the high demands on the equipment resulting from the rigors of the College's production-intensive curriculum, the ER 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.

In the course of normal use, equipment and facilities will inevitably be damaged or get lost. To assist in the maintenance and replacement of equipment and facilities the College has enacted an **Equipment Loss and Damage (ELD) Fee**. This fee applies to ALL College equipment including, but not limited to, production and post-production equipment as well as all College facilities, including but not limited to lab computers, class room furnishings, and structural elements such as walls and ceilings. When discussing loss or damage it should be noted that the word "equipment" refers to all production and post-production equipment and all facilities and their contents.

This fee was created to accomplish the following goals:

1. To ensure that the College always has a fund dedicated exclusively to repairing and replacing the equipment necessary for the education of our students. This fund will protect both current and future students.
2. To ensure that each student maintains fiscal responsibility to the proper and safe use of the College's equipment, while making sure that the student will not be overly harmed by the cost associated with replacing state-of-the-art equipment beyond the student's fiscal capability.
3. To create an account that can carry forward unspent funds, thereby eventually creating a pool of funds capable of replacing the especially high end and thus considerably expensive equipment.

This fund is not only for current students using the equipment, but also for the protection of the equipment for use by students from year to year. Every student enrolled in the College will pay the ELD fee each semester of enrollment, regardless of

whether they are currently using the equipment or facilities. This does include students who are completing an internship in another state, or those students only enrolled in 1 credit hour a semester.

The ELD fund works exactly like an insurance policy. Every student pays into the fund each semester they are listed as a film major. Any time a student loses or damages a piece of equipment he or she will be responsible for paying a deductible of up to \$500.00. Any cost to replace or repair the equipment beyond the \$500.00 will be covered by the ELD fund. This deductible is applied to each individual piece of equipment.

For example, a student drops a lens and also breaks a filter on the lens. The cost to repair the lens is \$1200.00 and the cost to replace the filter is \$150.00. The student will owe the College \$650.00. The filter is below the deductible therefore the student will owe the entire \$150.00. The cost to repair for the lens is above the deductible so the student will be responsible for the first \$500.00 and the ELD fund will cover the remaining \$700.00. \$150.00 for the filter plus \$500.00 for the lens equals a total of \$650.00.

If multiple students are held responsible for the loss or damage of equipment, then the cost to repair or replace will be determined for each piece of equipment and the final cost to the students will be split between all responsible parties for each piece of lost or damaged gear.

Once the fee is paid to the university and deposited into the College budget it falls to the Associate Dean to determine the allocation of funds. Funds not spent at the end of each semester are not refundable.

The ELD fund only covers the incidental and accidental loss or damage of equipment. Any act of gross negligence or willful destruction that results in loss or damage to equipment or facilities will not be covered by the ELD policies, and the student(s) responsible will be held solely liable for the entire cost of replacement or repair, and may also be placed on probation or dismissed from the program.

Section 3 - Normal Wear & Tear vs. Lost & Damaged

It is understood that equipment will be used and during use may become damaged in minor ways. This 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. The Equipment Room Manager will be responsible for classifying the damage as normal wear and tear, lost, or damaged.

Section 4 – Invoicing and Payment for Lost/Damaged Equipment

At the end of each production cycle, all responsible parties will be identified and assessed charges for any lost or damaged gear. This process is done as close to the industry standard as possible. A Loss/Damage Report will be generated for each production and delivered to the producer. In addition, an invoice for all missing and damaged equipment from that specific show will be generated and delivered to the producer and the responsible party/parties. Payment will be required in a timely fashion and a receipt will be given. All checks are to be made payable to Florida State University and delivered to the ER Manager. A payment plan option or other contingency payment options may be available and must be arranged with the Associate Dean. Failure to pay for any lost and/or damaged equipment may result in probation or dismissal from the program.

Section 5 - Checkout/Check-In Protocol and Responsibilities

Prior to checking out equipment students are assigned crew positions on the production crew grid. Student crewmembers are required to attend check-out or check-in at the assigned time and attendance is taken.

Equipment will be checked out and assigned to current, registered FSU College of Motion Picture Arts students ONLY.

The students assigned the responsibility of those crew positions shall be responsible for the equipment, regardless of who uses it. However, any damage to equipment due to negligence will always become the responsibility of the student user and will take priority over any other policy. Failure to adhere to this protocol or fully understand its ramifications will result in the restricted use or loss of ER privileges.

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 checkout to the time of check-in.

Department Responsibilities

In general, during a production cycle, the ER follows the same track organization as the rest of the College. Each track is assigned a specific vehicle or vehicles, with a specific equipment package associated with that vehicle. For the most part, the equipment package assigned to each truck is the requisite package for that production cycle, and in most cases is not alterable. A specified student position or student team (listed below) from each department is required to sign the Checkout /Check-In Equipment Manifest for their equipment package. By signing this Checkout/Check-In Manifest, the student agrees to all the policies laid out in this document and any subsequent documents pertaining to the use of College equipment. Below are the responsible student positions:

The Lighting Package: as department head, the Gaffer shall be responsible for all equipment listed on the Lighting Checkout/Check-In Manifest. If there is no generator truck on the production, the Gaffer will also be responsible for the electrical equipment. If the Gaffer cannot determine who was responsible for the loss/damage, or the Gaffer did not report the loss, it will be the full responsibility of the Gaffer. It is always the responsibility of the department head to immediately notify the 1st AD and producer of damage for listing on the Daily Production Report (DPR).

The Camera Package: the 1st Assistant Cameraperson & 2nd Assistant Cameraperson shall be equally responsible for the equipment listed on the Camera Checkout/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 equally responsible. It is always the responsibility of the 1st AC as department the AD to immediately notify the 1st AD and producer of damage for listing on the Daily Production Report (DPR).

The Grip Package: as the department head, the Key Grip is ultimately responsible for all the grip equipment (including camera dollies) on the Checkout/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. It is always the responsibility of the department head to immediately notify the 1st AD and Producer of damage for listing on the Daily Production Report (DPR).

The Electric Package: on productions involving the generator truck, the electric equipment shall be the responsibility of the Best Boy Electric. If damage can be associated with an individual, it is the Best Boy Electric's responsibility for s/he to report the damage to the AD and/or producer for listing on the Daily Production Report. If the Best Boy Electric cannot determine who was responsible for the loss/damage, or did not report the loss, it will be the full responsibility of the Best Boy Electric. It is always the responsibility of the department head to immediately notify the 1st AD and producer of damage for listing on the Daily Production Report (DPR).

The Sound Package: the Sound Mixer & Boom Operator shall be equally responsible for all equipment listed on the Sound Checkout/Check-In Manifest. If the sound team cannot determine who was responsible for the loss/damage, or did not report the loss, it will be the full and equal responsibility of the sound team. If damage can be associated with an individual, it is the sound team's responsibility for them to report the damage to the AD and/or producer for listing on the Daily Production Report. It is always the responsibility of the Sound Mixer as department head to immediately notify the 1st AD and producer of damage for listing on the Daily Production Report (DPR).

The Script Supervisor/Video Assist Package: as the on-set department head for the editorial department, the Script Supervisor shall be responsible for all equipment listed on the Script Supervisor/Video Assist Checkout/Check-In Manifest. If loss/damage can be associated with an individual, it is the Script Supervisor's responsibility to report the damage to the AD and/or producer for listing on the Daily Production Report. If the Script Supervisor cannot determine who was responsible for the loss/damage it will be the full responsibility of the Script Supervisor. It is always the responsibility of the department head to immediately notify the 1st AD and Producer of damage for listing on the Daily Production Report (DPR).

The Assistant Director Package: The 2nd AD is responsible for all equipment listed on the Assistant Director Checkout/Check-In Manifest. If the faculty did not assign a student to the 2nd AD position, the duties of the 2nd AD fall to the 1st AD. If loss/damage can be associated with an individual, it is the 2nd AD's responsibility to report the damage to the 1st AD and/or producer for listing on the Daily Production Report. If the 2nd AD cannot determine who was responsible for the

loss/damage it will be the full responsibility of the 2nd AD. It is always the responsibility of the department head to immediately notify the 1st AD and Producer of damage for listing on the Daily Production Report (DPR). In this case, the 1st AD is responsible for getting the information from the 2nd AD in order to complete the Daily Production Report.

Based on the structure of the Checkout/Check-In responsibility hierarchy, a significant part of the job as a department head is keeping tabs on who is using the equipment from their equipment manifest. Department heads should also make it clear to the students and volunteers working under them that they are required to report any immediately. 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.

The above positions illustrate those who are fiscally responsible for their respective equipment and the key members required to attend equipment check-in and checkout. It does not, however, exactly mirror all crew who must attend Checkout/Check-In. Crew members who are required to attend from their respective departments, and the attendance times, are subject to change but in general are laid out in the Equipment Room Checkout/Check-In Schedule available from the ER and posted on the student bulletin board.

The In-Field Equipment Transfer

Due to the constant productions at the College, the students will be required to hand off the truck and its contents from one show to another without going through the ER as an intermediary, thereby sharing the use and responsibility of the gear equally across productions. This is the most misunderstood yet most important aspect of the checkout/check-in process. It is crucial to understand the ramifications.

Each equipment package (grip, lighting, camera, etc.) has a checkout department head/team and a check-in department head/team. Each of these department heads or teams signs the equipment manifest. The checkout person/team signs the manifest at checkout. This signature is an acknowledgement that the checkout person/team has thoroughly checked through every piece of gear on the manifest and verifies that it is in working order. If there was equipment missing from the manifest it should be either replaced or noted on the manifest itself. Once this manifest is agreed upon by the ER and the department

head/team, and is signed by the department head, all the equipment becomes the responsibility of the department head/team that signed it.

When the department head/team is finished with the production s/he gives the truck, equipment, and its contents, along with the manifest, over to the check-in department head/team. This is done in the field and not under the supervision of the ER. At this point, the check-in department head/team becomes partners with the checkout department head/team. It is at this time that equipment damage should be communicated from the first show to the second show. If there was any missing or damaged equipment on the first show, the checkout department head/team must communicate this damage to the check in department head/team by noting it on the equipment manifest.

*Failure to complete this crucial step will not release any students from fiscal responsibility for lost or damaged equipment.

After the second show, during equipment check-in, the check-in department head signs the manifest. This signature is an acknowledgement that the check-in person has thoroughly checked through every piece of gear on the manifest and verifies that if there is missing/damaged gear it has been noted on the manifest and the responsible parties have been noted. Once signed, the check-in person agrees with the ER regarding the accuracy of the equipment count and the state of the gear.

SHARED GEAR, SHARED RESPONSIBILITY.

If there is a dispute about which production had the missing/damaged equipment then both department heads/teams will be assessed and will split the cost of repair or replacement. The deliberation of any grievances related to responsibility of loss or damage, or any arbitration of the policy governed herein, will lie solely with the Associate Dean. Any grievance must follow the chain of command prior to being brought to the desk of the Associate Dean.

Chain of Command -

Level 1 - Equipment Room Personnel

Level 2 - Equipment Room Manager

Level 3 - Head of Production
Final Word – Associate Dean

Any grievances regarding equipment or policies must be submitted in writing within five business days after the incident or notification of the incident.

Basic Procedure for Equipment Check-In and Checkout

At the assigned times, the “Check-In” students sign in on the equipment check-in attendance sheet. Attendance at check-in is part of the student’s final grade. The assigned drivers back the truck up to the loading dock with the assistance of the assigned passenger. The Key Grip orchestrates the unloading of the truck. The Check-In students unload the camera, sound, AD, and Script Supervisor packages and proceeds to carry the equipment inside to the equipment room. The Check-In students responsible for the lighting, grip, electrical, and dolly packages unload their equipment onto the loading dock. Both groups are informed of, and are 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. The students checking in sign the manifest form acknowledging the agreement between the ER and the student as to the state of the gear, and the gear count. If there is missing/damaged equipment, the responsible student(s) either return the missing item(s) or arrange payment to repair or replace the item(s). Once their portion of the manifest is signed the Check-In students may sign out and leave.

At the assigned times, the “Checkout” students sign in on the equipment check-in attendance sheet. Attendance at check-out is part of the student’s final grade. The Checkout students thoroughly check through every piece of equipment, and make sure that the ER has replaced any damaged or missing equipment, and/or has noted such damage on the Checkout Manifest. The Key Grip orchestrates the loading of equipment onto the truck. The student responsible signs for the equipment, receives a copy of the Checkout Manifest, and stores the manifest with the equipment. This signature is acknowledgement that the Checkout person has thoroughly checked through every piece of gear on their portion of the manifest and he or she agrees with the ER personnel on the condition and count of the gear.

The students use the gear on the assigned production, use it responsibly, maintain its order, and ensure it is returned safely to

the truck. Each day at wrap, the department head/team marks down on the manifest any missing or damaged equipment, in addition to notifying the 1st AD and Producer of the same.

In the field, the student hands over the Equipment Checkout Manifest to the next show's department head/team responsible for the equipment. The second show's students use the gear on the assigned production, use it responsibly, maintain its order, and ensure it is returned safely to the truck.

Each day at wrap, the department head/team marks down on the manifest any missing or damaged equipment, in addition to notifying the 1st AD and Producer of the same. The Check-In team arrives at the ER at the scheduled check-in time and the process starts all over throughout the course of the production cycle.

Section 6 - Equipment availability

One of the unique aspects of the College is that students do not have to stand in line to reserve equipment under a first come/first served policy. As part of the level playing field philosophy, every student production will have exactly the same base equipment package as every other production during that specific production cycle. This equipment package will be prepared for student checkout, and the checkout period scheduled as a part of the normal schedule. This insures equal access to the required equipment and equal time to inspect the state of the equipment being checked in or out.

It is a common misconception that just because the College owns a piece of equipment it is automatically available to any student who wants it whenever they want it. The lockstep nature of the curriculum, the different levels of productions, and the different requirements of the degree programs necessitate an availability policy.

Complexity of Equipment: Some equipment requires advance training outside of the normal class and/or workshop schedule. This equipment is also typically reserved for the more advanced projects, and only to those students who have taken the extra time to become trained on that equipment set-up and operation.

Equipment Special to Degree Programs: The curricular requirements of BFA and MFA programs are not the same. In some circumstances the use of certain equipment may be restricted to only one degree program. The level playing field ideology applies only within a degree plan.

Special Equipment Requests

During the production cycle students may, depending on availability and by following the proper special equipment request procedure, order “special request” equipment for their productions. Special request equipment is defined as any piece of equipment in the ER that is not listed on the preset equipment packages. In order to receive special equipment, the show’s producer and/or director of photography must do two things:

1. Attend a special equipment meeting with the ER Manager. This meeting is not a substitute for the green light meeting or directors prep. It is designed to sort out logistical problems and chart the equipment at any given moment during production. This meeting is MANDATORY if you want access to any special equipment. At the meeting a time will be set wherein the students must check the special equipment out and in. Special equipment checkout/in occurs separate from regular checkout/in. Meeting times will be posted on the board and through general email notifications.
2. The student will complete and sign a Special Equipment Request Form. Producers must sign this form to obtain the gear, and are responsible for its proper use and care.

Please note that generators are not considered special equipment, but are reserved for the use of the MFA program students. In very extreme cases, a BFA production has been granted the use of the generators. A BFA student wishing to use a generator on his/her production must follow the below procedures:

1. The producer must present a letter written by the cinematography teacher supervising the production, stating that s/he has attended the location scout and has deemed the generator critical for the completion of the project. It must be impossible to shoot the film otherwise. The producer must find a faculty-approved MFA student who has been trained on the generator, and who has been approved and hired as a truck driver, who is willing and able to function as the generator operator. This person must drive the generator to and from set, and remain on set whenever the generator is in use. This

person will be the only person who can drive the generator truck, operate the generator, and manage power distribution on the set. This person will work with the BBE but will have final approval over the proper use and safety of electrical distribution. The producer must have a signed deal memo from the MFA student indicating the above, and the dates and times the student will be required to work.

2. The producer must take all documentation to the Head of Production no fewer than three full days prior to the start of the shoot for approval and signature. The completed and signed Special Equipment Form must be presented to the ER at check out, and the MFA student must be present to inspect and check out the generator truck.

Section 6 – Fixing or Modification of Equipment by Students

Attempting to repair, modify and/or “jerry rig” College equipment is strictly prohibited. Equipment will invariably be broken in the course of a production, and many times there is a strong urge to attempt to fix the equipment on site. Serious and dangerous situations will arise when equipment is modified. This policy is in place for the protection of all crewmembers 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 7 – Film School vehicle driving policy

Since the College is a production-intensive school focusing on the creation and production of student projects as the primary teaching tool, the College provides professional-grade grip and lighting trucks and other vehicles for use on student productions. These vehicles are not a requirement for production but a privilege. The privilege of driving these trucks is only granted to students who are approved by the College to drive. All students must qualify to drive the grip trucks even though they may not ever be assigned to drive a truck. If a student refuses or fails to qualify to drive by not meeting all the requirements listed below, the student will not be allowed to use trucks on his or her own projects.

Below is a list of the requirements that must be met in order to qualify to drive the grip trucks. These requirements will be addressed during the Driver Training Course administered by ER personnel. Meeting all of these requirements is considered

completion of the Driver Training Course.

1. Completion of a written test administered by College ER personnel. The study guide is available from the ER and a copy is on the server.
2. Completion of a physical driving test administered by College ER personnel.
3. Valid Florida Drivers License.
4. When necessary, agree to a Department of Transportation driving background check.
5. Sign a waiver of liability with the College of Motion Picture Arts.
6. Provide a copy on file of Social Security card and Drivers License.
7. Completion of the online application & wizard forms to become an OPS employee.
8. Hired as an employee of Florida State University for the purpose of driving the trucks.
9. All trucks driven must have a driver and passenger at all times. The producers of the shows may designate the passengers with ER personnel having final approval. Passengers do not have to be employed by Florida State University. Passengers will act to support the driver by getting out of the truck and guiding the driver whenever backing up or maneuvering into a small space.

Only students currently on the College payroll are assigned and allowed to drive. If you were not specifically told that you were hired to drive on a given show then you cannot drive the trucks on that show. The ER will assign drivers for each show, and only the designated driver may drive the truck at that time. Please note that the College has the right to deny truck usage to any student for any reason.

Vehicle driving information

The following information is included for your reference as/when you are assigned to drive one of the College vehicles.

1. Proof of registration and liability insurance coverage is located in the glove compartment, and must be displayed upon request to appropriate law enforcement officers.
2. Grip/camera trucks may not drive on roads prohibiting trucks, and must stop at all highway inspection/weigh stations.

3. Paints, solvents and gasoline are flammable materials, and warrant the usage of the appropriate “hazardous materials” indicator signs located on the outside of the box of the truck. Failure to display the appropriate sign, or to display the wrong sign, can result in serious fines. Any fines that result are the sole responsibility of the assigned driver.
4. A working fire extinguisher can be found in the cab of the truck. A second fire extinguisher must be carried in the box of the truck only if flammable materials are being transported.

Insurance Information

The following information is included for your reference when you are assigned to drive one of the College vehicles.

The State of Florida vehicle liability insurance is in effect solely during the period of time that you are acting as an employee of the College. You are an employee only while driving the vehicle to or from a film set for which you are the assigned driver. Your status as an employee begins the moment you enter the cab of the truck, and ends the moment you leave the truck. Driving the truck as an employee of the College is completely different and separate from working on the film set as a student. Insurance coverage ceases once you have delivered the vehicle to set.

As an employee of the State of Florida, insurance covers the following:

1. If you are in an accident the insurance covers physical damage to the other vehicles involved
2. Bodily injury to the driver and passenger of the other vehicles involved
3. Personal injury to the driver of the College vehicle

Insurance does not cover the following:

1. Personal injury to the driver before or after the assigned driving duties
2. Damage to College property, vehicles or equipment

Any student authorized and assigned to drive production vehicles must assume all liability with regard to the condition of the vehicle. All assigned drivers must attend equipment checkout and check-in to visually inspect the vehicle and sign the vehicle out/in. Any production without authorized drivers who are willing to assume responsibility for driving a production vehicle must shoot in the College studio.

Damage caused by an accident is the sole responsibility and sole liability of the student assigned to drive the vehicle at the time of the accident, regardless of actual or perceived fault.

Section 8 – Equipment Room Responsibilities

In addition to maintaining the proper functioning of the equipment, and ordering and supplying the required expendables, the ER is here to assist and support the students in the proper and successful completion of their projects. To that end, the ER has certain responsibilities:

1. The ER will provide an emergency phone number for the purpose of contacting ER personnel in the case of an equipment emergency. An equipment emergency is defined as any equipment malfunction that renders the completion of the production impossible or severely hindered. Not knowing how to operate equipment does not constitute an emergency. An equipment emergency is also defined as any vehicle accident involving College vehicles. Accidents involving student vehicles are not Equipment Room emergencies.
2. The ER will be responsible for assisting and/or replacing equipment, which is deemed vital to the essential completion of the project.
3. The ER shall be responsible for the replacement, repair, or supply of any equipment or expendables that are not available/functioning due to ER personnel error.
4. The ER is not responsible for instruction in usage of equipment in the field, and is not responsible for user error.
5. The ER is not responsible for the onsite replacement of depleted expendables.
6. The ER personnel will guide students in the checking in/out of all equipment.
7. The ER will place all approved Special Request equipment in the designated Special Request spaces.
8. The ER will replace an item if that item is damaged or missing at the time of check-out. If there is no in-kind item

available then the damaged or missing item will be noted on the Checkout Manifest.

9. The ER will provide the original equipment Checkout/Check-In manifest forms to check against the state of the equipment.

10. The ER personnel will be responsible for obtaining the signature of the Check-In student at the end of Check-In.

11. Any deviation of the state of the equipment, either in damage or loss, from the Checkout forms will be noted on the Check-In forms and signed by the ER personnel who witnessed the irregularity.

12. For each production cycle the ER will issue a Loss/Damage Report to each producer. The ER will also issue an invoice both to the producer and to the responsible individual(s) for the cost of replacing or repairing any gear damaged or missing.

Locations and Production Insurance

Location and Studio Shooting Policy

As a required component of class work, the student will be required to shoot projects on digital cinema. Though these projects are required for classes, it is not a requirement, necessity, or right for the student to shoot on location.

There are two categories of shooting locations as defined by the College: Location Shoots and Studio Shoots.

Location Shoots are any productions shot away from the immediate facilities of the College, located in Building A of the University Center.

Studio Shoots are any productions shot in the designated shooting stages of the College.

Other than auditions, students are not allowed to shoot in any other College owned spaces other than the shooting stages.

Production Vehicles and Location Shooting

Each level of project will have particular parameters that govern how the project may be executed, including the size and nature of the equipment package. Some equipment packages are only to be moved in or with grip trucks, generator trucks, or specialized trailers owned or rented by the College. All such vehicles are herein referred to as production vehicles.

Productions that choose to conduct studio shoots may work from the production vehicles in their assigned parking spaces, and are not required to provide drivers or assume any liability associated with driving the production vehicles.

Productions that shoot on location must have authorized, approved drivers who have been hired for the purpose of driving the production vehicles for the duration of that production. The drivers must be capable of driving the vehicles, and assume all

liability for driving the vehicles.

Drivers must be enrolled students in the College of Motion Picture Arts and must be an assigned member of the camera, sound, grip or electric department on that production. Drivers for a location shoot may not be from any other department, and may not be the director, producer, production designer or director of photography.

Students who are members of the available pool of drivers for the production but who refuse to drive the vehicle and assume liability for the vehicle, will forfeit the opportunity for a location shoot on the next project wherein they act as director. Please see the Equipment Room Policy for further explanation.

Location Distances

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.

Travel time is calculated from the College production offices in Building A of the University Center to the location base camp area. The allowable distance a production may travel to and from the College for a shoot are defined within the individual production FIST agreement addendum.

Policy on Production Insurance

The College carries an insurance policy to provide the necessary coverage for the rental of equipment and other general liability. The College maintains this policy to insure itself. The policy is not for student use. If the needs of a production require insurance, the College will require the student to contract with an outside insurance company to purchase production insurance, or in special circumstances, the College may provide an insurance endorsement at its discretion. If the student does not want to purchase their own insurance they will need to change the parameters of the production so that it does not require insurance.

Under no circumstances are students automatically covered by the FSU College of Motion Picture Arts insurance. At no time may a student act as an agent of the University or the State of Florida and claim to hold such insurance or represent that the College will insure any location, person or item.

Students wishing to provide a potential donor with proof of insurance must request a liability release form from the Production Supervisor, complete the form, and submit it to the Associate Dean for approval.

By completing and signing the liability release, the student accepts that the College is providing the insurance endorsement, only for the purposes of acquiring the location or equipment. The student assumes all liability for damage and loss, regardless of the terms of the College's insurance policy. If damage or loss occurs, and an insurance endorsement has been issued, the Associate Dean will review the situation and make determination as to whether it classifies as sufficient disaster to file a claim against the FSU College of Motion Picture Arts insurance policy.

The College reserves the right to issue or refuse to issue insurance endorsements. The College also reserves the sole discretionary right to determine disaster, as seen from the eyes of the College of Motion Picture Arts, not the individual student's perception or relative resources. If the situation is determined by the Associate Dean to be not a disaster, then the student assumes all the liability and must pay for the loss or damage by their own means.

It is strongly encouraged that any student who wishes to be covered for such events take out his or her own insurance policy and make claims as his or her own agent.

Sound Stage Policies

FSU College Sound Stages

Stages are reserved primarily for use during College classes and workshops. When the stages are not in use for course work, then students may reserve them according to the Sound Stage Use Policy.

Stage procedures and policies

Basic Stage Use

Stages are for use by College faculty, staff, and students solely for College classes and projects; any other use is prohibited unless approved by the Associate Dean. The following is an overview of the policies regarding sound stage use.

All sound stage use begins with the Sound Stage Reservation Form. The completed and signed Reservation Form becomes the basis for an agreement between the student production designer and the College as to how the stage and its equipment will be used. The student brings the completed form and, depending on the needs of the production, supporting documentation to the Stage Supervisor for approval. The sound stage is not reserved until the Stage Supervisor has approved and signed off on the reservation form.

Upon approval, the production is assigned use of the sound stage for specific dates, which may not be altered or exceeded without written permission of the stage supervisor. On the EQ (equipment) checkout date immediately prior to the reserved dates, the student production designer and the stage supervisor will inspect and “checkout” the sound stage. If multiple productions will use the sound stage prior to the next EQ checkout date, all student production designers will attend the sound stage checkout, and all are equally responsible for adherence to the sound stage use policies.

In general:

- No changes may be made to the physical stage except by addition of approved scenic elements and standard rigging of equipment. The wood floor may be painted with a non- textured flat latex paint but must be painted back to its original flat black immediately after wrap and strike.
- Only approved equipment may be used on the stage (see policies for vehicles, fire, water, and effects).
- Water or other liquid may not be placed on the floor, and any spilled liquid must be cleaned immediately.
- Sets, equipment, or other obstacles may not block catwalks, grid ladders, and exits.
- Only standard lights and grip equipment may be rigged to the pods or grid. Other items may be used upon approval from the stage supervisor.
- The student production designer is responsible for ensuring that no paint is spilled or dripped onto any surface, including the loading dock. Drop cloths must be used, and any drips immediately cleaned.
- The scenery and sets stored on the stages are for use only upon permission. Stored scenery may not be moved without approval from the Stage Supervisor.
- Students assigned the use of a sound stage must clean up after themselves at the end of each day. Food and related garbage must be disposed of properly. College trash containers may not be overfilled.

Stage Reservation Priority:

During any given semester there will be multiple productions going on across both MFA and BFA programs. Reservation priority of the sound stages is in the following order:

College classes, workshops, events

MFA Production (in priority order of Thesis, D2, D1)

BFA Productions (in priority order of Thesis, F3, F1)

The stages may not be reserved for weekend projects or documentaries. Special projects approved by the Associate Dean may reserve the stages by permission only and may not interfere with the curriculum of the College.

Stage-Adjacent Areas

The sound-lock area between the sound stages and its storage room, the loading dock and wood shop are considered stage-adjacent areas, and fall under the following policies:

- The sound-lock area between the two stage loading doors, its storage room, the loading dock, and wood shop are not storage areas and must not be used for storage of any kind.
- The sound-lock storage room is for administrative use only.
- The loading dock and wood shop may be used for spillover construction only upon receiving permission from the Stage Supervisor. Clear and safe access for anyone using the building or loading dock must always be available. Nothing may ever be left in these areas for more than two hours (this would be considered storage).
- These areas may not be painted in any way, whether intentionally or accidentally. If it is necessary to use these areas to paint scenery, drop cloths or other protection must be used, and all precautions taken to assure that no paint will be left on any surface in these areas.
- No building scraps, materials, or sawdust may be left overnight. These areas must be completely cleaned of all building materials, scraps, and scenery before 8:00 am each day, and thoroughly cleaned and swept at the end of the designated construction period.

Set Design

In order to accommodate the maximum variety of sets with the least damage to the stages and related equipment, and in order to allow for the storage of sets while waiting for dailies, the following set design policies must be followed:

- The Stage Supervisor must approve all set construction. Details of said construction, including a set plan showing the set's intended position on the stage, must be provided to the Stage Supervisor before construction can begin.
- The College does not provide any building materials or tools, including power or hand tools. Students needing to

construct a set must provide their own tools and materials.

- Sets must be designed and drawn out in plan and elevation form with all dimensions.
- Set plans must include all bracing and support to safely hold vertical and suspended units.
- A list of intended building materials must accompany the designs. This includes lumber, metal, and plastics, as well as coatings and textures. Certain organic or potentially toxic materials may be forbidden.
- If building on College property, a construction schedule and list of who will be building must accompany the plans. The list of personnel must include each person's experience and tool skills.
- Sets must be made of units no larger than the area 11'8"H x 8'W x 2'D.
- The total of all units must be able to be stored in an area 11'8"H x 8'W x 8'D for Stage A, 11'8"H x 4'W x 8'D for Stage B. Larger items may not be stored on stage. It is the student's responsibility to acquire storage for such pieces.
- Sets may be secured to catwalks, pods, grids, or stage walls only by permission from the stage supervisor.
- Sets may be screwed to the stage floor.
- If the floor is to be painted, it must be done with flat un-textured latex paint. Complicated paint schemes should be painted on masonite or other floor coverings.
- Plans for the removal and disposal of the set must be established before stage use will be approved. The student may have to pay a fee for dumpster use and disposal.

Requesting Use of the Stage

No set: Fill out Sound Stage Reservation Form; Meet with Stage Supervisor; read pertinent policies and sign off on having done so; receive schedule for check-out, load-in/set up, load-out/strike, and check-in; attend check-out meeting with Stage Supervisor.

Stock set: Fill out Sound Stage Reservation Form and attach additional documentation; Meet with Stage Supervisor; read pertinent policies and sign off on having done so; receive schedule for check-out, load-in/set up, load-out/strike, and check-in; attend check-out meeting with Stage Supervisor; check out corral to gain access to stock set pieces; walk through set up of stock set pieces.

Built set: Fill out Sound Stage Reservation Form and attach additional documentation; Meet with Stage Supervisor; read pertinent policies and sign off on having done so; receive schedule for check-out, construction/building period; load-in/set up,

load-out/strike, and check-in; attend check-out meeting with Stage Supervisor; check out any existing scenery or set pieces; walk through set up of any stock set pieces.

College-Owned Set Pieces

There are three types of College-owned set pieces: existing scenery are set segments, which upon approval by the Stage Supervisor, may be modified to suit the needs of the student production. Stock sets are complete sets built for use in classes and workshops. These sets are available for checkout only when they are not in use for classes and may not be modified. Stock pieces are separate segments of the stock sets, which may be used in conjunction with existing scenery or newly built pieces. This must be discussed, and approval secured, at the initial meeting with the Stage Supervisor. Supporting documentation requesting use of any or all these items must be presented to the Stage Supervisor at the initial meeting.

Use of existing scenery, stock sets, and stock pieces is not guaranteed to any production. The Stage Supervisor will monitor the proper use and care of these items.

Building on the Stage

The student production designer must present supporting documentation, including set drawings, material and crew lists, to the Stage Supervisor at the initial meeting. Drawings may need multiple revisions before approval is granted. Once approval is secured, the production will be assigned dates for construction, load-in and strike.

The Stage Supervisor, the Set Operations Manager and ER employees will periodically check the stage for cleanliness and safety. All building materials and tools must be removed from the stage at wrap.

Load-In/Set-Up:

Load-in and set-up is the process of a production moving onto the reserved sound stage. A load-in date is set as part of the stage reservation, and the load-in date and time must be strictly followed. Only approved sets, effects, equipment, and procedures may be loaded in. The Stage Supervisor will check the stages to ascertain that all procedures and policies have been followed, and that all items are being set up and used as per the approved plan. Any infractions will be noted and presented to the student producer. In some cases, due to safety or damage concerns, the Stage Supervisor or the Set Operations Manager may stop the production until these concerns have been appropriately addressed. Violations in this or any sound stage policy will be treated as an “unprofessional act” and penalties assessed according to the College’s Professionalism Policy.

Strike and Load-Out:

Strike and load-out are defined as the tear down and removal of all set pieces and other items belonging to a production. Both strike and load-out must occur during the time allotted in the original stage reservation meeting, except as noted in the policy for holding sets for dailies. During strike and load-out the floor must be painted back to black, and the entire reserved space returned to a cleaned and normal state. The sound-lock, exits, loading dock and other adjacent areas must continue to be kept clear. Stock sets and existing scenery must be returned to the designated corral, and built scenery must be stored according to the policy for holding sets for dailies. All other items, including equipment, props, scenery, trash, and other items must be removed from the College facility. The Stage Supervisor will check for proper adherence to these rules and will note any infractions to the student producer.

Holding Sets for Dailies

Any set constructed for use on the stages must conform to the basic set design policy. At wrap and strike, the set must be broken down into smaller units conforming to the 11’8” x 8’ x 2’ dimension requirement. These may then be stored on the stage in a predetermined area selected by the stage supervisor. Pieces that do not fit into the predetermined area must be

removed and stored at an off-site location acquired by the student production designer. Only one set can be stored on each stage. Immediately after dailies, an unneeded set must be disposed of, passed to another student production (see policy for hand-off of sets), or moved to off-site storage at a facility acquired by the student production designer. The College will not store, or be responsible for storage of, any items that do not fit into the allotted storage space.

If the supervising faculty determines that re-shoots are required, the Stage Supervisor and supervising faculty will together determine how much and what pieces of the set will be needed for re-shoots. All other pieces must then be removed from the College facility as usual. On-site storage of the required pieces will be arranged, and the student production designer must move the items to that location. After re-shoots the pieces may again be stored on stage until dailies have been screened. It will continue to be the responsibility of the student production designer to move and set-up these pieces until re-shoots are deemed finished and the items are permanently removed from the College. Only removal or hand-off to another production will resolve the student's responsibility for these set pieces.

Hand-Off of Sets

In the instance where a set is built for one production but is desired for use by another, the set may remain on the stage only until the dailies from the first production have been viewed. The student production designers from both productions must sign a Hand-Off Agreement, and the new production must go through the procedure for requesting a stage for a built set. A new form must be filled out, but copies of the original set drawings may be attached, and there would be no need for a building schedule or crew list.

If the second production needs the set before or immediately after dailies screening of the first production, the set may remain in its corral on stage until the second production starts its setup. When the second production is not within the time the set is scheduled to remain on stage, the student producer and production designer from the second production must acquire an off-site storage space, and remove all items from the College facility to that space. The College does not provide, or in any way take responsibility for, off-site storage.

After the hand-off, the second production becomes the party responsible for the set and the stages.

Stage Curtains, Cyclorama, Green Screen

The black curtains, the cyclorama, and the large green screen are equipment and must be requested. The curtains and cyclorama are for stage use only and may not be used on location. Both the VFX Department and cinematography instructor must be consulted and sign off on any use of the green screen.

If approved for use, the curtains and/or cyclorama will be checked out to the production by the Stage Supervisor, and the large green screen by the ER staff. These items will be inspected on checkout and again on check-in. The Stage Supervisor will teach the students proper care, hanging technique and folding of the curtains and cyclorama, and will also check for proper adherence to these guidelines.

Rigging on the Stages

Rigging is dangerous and requires specific knowledge and skills. Anything to be rigged from the pods, grid, catwalks, or otherwise must be discussed with and approved by the Stage Supervisor, who may also refer you to the Set Operations Manager for further approval. The Stage Supervisor or the Set Operations Manager will also inspect and give final approval of any rigging before it may be used as part of production.

Smoke Effects on the Stages

Only controlled smoke emitters – such as electrical fog machines, haze machines, dry-ice systems, cigarettes, cigars and pipes – may be used on the stages. Flash paper/smoke-powder systems, smoke bombs, fireworks, and homemade, fire-based smoke are not permitted under any circumstances. If using smoke, care must be taken for the safety and comfort of crew and performers, the smoke must be prevented from escaping into other portions of the building.

If the intent is to make a thick smoke or fog, the stage supervisor must be informed so false fire alarms may be avoided. Triggering a fire alarm may result in a fine being imposed on the College, which will in turn impose a fine on the student production designer.

Open Flame on the Stages

All flame use must be discussed at the original stage reservation meeting and approved by the Stage Supervisor. Only certain kinds of flame may be used on stage. Candles, flame bars (using propane), oil lamps, and other small gas-based fires may be approved as long as proper precautions are taken.

Any flame near the floor requires a substantial barrier, such as asbestos or concrete, to keep the flame from scorching or burning the floor. If the fire is to be near set pieces, the set must be treated with a commercial flameproof solution or paint designed for the kind of material the set is built from. A flame test must be conducted after the material has been treated to ensure the set piece is truly fire resistant.

The fire must be at least six feet from any soft goods (curtains, bedspreads, etc.).

Burning a log or a piece of furniture is not allowed on the College stages, but burning small items such as paper or money, or another small, quickly consumed prop, may be acceptable upon approval from the Stage Supervisor. In these cases, the fire should be done over a container of water if possible. Otherwise, the floor must be protected, and a container (such as a metal can) present to contain the fire as it burns out.

Whenever a fire is burning a dedicated crewmember must be standing by with a charged fire extinguisher. All fires should be extinguished or turned off when not needed for shooting or rehearsal. This will result in fewer accidents and less danger to the crew. Anything that has been burning may flare up in the presence of oxygen; therefore, do not place seemingly-extinguished fires out of sight or near flammable items.

The fire extinguishers on the sound stages are for emergencies. The student production designer must provide a safety fire extinguisher for fire FX and it must be of the type approved for such FX (effects). The Stage Supervisor will approve the type of extinguisher needed.

Water Effects on the Stages

Water must not be allowed to pool on the stage floor, or seep under set pieces or floor covers. If hoses or other connections for water lines are used on stage, lines and connections must be continually monitored for leaks, which must be repaired immediately.

There must always be an approved plan in place to immediately drain off water from a water effect. For rain effects, a gutter may be used to collect water in a small area, but for larger effects, a pool must be used or built from thick plastic and 2x4's to form a raised edge to trap the water inside. A plan must be made and approved for removal of the water from these pools, and water that will inevitably be tracked around the stage by wet feet and equipment. A pool or other vessel of water may never be left overnight. The Stage Supervisor will monitor water effects. At any time the Stage Supervisor or Set Operations Manager may shut down the production to ensure the safety of crew, equipment and facilities.

Explosives on the Stages

Please reference the Weapons Policy. Only approved explosives or explosive forces (such as squibs or air cannons) may be used on the sound stage after discussion with the Stage Supervisor. FSU Police must be notified, and only a licensed operator may deploy the explosive device. The area surrounding the direction in which the explosive force will be deployed must be cleared of any obstruction, and there must be sufficient distance from any equipment or materials to avoid damage to the stage. People in the vicinity must wear eye and ear protection, and care must be taken to avoid damage to structures, set pieces, and people. The student production designer is solely responsible for any damage that may occur due to the use of explosives.

Vehicles on the Stages

Vehicles are allowed on the sound stage only upon approval by the Stage Supervisor.

The facility must be protected from ignition of their flammable materials, and from dripping oil and grease. In order to safely use a motor vehicle on a stage, the following policies are to be followed explicitly:

- Prior to moving the vehicle onto the stage, the fuel tank must be professionally removed, or completely filled. Empty tanks have dangerous levels of easily ignitable fumes.
- The battery must be removed from the vehicle. The vehicle will have to be pushed onto the stage, without power steering or brakes. The battery may not be replaced until the vehicle is safely outside the building.
- Protective material – such as a tarp or old foam-core, NOT solids or sound blankets – must be placed under the engine, transmission, and differential to catch any fluid.
- Open flames are prohibited from the stage while a vehicle is present.
- Facilitation of dash lights and windshield wipers must be worked out in advance of the use of a vehicle onstage.

Dirt, Sand, Paint, or other messy items on the Stages

When a production intends to use loose material such as dirt, or wet material such as paint, the student production designer will be required to show preparation for protection of the area and removal of the materials before receiving approval. Dirt contains moisture, so a moisture barrier must be put on the floor, or the dirt must otherwise be kept from coming in contact with the stage floor. As dirt, peanut shells, paint, and other messy materials can be tracked into other areas of the building, plans must be made to clean feet and to prevent such tracking. Mats or drop cloths, and small brushes or brooms must be supplied so crew and cast can clean their feet before exiting the stage or work area.

Pod Use on the Stages

Use of the pods must be requested and approved at the initial meeting with the Stage Supervisor. Proper hardware must be used for the installation of grip and lighting equipment. All cables and gels must be safely and solidly affixed prior to raising a pod. No one may stand under a moving pod. If the operator cannot see the pod or something it might hit, another student must stand where they can see the pod, the possible obstruction, and the operator, in order to assist and guide the operator. The operator must let everyone on stage know of pod movements by speaking loudly enough to be heard by all on the stage, for example: "Pod number 1 coming down!". The operator or assisting student must make sure the cables are feeding in or out of the baskets properly, and that the winch cables are moving smoothly into the winch drum groove. If there is any suspicion that a pod may not be moving in a level fashion, or is laboring the motor as it moves, the operator must stop the pod immediately and summon the stage supervisor or set operations manager. The pods are designed to stop 3 feet from the floor and 6 feet from the grid (ceiling). If a pod moves beyond these stops, notify the Stage Supervisor immediately.

Use of the pods for purposes other than hanging grip and lighting equipment requires approval of the Stage Supervisor at the initial stage reservation.

Weapons Use Policy

The use of a weapon on location, or any item that appears to be a weapon, can create misunderstandings between student filmmakers, 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. Any use of weapons (real, replicas, props and/or anything created to appear as real) in student film productions must receive prior written approval by the College Head of Production. This includes the use of toy or replica weapons.
2. Students wishing to use weapons (real, replicas, props and/or anything created to appear as real) must file an Application to Use Weapons or Firearms in Student Film Productions Form and submit it to the Head of Production for approval. The Head of Production will approve or deny the application. If approved, the Head of Production may impose conditions such as the use of a gun safe, or a requirement for a supervising faculty member to be present at the time of the use of the weapon or firearm.
3. Florida statutes specifically prohibit the possession of a firearm on campus, loaded or unloaded, concealed or otherwise, at any time. Therefore, the use of a firearm on campus is absolutely prohibited without the physical presence of an FSU Campus Police officer who will serve as gun wrangler.
4. The FSU Student Rights and Responsibilities Code currently prohibits firearms replicas and weapons use on the FSU campus. A College-issued permit in the possession of the student would exempt them from this provision, provided that they are using the weapon in accordance with the approved use, and not using it for any other purpose whatsoever, and that the weapon is only brought onto campus for the prescribed use and is removed immediately after the prescribed use.
5. Any injury or accident involving weapons or firearms must immediately be reported to the Head of Production, who will file a report with the FSU Campus Police and FSU Department of Environmental Health and Safety.
6. After securing a permit to use a weapon, the student is responsible for notifying all on-campus or off-campus law enforcement agencies in that jurisdiction. The student remains responsible for complying with applicable laws.
7. The student must use the weapon only for shooting and rehearsal, and the weapon must be kept secured in a gun safe and out of sight when not in use.
8. The weapon must remain solely in the possession of the actor, assistant director, director, property master, or gun wrangler.

9. The 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.

10. An AMPTP Safety Bulletin No. 1 must be included with your call sheets for every shooting day that a weapon will be on set. Additionally, it is the responsibility of the producer to ensure that earplugs are made available to all cast, crew, faculty/staff, and any onlookers and instructions for their use clearly given, in the event that blanks will be fired on set. No live ammunition is permitted on set under any circumstances.

11. Once the permit has been granted it must be in the possession of the weapons master or designee on the set, with a copy provided to the 1st AD and producer. The permit must be made available or surrendered to the appropriate authorities upon demand. Any sworn law enforcement officer, any other Florida State University employee charged with coordinating public safety, may revoke the permit without prior notice. The permit 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 College of Motion Picture Arts.

Gun Use Protocol

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

The 1st Assistant Director must conduct a safety meeting at the beginning of each day where 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 in its case. The gun case must be then placed into another locking container such as a car trunk, which will be supervised by the weapons master.
3. If the weapon will fire blanks, a paper test to determine the blast range of residue from the blanks must be conducted in the following manner:

- a. The actor who will fire the gun on camera must fire the gun for the paper test. The goal of the paper test is to determine how close the camera or any object can be to the barrel of the gun without being affected by the firing of a blank.
 - b. Measure 6 feet from the barrel of the gun to a blank sheet of paper, and fire the gun. Write the distance (in this case 6 feet) on the sheet of paper. All paper test sheets must be submitted in the final production delivery book.
 - c. If the sheet of paper is perfectly clean, move the gun closer to a new sheet of paper, mark the distance, and fire the gun again. If the sheet is dirty, move the gun farther away from a new sheet of paper, mark the distance and fire the gun.
 - d. Continue to move closer and/or farther until it is determined how close the gun can be to the paper without dirtying the paper in any way.
4. 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 the benefit of individuals who may be too far from the 1st AD to hear. The 1st AD must announce the following:
- a. When weapons are brought to the set,
 - b. When a loaded gun is handed to an actor,
 - c. When a weapon is about to be fired,
 - d. When the weapons master has taken possession of the weapon,
5. When a weapon is to be fired, earplugs must be distributed to all cast, crew, faculty, staff and any onlookers. The 1st AD must announce how to properly insert earplugs.
6. 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.
7. If the actor is to use a loaded gun, the weapons master must show the empty gun to the actor and director, then load the gun in front of them. This must be done prior to each set up.
8. The actors may hold the gun between takes of the same set up. The weapons master must take the weapon and secure it between set ups.
9. 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, unload any blanks, and return the gun to a secure location.
10. The weapons master must control ammunition at all times. All shell casings must be kept, and all fired blanks must be accounted for. You must return all used and unused blanks to the Head of Production immediately after completion of the

production.

11. No one is ever permitted to be in front of a firing weapon. If the gun needs to appear to be fired at an actor, it must be turned at least 20 degrees from that actor. The director and director of photography must accommodate this. Even so, the paper test distance must be observed.

12. The gun may be pointed at the camera only if the camera is unmanned, with a clear filter in front of the lens. Again, the paper test distance must be observed.

13. Ear protection must be provided to all members of the crew, cast, faculty, staff, volunteers or onlookers present. Proper insertion of the earplugs must be explained and demonstrated prior to firing the gun.

Labor and Production Contracts

The Rules of Engagement

We shoot films. A lot of films. In keeping with our mission to train young filmmakers for the industry, the College of Motion Picture Arts employs production rules, or labor agreement, as guidelines for how our sets should run. The College uses a modified low budget IATSE labor contract as the guideline for our shooting process.

In the first semester of the program, all students will participate in set operations and below-the-line crew workshops. These workshops are designed to give each student an understanding of the core responsibilities of each crew member on set, and to provide the training to operate the equipment they use. These workshops will also emphasize the protocol of how sets operate. At the end of these workshops, the passing student will become a member of the College union, FIST: Federation of International Student Technicians. As members of the union, you will be guaranteed a working environment that mirrors professional sets.

As student producers with deals on the College lot, you will be signatory to the union. This means that you will be required to run your sets by the rules outlined in the FIST Labor Agreement. Violation of these rules can cost you your deal and possible future deals with the studio.

On the following page is the FIST Labor Agreement outline, and all of the on-set rules for productions shot here at the College studios:

FIST Federation of International Student Technicians

Production Labor Agreement

The following shall constitute the basic agreement between The FSU College of Motion Picture Arts (the Studio) and the Federation of International Student Technicians (the Union). This agreement exists as part of an educational initiative, and shall not in any way supercede or conflict with any State of Florida statutes, laws or agreements signed and agreed to prior to the signing of this document. The scope of this agreement covers all College BELOW THE LINE (BTL) crew members and affiliate volunteers.

ARTICLE ONE: UNION REPRESENTATION

The Studio will have one representative, hereafter referred to as the PRODUCER. The producer will represent the Studio's concerns for completion of the final project. The producer will be responsible for all negotiations with the shop stewards on behalf of the Studio.

The Union will have two (2) representatives, hereafter referred to as SHOP STEWARDS. The shop stewards will represent the collective concerns of the crew. One of the shop stewards will always be a member of either the grip or electric departments. The other shop steward will always be the script supervisor. Together the shop stewards shall be responsible for all negotiations with the producer on behalf of the crew.

The shop stewards shall be responsible for holding the producer to the labor rules during any period of pre-production and/or production.

The producer shall be responsible for adhering to the labor rules during any period of pre-production and/or production, and ensuring that all members of the production team do so as well.

ARTICLE TWO: WORK DAY

A WORK DAY is defined as any day in which the crew is asked to work regardless of whether it is a shooting day or not. A workday begins at CALL TIME and ends at COMPANY WRAP.

CALL TIME is defined as the time by which a crewmember is required to be on the job and ready to work. Call time is not arrival time. The crew is expected to get to the job-site before call time, allowing enough time to park and report to the job-site prior to the designated call time. The crew swipes or signs in at or before call time and is immediately ready to work.

COMPANY WRAP is defined as the time by which all work is finished and the crewmembers are ready to leave the jobsite. It is not the time at which camera or sound stops recording. The time of company wrap is recorded when the last person has signed out, the doors of the grip truck are down and the truck is leaving the location. Company wrap is also referred to as DOORS DOWN or LAST MAN OUT.

PREP DAY – any day in which the crew or a portion of the crew is asked to assist in preparation of shooting. Prep days may be, but are not limited to, equipment check-out, pre-lighting, and pre-rigging. All pre-lighting or pre-rigging prep days must be approved by the head of production prior to being scheduled. If the work of pre-rigging or pre-lighting is to occur on the sound stages, then final approval must be given by the STAGE SUPERVISOR.

TRAVEL DAY – any day that must be used for the crew to travel to a DISTANT LOCATION. All travel days must be approved by the head of production prior to being scheduled.

SHOOT DAY – any day in which camera and/or sound are rolling to capture the action of the film. Shoot days may be any number of hours, depending upon the allocation of the budget, schedule, and overtime of the production. The standard shoot day is defined as one (1) twelve (12) hour day not including lunchtime. Hour one (1) begins at call time, and hour twelve (12) ends with the company wrap.

WRAP DAY – any day in which the crew or a portion of the crew is asked to assist in the wrapping of a job. Wrap days may be, but are not limited to, equipment check-in, lighting strike, or rigging strike. All lighting-strike or rigging-strike wrap days must be approved by the head of production prior to being scheduled. If the work of lighting-strike or rigging-strike is to occur on the sound stages, then final approval must be given by the STAGE SUPERVISOR.

ARTICLE THREE: TURNAROUND

Turnaround is defined as the period of rest guaranteed to the crew between the time of COMPANY WRAP and the next day's CALL TIME.

The guaranteed period of rest between each workday is TEN (10) HOURS.

Turnaround time is guaranteed to all members of the BTL crew except for art directors, first and second assistant directors, and unit production managers. Guarantee of turnaround also does not apply to the ATL crew of producer, director, production designer, and director of photography. The guaranteed turnaround time is 10 hours.

FORCED CALL – whenever a producer cannot guarantee the full ten hours and must call the company to work the next day with less than ten hours of rest it is considered a forced call. Since it is a loss of rest time, the number of minutes or hours short of the ten hours is considered OVERTIME and must be deducted from the budgeted total amount of overtime. It cannot be deducted from the workday. The total amount of a forced call can never exceed 2 hours and is a “minute for minute” penalty for every minute of rest less than 10 hours.

ARTICLE FOUR: OVERTIME

Each production will be budgeted for a specific number of hours of overtime. The allotted time may be used in one single block, split in varied amounts over the production period, or applied to other penalties such as drive time, forced call, and meal penalty.

If the allotted overtime is exceeded, then the production shall be assessed an OVERTIME PENALTY. Overtime penalties are assessed in thirty-minute blocks as follows: for every portion of each exceeded thirty-minute block, the production shall be assessed one overtime penalty. Overtime penalties are cumulative with each infraction or with each exceeded thirty-minute block of time.

The head of production must approve extreme circumstances for additional overtime. This approval may be verbal between the producer and the head of production and must occur prior to the use of any such overtime.

Any time allotted overtime is used by the production, the producer must call the head of production and inform him or her either verbally or by voicemail on the approved voicemail number prior to the use of said overtime.

ARTICLE FIVE: MEALS

Meals are dedicated nourishment and rest time and not part of the workday. Therefore, absolutely no work (camera, sound, or any other) may be done by any ATL or BTL personnel during the duration of any portion of the mealtime.

A STANDARD MEAL must be provided at every six (6) hour interval of a workday. A standard meal break shall consist of a period of time not less than one-half (1/2) hour after the last person goes through the meal line, nor more than one (1) hour in total length regardless of the time the last person goes through the meal line. During the mealtime no work shall be done.

A standard meal does not have to be served if the crew works an interval of less than six-hours, or if the company wraps before a six hours interval expires.

A WALKING MEAL may be substituted for a second standard meal under special circumstances only. A walking meal is defined as follows: at the second six (6) hour mark, the meal must be on set and ready. The crew is given a fifteen (15) minute break to go and get the meal. Work will resume as a walking meal fifteen minutes after the second meal is called. These fifteen minutes will be free time and not subtracted or counted against the twelve (12) hour day or overtime. A walking meal may never be

substituted for the first standard meal of the day.

GRACE – standard meal intervals may be extended twelve (12) minutes without penalty when used to complete a camera setup already in progress, or one-half (1/2) hour for wrap at the end of the work day if the crew is dismissed within one-half (1/2) hour of the scheduled company wrap. If the crew is not released for lunch within said 12 minutes, or dismissed at the end of the workday within said one-half (1/2) hour extension, meal penalty shall be computed from the end of the sixth hour following the previous meal.

The grace period, 12 minutes for meals and 30 minutes for wrap, is considered free time, and is not deducted from the meal period or overtime. Grace only applies if the production is finishing a setup, and does not apply if the setup is changed in any way, including but not restricted to: changing the lens or focal length, changing lighting, or re-blocking actors or camera moves.

MEAL PENALTY - if the camera setup is not completed within the 12-minute grace period, and a meal is not called, or if company wrap is not completed within the 30-minute grace period and a meal is not called, then the grace period does not apply, and the company is in meal penalty.

Times for meal penalty are cumulative and begin with the initial 12-minute grace period and then accrue “minute for minute” for the first standard meal and “two minutes for every one minute” for second standard meals and walking meals until the crew is fed.

SECOND STANDARD MEAL (Dinner) – if, at the six-hour interval from the last meal, photography or sound is still being taken and the company has not entered into grace to complete the company wrap, then a second meal must be provided.

The second standard meal may be waived and offered as a walking meal if the shop stewards determine that it is acceptable, and that the estimated last man out time will be no greater than two (2) additional hours from second six (6) hour work period. If the work is to proceed more than two (2) hours, then a standard meal must be provided.

CRAFT SERVICES - the producer also agrees to provide a craft service of assorted drinks and food appropriate to the location, environment, or weather throughout each work day.

ARTICLE SIX: TRAVEL

TRAVEL TIME is defined as the time it takes to drive from the production office to the location. Travel time is always calculated from the production office to set regardless of where individual crew members live.

LOCAL LOCATION is any location within the greater Leon County area. When shooting at a local location the travel time will always be calculated from the College production office at the University Center.

DISTANT LOCATION is any location outside of the greater Leon County area. When shooting at a distant location the travel time from the production office will always be calculated from the hotel or temporary residence where the BTL crew is being accommodated.

All members of the crew are required to be on set on time and ready to work prior to call time. Driving distances to set, regardless of the length from an individual crewmember's home, does not constitute an excuse to be late or leave the set earlier than the scheduled company wrap.

Each day of production is allotted a penalty-free one-way drive time of thirty (30) minutes at the speed of the grip truck. Any distance from the production office to the location that exceeds thirty (30) minutes will be considered a drive time penalty and that additional is time subtracted from either the twelve (12) hour shooting day or the budgeted overtime. Any drive time over 30 minutes is a "minute for minute" penalty.

Any unused time of distances shorter than thirty (30) minutes may not be added to the shooting day or applied towards overtime.

ARTICLE SEVEN: CHILD LABOR

If the production is to include a child actor the producer must honor the State of Florida statutes, which outline a policy that is intended to, "...ensure that minors are not employed under conditions that are injurious or detrimental to their health, safety or education." (State of Florida 61L-2.006 Employment of Minors by the Entertainment Industry)

(1) Parental Notice and Authorization for Medical Care.

(a) Parental Notice of Terms and Conditions of Employment - producers shall notify the minor's parent(s), guardian, or chaperon of the terms and conditions of employment, including the activities required of the minor, the place and duration of location work, any and all "adult oriented" material to either be performed by or viewed/heard by the child, and the names of the producer and stunt coordinator (if applicable). These terms will be spelled out in a Performance Agreement.

(b) Authorization for Medical Care - prior to the minor's beginning employment, the producer shall obtain written authorization from the minor's parent(s), guardian, or chaperon to consent for medical treatment on behalf of the minor in case of an emergency.

(2) Child Labor Coordinator - the producer shall designate one (1) individual on each set where minors are employed to act as Coordinator of Child Labor. The coordinator shall respond to all communications from the production supervisor regarding the employment of minor(s). The employer shall provide the name of the coordinator(s) to the production supervisor, the minor, the minor's parent(s), guardian, and/or chaperon.

(3) Time Limitations.

(a) Work Day – the workday for a minor shall begin no earlier than 7:00 a.m. and shall end no later than 11:30 p.m.

(b) Work Week – a minor shall not be required or permitted to work more than six (6) consecutive days.

(c) Work Hours, and Maximum Hours at Place of Employment per Age Group – working hours, and hours spent at the place of employment may not exceed the following time limitations in a twenty-four (24) hour period unless the production supervisor grants a Partial Waiver.

1. Minors under two (2) years. Employers of minors under two (2) years of age shall not require such minors to remain at the place of employment for more than four (4) hours per day, subject to the following limitations:

a. Infants aged 15 days to 6 months may be at the place of employment for one period of two consecutive hours, which must occur between 9:30a.m. and 11:30a.m. or between 2:30p.m. and 4:30p.m. Actual work may not exceed 20 minutes under any circumstances. Infants may not be exposed to light exceeding 100 foot-candles for more than 30 seconds at a time and no more than one (1) minute in every fifteen (15) minute period. A studio teacher and a nurse must be present for each three or fewer infants aged 15 days to six weeks. A studio teacher and a nurse must be present for each 10 or fewer infants aged six weeks to six months. A parent or guardian must always be present.

b. Minors aged 6 months to 2 years may not be exposed to camera lights for more than two (2) minutes every fifteen (15) minute period. They may be at the place of employment for up to four (4) hours, and may work up to two (2) hours. The remaining time must be reserved for the minor's rest and recreation.

2. Minors aged 2 years to less than 6 years shall not be required to remain at the place of employment more than six (6) hours per day, and shall not be required to work more than four (4) hours per day. The remaining time must be reserved for the minor's rest and recreation.

3. Minors aged 6 years to under 9 years shall not be required to remain at the place of employment more than nine (9) hours, the sum of six (6) hours work, one half (1/2) hour of meal time, and two and one half (2 1/2) hours of rest and recreation.

4. Minors aged 9 years to under 16 years shall not be required to remain at the place of employment more than ten (10) hours, the sum of seven (7) hours work, one half (1/2) hour of meal time, and two and one half (2 1/2) hours of rest and recreation.

5. Minors aged 16 years to 18 years shall not be required to remain at the place of employment more than ten (10) hours, the sum of nine and one half (9 1/2) hours work, and one half (1/2) hour of meal time.

(d) Meal Periods. All work hours are exclusive of the meal period. The work hours shall be extended by a meal period not

longer than one-half (1/2) hour.

(e) Rest Period After Dismissal. Twelve (12) hours must elapse between the minor's time of dismissal and call time on the following day. The same applies for returning to school. For example, a minor returning to his regular school at 8:30 a.m. shall be dismissed from employment by 8:30 p.m. the previous evening.

(f) The working hours of a child are consecutive. A child may not be released for 3 hours and then return to set for extra time.

(g) A parent or guardian may sign a release for 1 (one) additional hour of work for a minor of 6 years or older in any 1 (one) given day.

ARTICLE EIGHT: PRINCIPLE PHOTOGRAPHY

PRINCIPLE PHOTOGRAPHY is defined as the scheduled shootings days to completely cover all action in the script. All scenes and all coverage must be scheduled and completed during the principle photography shooting days.

No delays, weather, equipment failure or "Acts of God" will constitute justification for the waiving of any of the rules of production. The producer and director are jointly responsible for completing their days.

Completing a day's scheduled work is defined by covering the entirety of the screenplay within the allotted principle photography period.

ARTICLE NINE: SECOND UNIT PHOTOGRAPHY

SECOND UNIT PHOTOGRAPHY is defined as any shooting of principle photography done by a second unit crew either simultaneous to the shooting of principal or just prior to or after principle photography.

Only the head of production can approve second unit photography and all requests for such must be submitted in writing to the head of production prior to principle photography, or the producer forfeits the opportunity.

Requests for second unit photography must include: the exact nature of the subject matter to be shot, justification of why it cannot be done with the first unit crew, dates and times of the proposed shoot, the crew required, the equipment required, and the budget plans for the support of second unit photography.

ARTICLE TEN: PICK-UP PHOTOGRAPHY

PICK-UP PHOTOGRAPHY is defined as any photography taken after completion of principle photography in order to enhance the narrative.

Only the Associate Dean may approve pick-up photography, and any request must be submitted in writing prior to any consideration or approval.

Requests for pick-up photography must include: the exact nature of the subject matter to be shot, the justification of why it did not get done with the first unit crew during principle photography, the dates and times of the proposed shoot, the crew required, the equipment required, and the budget plans for support of pick-up photography.

ARTICLE ELEVEN: RE-SHOOTS

A RE-SHOOT is defined as any photography taken after completion of principle photography in order to replace footage already shot due to technical damage to the footage.

Only the head of production may approve re-shoots, and any request must be submitted in writing prior to any consideration or approval.

Requests for re-shoots must include: the exact nature of the subject matter to be shot, the explanation of the technical problems that damaged the footage, the dates and times of the proposed shoot, the crew required, the equipment required, and the resources needed for the re-shoot.

ARTICLE TWELVE: REPORTING

The producer will be responsible for either personally calling supervising faculty or instructing the 1st assistant director or 2nd assistant director to call and inform the instructor verbally or by voicemail the time of the following events: (See Parameters Appendix)

1. The first clean gate of the first set-up of the day;
2. The beginning of any company moves;
3. The first clean gate of the first set-up after lunch;
4. Prior to the use of any overtime, with an estimate of the amount of overtime;
5. After doors down at the end of the shooting day;
6. In the case of any accident or injury.

These calls must occur within twelve (12) minutes of the completion of each event or at least twelve minutes prior to the use of any overtime.

ARTICLE THIRTEEN: WRAP

CAMERA WRAP is defined as the last clean gate of the day or the recording of “wild lines” by the sound department, whichever is later. Company wrap is defined as the exact time that all work has been completed, equipment has been packed, and truck doors are down and the work day ended for each member of the camera department, grip and electric department, and the sound department.

The producer is responsible for ensuring that the 1st A.D. provides adequate time for all departments to wrap the equipment

in a timely, efficient, and safe manner. Some shooting scenarios may require longer or shorter wrap time. The 1st A.D. should consult with all departments on expected wrap time and discuss the time necessary prior to the end of the day to ensure wrap is safe and effective.

For each shooting day there is a mandatory minimum wrap time of 45 minutes. This amount of time must be allotted regardless of a shorter anticipated wrap time. More time must be allotted if the anticipated wrap time is longer.

The one exception to this is a WALK AWAY WRAP. A walk away wrap occurs when the company finishes its production day on one of our sound stages and begins the next day on the same soundstage. In this case the minimum wrap time is 20 minutes, wrapping only camera, sound, and tap to the truck. All other equipment is wrapped neatly to the side of the stage. Walk away wrap is generally not permitted for any other location and only the head of production may approve a walk away wrap.

ARTICLE FOURTEEN: INSURANCE

No student on the production may at any time act as an agent of the State of Florida or may represent any matters regarding insurance except to provide proof of insurance that may be issued by the College production supervisor. No student may represent that the College is insured on any matter without first receiving authorization and the proper endorsements from the College production supervisor. If any accident occurs the student is to report all information regarding the incident and the parties involved to the College production supervisor immediately. The matter must be handled directly by the College production supervisor and not the student.

ARTICLE FIFTEEN: GREEN LIGHT

The producer agrees to follow all procedures and paperwork as defined by the Green light manual and the production supervisor. The student is solely responsible for understanding and completing all procedures as outlined in the student handbook, at production meetings with the College production supervisor and classes.

ARTICLE SIXTEEN: HAZARDOUS WORK

The College shall not require any crewmember to perform any work that the crewmember reasonably considers to present a clear and present danger to his or her health and safety. The refusal to perform such work will not jeopardize the employee's work opportunities.

When dangerous or hazardous work is to occur, the producer must receive permission from the head of production and the production supervisor prior to said work occurring. Notice of hazardous work must appear in a SAFTY BULLETIN attached to the days call sheet and all procedures outlined in the student handbook for such work executed according to policy.

ARTICLE SEVENTEEN: DISCRIMINATION OR HARRASSMENT

It is the policy of this College of Motion Picture Arts and the policy of Florida State University that no one shall be harassed or discriminated against in any fashion whatsoever. It is your responsibility to read the policy of Florida State University on Harassment and Discrimination and familiarize yourself with it. Such behavior will not be tolerated.

ARTICLE EIGHTEEN: GRIEVANCE PROCEDURE

Any dispute concerning the interpretation and/or application of this agreement that cannot be initially resolved by the shop stewards and the producer or the producer's representative may be submitted to arbitration by either party for resolution.

The arbitrator will be the College's Associate Dean.

The grievance must be submitted in writing to the Associate Dean and the head of production no later than ten days after the incident.

The arbitrator's decision shall be final and binding on the parties. The arbitration shall take place in Tallahassee, Florida at the College, if not immediately and satisfactorily resolved at the time of the grievance between the producer, the shop stewards and the Associate Dean.

ARTICLE NINETEEN: NO STRIKE OR LOCKOUT

During the term of this Agreement, and as long as all work is being performed according to this agreement, there shall be no strikes, picketing, work stoppages, or other interference with work by the Union, or any lockout by the Employer.

Post Production and Exhibition

The Post-Production process consists of a number of operations; the specifics vary slightly depending on the intended nature/desired outcomes of the class.

Once the Dailies sequences have been assembled, the appropriate workbooks created by the Assistant Editor, and the sequences are screened for peer and faculty evaluation, the media is distributed to dedicated workstations and aligned with the post schedule of any run of shows.

The post schedule works like both the production schedule and crewing schedule. Students are assigned editors and editing times. Typically each production has a period of picture editing, another period of sound design, and then a final mix day. All dates are firm and required. Shows not on the schedule will not be completed.

Editors Cut - the first cut of the film is done by the editor. This assembly is done from the director's notes given at the dailies screening earlier in the semester.

Directors First Cut - the director then comes in to the edit room and works with the editor to create a cut of their vision. This is collaboration between the two, trying to present the best version of the film as it was intended.

1st Cut Screenings - the director and editor will then present the first cut to the class for critique. The class, usually the track that did not work on the film, gives notes on their impressions of how the narrative is working.

Faculty Screenings - after the first cut the student will have one or two screenings for faculty. The supervising faculty will come into the editing room and give specific notes. The students are expected to try all notes and present the cut again for final critique before picture lock.

Picture Lock - after the last faculty screening, the students have a few days to complete their final picture cut and titles. Picture lock day is not negotiable. All picture cutting ceases after the picture is locked.

Sound Design - after picture lock, the post staff will move the show into the sound design suite and prepare it for the sound editors.

Visual Effects and Color Timing - while the sound design is being put together, the picture will go through a final color timing session with the DP and the director. Also during this time all visual effects must be completed and cut into the “locked” picture.

Spotting - on the first day of sound, the director and sound designer will sit down with the faculty and go through the entire show and “spot” all areas that need sound. A plan for sound design, ADR and FOLEY is outlined at this time.

Sound Lock and Final Mix - after all sound design, ADR, and Foley is complete and the show has “locked” sound, the final mix is scheduled. The final mix is done with the sound faculty direct supervision.

Final Delivery

The last phase in the process is final delivery. The student must deliver all chain of title paperwork, the market plans, and all physical elements in order to complete the semester. Failure to deliver all elements can result in the film not be eligible for any festivals or public screenings. It is also possible that failure to delivery can result in probation or dismissal from the program.

Exhibition

After all the films are complete the post staff compiles a screening reel. Programs and tributes are completed and then there is a final end of the semester screening of all student work completed that semester.

Evaluation and Professionalism

Evaluation

Since the College focuses on the process, much of the students' evaluations will occur along the way at various stages of the creation of a film. While the final film is important and must be evaluated as a stand-alone film, the path of the filmmaker's vision and their intent is more important.

The faculty evaluates the students in the following four areas:

- Course Work - evaluation of the students in class assignments and homework.
- Creative Work - evaluation of the students' creative vision and creative execution.
- Practicum Work - evaluation of the students' performance and work ethic.
- Professional Work - evaluation on the students collaboration and professionalism.

Professionalism Statement

In addition to classroom lectures and labs, the College 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 each class. The production of a short film requires the equal collaboration of all students involved, and depending upon the level of study a film may require the participation of anywhere from four to thirty individuals. The collaboration and 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 job performance, working attitude, punctuality, reliability, and safety.

- **Job Performance** – the timely completion of the required assignments of each crew position as defined in the syllabus of the individual course governing that crew position, and the performance of those positions 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 are essential to the others involved, as every job works hand in hand with each of the others. The level of organization, preparedness, and communication that 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.
- **Collaboration** - an individual's ability to collaborate is measured by the effective communication and interaction employed by the student while working with peers and subordinates in not only creative and artist endeavors but in all the above aspects of professionalism effectively mastering all the above qualities.

Professionalism Assessment

The student's professionalism is assessed in two ways.

- Faculty observation - faculty at the College will interact with each student not only in the classroom but in many practical workshops and production environments. The faculty's observation of a student's behavior in and out of the classroom will be assessed and graded accordingly.
- Peer assessment - during each production cycle students will assess each other's professionalism by accessing an online assessment tool and rating the student in all the areas of the above professionalism statement and in the overall area of collaboration. These assessments are anonymous by nature and are reviewed by both the student and the faculty at the end of each production cycle.

Dismissal for Unprofessionalism

The College's level of student interaction and necessary collaboration is of such importance to the College community and the artistic life of any filmmaker that failure to develop professional working skills can result in dismissal from the program. This dismissal is based on the observed professional behaviors of the student, and not on the GPA or artistic strengths of the student. It is not uncommon to have a very talented student who simply cannot work well with others. The College considers professionalism a key aspect to a filmmaker's success and integrity and believes that talent without grace is not a quality the school wants from its graduates.

Probation and/or Dismissal Policy

Film majors will adhere to the University Academic Honor System, Student Conduct Code, and Summons to Responsible Freedom which can be found online in the General University Bulletin.

At the end of each semester, the faculty and Associate Dean will meet to discuss the work, behavior, grades, and progress of

the students. At that time, students may be notified of probation or dismissal by a letter stating their status, with an invitation to meet with the Associate Dean. In addition, a student may be placed on probation or dismissed at any time under the following circumstances:

1. Cumulative GPA falls below 3.0 in major requirements resulting in a one-semester probation. Students will be reinstated in good standing if the cumulative major GPA rises to 3.0 by the end of the following semester. Failure to raise the GPA will result in dismissal from the program. This includes the liberal studies courses.
2. Attendance will be taken in all classes at the beginning of class. Anyone not in class at that time will be considered absent; anyone leaving class early may also be counted as absent. Approval of absences is up to the instructor and will require documentation to confirm the legitimacy of the absence.
3. Professional behavior is expected of film majors at all times. Therefore, behavior so negative, disruptive, or destructive as to compromise the work of fellow students or the effectiveness of the faculty and/or inability to work positively in a collaborative environment shall constitute grounds for probation or immediate dismissal without any prior period of probation. Peer evaluations may be considered in this evaluation process. A student on probation will be reinstated in good standing if, in the judgment of the faculty and the director, behavioral problems have been corrected. A student's failure to correct problems will result in dismissal from the program.
4. Any unauthorized use, possession, or willful destruction of College equipment, facilities, film stock, or finished film will result in immediate notification to the proper authorities. The outcome of their decisions will determine the actions of the College with respect to the student(s) involved.

Probation and/or Dismissal Appeal Process for Students

A student placed on probation or dismissed from the College by the faculty for reasons other than the student's failure to maintain the minimum required GPA may appeal the faculty's decision to the Dean. The student's appeal must be submitted in writing to the Dean within 30 days from the date on which the student was placed on probation or dismissed.

The appeal process occurs as follows:

1. For students placed on probation, the Dean will review all materials related to the faculty's decision, interview faculty, interview the student, and then decide to either uphold the faculty's decision or request that the faculty reconsider.
2. If the Dean upholds the faculty's decision to place a student on probation, then the student has no further recourse.
3. For students dismissed from the College, the Dean will review all materials related to the faculty's decision, interview faculty, interview the student, and either uphold the faculty's decision or request that the faculty reconsider its decision.
4. If the Dean upholds the faculty's decision to dismiss a student, then the student may appeal to the Provost. In such case, the Provost's decision is final.
5. If the Dean requests that the faculty reconsider their decision to dismiss a student, and the faculty chooses to maintain their position, then the student may appeal to the Provost. In such case, the Provost's decision is final.