



Wright State University

Motion Pictures Area Handbook

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Overview

Welcome

Welcome to the Motion Pictures Area (MoPix) of Wright State University's School of the Performing Arts. As a student in the Motion Pictures Area you will need to carefully organize your time to complete your degree in ways that may be new to you. To this end we have organized this handbook to help you manage your student life while in our program.

The policies within this handbook are designed to assist each student having the equipment, spaces, and resources to complete their projects safely, professionally, and on time. All students are required to follow these guidelines at all times while in the Motion Pictures Program.

This handbook is specific to the Motion Pictures Area, and is separate from the [Wright State University Student Handbook](#).

We look forward to working with you throughout your careers here in the program and beyond.

Thank you,
Dr. Nicole Richter
Dr. Nenad Jovanovic
Jeremy Bolden
Peter Wentworth
Equipment Room Manager

Motion Picture Tracks

BA - Motion Picture Theory, History and Criticism

The Motion Picture Theory, History and Criticism Program is a Liberal Arts course of study that combines concentrated study in film analysis, history, criticism, authorship, and genre, with ample electives in related studies in other departments. Through the BA program, students may prepare for careers in film-related fields or for further study at the graduate level.

BFA - Motion Picture Production

The Motion Picture Production Program combines intensive work in all stages of Film Production alongside studies in theory, history, and criticism. The Production Program equips students for professional work in Film/TV Production and related fields or for graduate-level studies.

Overview

Student Services, Academics, and Employment

Please refer to the [Wright State University Student Handbook](#).

Sexual Harassment Policy

All Motion Pictures Majors are required to adhere to Wright State University's Community Standards and Student Conduct. All sexual harassment policies must be adhered to while in the Motion Picture Area Facilities, in class, on shoots on or off campus, or any University, Department, or Area Sponsored Event (i.e. field trips/screenings).

Please refer to the [Wright State University Division of Inclusive Excellence](#) and the [Wright State University Student Handbook](#).

Content Warnings

Students enrolled in Motion Pictures courses will be exposed to a diverse range of topics and issues, spanning all of history, time and culture. The curriculum content is designed to deliver specific educational outcomes and is informed by film history, industry expectations and faculty expertise. Students may encounter content they find challenging, controversial, or potentially triggering.

The Motion Pictures area follows the recommendations of the AAUP, The Chronicle of Higher Education and leading research on this issue in **NOT** making content warnings mandatory in the classroom. It is the prerogative of each instructor to determine the content of their courses. We recognize that triggers are real and that students may have trauma associated with certain content; it is the responsibility of concerned students to research films ahead of time, discuss their concerns with their instructor and develop a plan of action for their courses.

For more information on this issue, please refer to the AAUP report: [On Trigger Warnings](#).

Registering For Classes

It is crucially important for motion pictures majors to take advantage of early registration. Failure to take advantage of early registration may result in students being "locked out" of general education and elective courses needed to graduate on time.

Overview

Resources

Wright State University

[Wright State University Anonymous Reporting](#)

[Wright State University Bias-Related Incident Reporting](#)

[Wright State University Clothing Assistance](#)

[Wright State University Counseling and Wellness Services](#)

[Wright State University Demonstrations and Marches](#)

[Wright State University Financial Aid](#)

[Wright State University Food Assistance](#)

[Wright State University LGBTQA Center](#)

[Wright State University Office of Disability Services](#)

[Wright State University Student Grievances](#)

[Wright State University Student Handbook](#)

[Wright State University Student Legal Services](#)

[Wright State University Student Policies, Procedures, and Related Links](#)

[Wright State University Voter Registration](#)

[Wright State University Women's Center](#)

[Wright State University Writing Center](#)

Health & Wellness

[Artemis Center - Dayton's Domestic Violence Resource Agency](#)

[National Alliance on Mental Illness](#)

[National Domestic Violence Hotline](#)

[National Suicide Prevention Lifeline 1-800-273-8255](#)

[National Suicide Prevention Lifeline Chat](#)

[Planned Parenthood](#)

[Substance Abuse and Mental Health Services](#)

[SAMHSA - Disaster Distress Helpline](#)

Gear / Expendables / Props

[Midwest Grip & Lighting](#)

[The Camera Department](#)

[B&H Photo & Video](#)

[Filmtools](#)

[Amazon](#)

[AbelCine](#)

[Preferred Arms](#)

[Ebay](#)

[Lensrentals](#)

[Tapeonline](#)

Equipment Policy

Equipment Usage

WSU Motion Pictures Students will have access to all the equipment needed to complete their assigned projects. Students will only be given access to equipment that they have received instruction on in class. Equipment is to be used for the assigned class project only.

Personal Use of Equipment

Students may **NOT** use WSU equipment on personal projects without faculty approval. If the motion pictures area discovers a student using equipment for anything other than approved projects, they will be subject to sanctions including but not limited to:

- Suspension of facility access/use
- Course Failure
- Expulsion from the BFA program

Sanctions will be determined on a case-by-case basis by the faculty & staff of the motion pictures area.

In some circumstances equipment may be checked out for personal use. Please see the [Equipment Rental](#) section for more information.

Equipment Room Hours

The Equipment Room is normally open Monday - Friday with the hours of 9:00AM - 12:00PM designated for Equipment Returns, and the hours of 1:00PM - 4:00PM designated for Equipment Check-Out.

Equipment room hours are subject to change and will be posted outside the equipment room and students will be notified via their WSU Email.

Equipment Check-Out/Return

Equipment Check-Out

Students will be trained on the equipment needed in their respective courses. Students may not check out equipment they have not been trained on.

An [Equipment Request Sheet](#) is posted in the MoPix Materials Pilot Page, as well as provided to students in class.

All equipment requests must be submitted via student's WSU Email to the equipment room manager, and at least 1 day prior to need. Junior/Senior Film requests must be sent 1 week in advance.

Equipment Policy

Equipment Check-Out/Return

Students must arrive to the equipment room during open hours for equipment check-out, and as stated on their equipment request form.

Students are responsible for checking each individual item during equipment check-out to ensure that all items are accounted for and in working order. Any damages or items found to be not working, are to be reported during equipment check-out, so to be immediately replaced.

Students will sign a form stating that all gear is in their possession and in working order prior to leaving the equipment room with their gear.

Once a student has signed for equipment and left the equipment room, the student assumes full financial responsibility for the gear.

Late Check-Out

Failure to report to the equipment room on time for your equipment check-out may result in further delays in the student receipt of gear, or the student not receiving gear at all.

There may also be penalties associated with motion picture production classes students are enrolled in. Students should refer to their class syllabus for more information on class-specific penalties for late arrival to equipment check-out.

Equipment Return

Students must arrive to the equipment room during open hours for return, and as stated on their equipment request form.

Students are responsible for checking each individual item during equipment return to ensure that all items are accounted for and in working order. Any damages or items found to be not working are to be reported during equipment return so to be removed from circulation and repaired.

If items are damaged, a [Trouble Report](#) must be completed prior to the student leaving the equipment room.

For more information on damaged gear, please refer to the [Damages Section](#) of the equipment policy.

Equipment Policy

Equipment Check-Out/Return

Late Return

Failure to report to the equipment room on time for your equipment return will result in heavy penalties including but not limited to:

- Suspension of facility access/use
- Course failure
- Expulsion from the BFA program

There may also be penalties associated with motion picture production classes students are enrolled in. Students should refer to their class syllabus for more information on class-specific penalties for late arrival to equipment return.

Doc, Junior Narrative, Senior Practicum, & Independent Study

Students enrolled in Advanced Production I/II, Senior Practicum, & Independent Study have additional requirements for the equipment check-out & equipment return process. (See below)

Truck Rental

Large gear orders will not be filled without the rental of a large enough vehicle to safely and securely haul gear from the equipment room to set, and from set to the equipment room.

Department Representative

Large gear orders will not be filled without a qualified representative from each department to properly check-out and return gear.

This includes a qualified representative from the Camera, Grip, Electric, Sound, & Production Department.

Students become qualified representatives for specific departments as they advance through the motion pictures production program and are trained on gear in class.

Qualified representatives have to be a junior or above in the program.

Equipment Policy

Equipment Check-Out/Return

Transportation & Storage Plan

Students must submit a transportation and storage plan along with their equipment request.

No gear is to be left in a vehicle overnight unless the vehicle is parked in the parking lot of the Tom Hanks Center for Motion Picture Production.

At no time should any gear from the camera department, or the sound department be left in a vehicle overnight, regardless of where it is parked.

Gear is not to be left at a location overnight/between shooting days unless approved by a the supervising member of the motion pictures faculty.

The Loading Bay & Ramp

Students are encouraged to use the Loading Bay and Ramp during equipment check-out and equipment return.

The loading bay and ramp is actively used by the university at large to bring in and out large shipments, so the loading bay and ramp cannot be guaranteed to be available for student use.

No vehicles are to be left unattended at the bottom of the ramp.

Damages

All damaged, broken, malfunctioning equipment, or equipment concerns must be reported immediately to the equipment room manager.

A [Trouble Report](#) is to be completed for each item that is damaged, broken, malfunctioning, or a point of concern.

Trouble Reports are not limited to gear, but encompass all troubles/issues within the facilities in the motion pictures area.

Reporting a damage is not an admission of guilt - normal wear and tear is to be expected throughout the lifespan of all gear in the motion pictures program.

Students will not be held financially responsible for damages judged by the equipment room manager and motion pictures faculty to be normal wear and tear.

Equipment Policy

Damages

Students will be held financially responsible for damages that occur due to negligence, failure to use equipment properly, failure to use equipment safely, failure to use equipment for its designed purpose.

Failure to report damages will be seen as an admission of negligence, and the student will be held financially responsible for the repair or replacement of the damaged gear.

Failure to replace/repair gear/facilities due to negligence will result in a course failure and a dismissal from the program.

Emergencies

In the case of an emergency, in which students will not be able to make it to the equipment room appointment on-time, students must notify the equipment room manager as soon as possible.

Media Check-Out

Videotapes, and DVDs are available to all students enrolled in any “TH” or “MP” course.

Prior to Checking-Out any media the student must sign and return a [Financial Responsibility Form](#) to the equipment room manager.

Media Check-Out/Return

In all cases the materials are to be Checked Out and Returned during normal equipment room hours - Typically, Monday - Friday 9:00AM - 12:00PM, 1:00PM - 4:00PM.

Equipment room hours are subject to change - any changes will be posted outside the equipment room as well as communicated to motion pictures students via their WSU Email.

Late Media Return

If a student returns media past its due date, the student will be denied further access to the motion pictures program catalogue for the remainder of the current semester.

Equipment Policy

Media Check-Out

Lost Media

If a student loses a piece of Motion Pictures Media, the student is financially responsible for its replacement.

Failure to replace lost media may result in, but is not limited to the following sanctions:

- Suspension of facility access/use
- Suspension of media library access/use
- Course Failure
- Expulsion from the BA/BFA program

Facilities Policy

General Facilities Use

Throughout the Tom Hanks Center for Motion Picture Production, a range of facilities exist to ensure students have access to all the industry standard hardware and software to complete student work.

What follows is a summary of those rooms, and when students become able to gain access.

TH104 - Digital Technology Lab

Also known as the Edit Lab, or the Mac Lab. This room is open 24/7 to any and all motion pictures students, unless the room is in use for a motion pictures class.

TH101A, C, D, E, F - Edit Suites

Individual edit suites for a more focused environment. These rooms are available to sophomores in the motion pictures production program.

TH002 - Sound Stage

The Sound Stage is the primary room used for junior & senior production courses. This room is available to juniors and seniors in the motion pictures production program.

TH004 - Production Lab

The Production Lab is the primary lecture space used for all courses in the motion pictures program. This room is available to juniors and seniors in the motion pictures program.

TH007 - Make-Up Room

The Make-Up Room is a room with lights, mirrors, and lockers to be used by Hair & Make-Up Artists and Performers who are attached to a junior or senior shoot in the Sound Stage. The Make-Up Room is available to juniors and seniors in the motion pictures production program who are actively shooting in the Sound Stage.

Facilities Policy

General Facilities Use

TH011 - The Green Room

The Green Room is a smaller classroom space for classes of smaller sizes, meetings, & presentations. The Green Room is available to juniors and seniors in the motion pictures production program who are actively shooting in the Sound Stage.

TH014A, B - Sound Recording Studio

The Sound Recording Studio is a fully equipped sound room & booth for replacing dialogue, recording of voice over, and the creation of custom sound effects. The Sound Recording Studio is available to juniors and seniors in the motion pictures production program.

TH015A - Student Lounge

The Student Lounge is a common area available to any and all students in the motion pictures program. Here you will find a few places to sit, work, as well as student resources.

TH013C - Student Production Office

The Student Production Office is a small office space, outfitted with a computer and multiple desk spaces for students to work. The Student Production Office is open to any and all students in the motion pictures program.

TH013B - The Ingest Room

The Ingest Room is a small room, similar to an edit suite that comes equipped with any and all card readers that students need to offload media from their shoots. The Ingest Room is open to any and all students in the motion pictures program.

TH013D, E, F - Thesis Edit Suites

Individual edit suites for a more focused environment. These rooms are available to juniors and seniors in the motion pictures production program.

Facilities Policy

General Facilities Use

TH013G - The Finishing Room

The Finishing Room is a room where junior and senior motion picture production students do all things to finish their projects and films. Students are able to mix in 5.1 surround, make fine color grading adjustments, burn physical media, and create DCPs. The Finishing Room is available to juniors and seniors in the motion pictures production program.

Room Reservation

All Room Reservations must be sent to and approved by the equipment room manager. Keys to the rooms must be checked-out and returned to the equipment room manager during the time determined by the equipment room manager.

Late Key Return

Student failure to return a key on time will result in, but is not limited to the following sanctions:

Suspension of facility access/use

There may also be penalties associated with motion picture production classes students are enrolled in. Students should refer to their class syllabus for more information on class-specific penalties for late return of keys.

Lost Keys

If a student has lost a key, a report must be filed with the WSU Police, and a copy of the report must be brought to the equipment room manager.

The student who was responsible for the loss of key must pay for the cost of the facility door to be re-keyed, as well as the cost of having new keys made.

Facilities Policy

Lockers

Students are eligible to request a locker beginning the Fall of their sophomore year in the motion pictures program.

Locker requests are to be made to the equipment room manager.

Lockers are to be vacated and cleaned prior to the student's graduation or leaving of the program.

Wright State University reserves the right to open all lockers at will.

Equipment & Facilities Rental - Personal Projects

Current Students

Students wishing to use motion pictures area equipment & facilities for projects outside the those required for class must have expressed, written approval of the motion pictures production faculty.

To obtain approval for motion pictures area equipment and/or facilities to be used for a project outside those required for class, students must submit a full proposal to the motion pictures production faculty & the equipment room manager.

Depending upon the size of the project, students may be required to purchase an additional insurance policy to ensure the preservation of motion pictures area equipment.

Rental price will be determined during the approval process.

Graduates

Graduates wishing to use motion pictures area equipment & facilities for projects post graduation must have expressed, written approval of the motion pictures production faculty.

To obtain approval for motion pictures area equipment and/or facilities to be used for a project post graduation, graduates must submit a full proposal to the motion pictures production faculty & the equipment room manager.

Graduates will be required to provide the equipment room manager with a Certificate of Insurance (COI) no matter the size of the project.

Facilities Policy

Equipment & Facilities Rental - Personal Projects

Graduates may only pursue the use of motion pictures area equipment to support their personal creative endeavors.

Rental price will be determined during the approval process.

Upon the approval of a rental agreement between the motion pictures area and a student or graduate, a 20% deposit of the rental fee must be paid up front, 1 week prior to equipment check-out if possible, with the remaining cost paid within 30 days of the rental return.

Payment is to be made in the form of a check to:

Additional Policies

Insurance Policy

All student shoots are covered by the Motion Pictures Area Production Insurance Policy.

This policy is paid for by motion pictures production students.

Each fall semester, sophomore, junior, & senior motion picture production students are required to pay an additional fee to cover the cost of the Production Insurance.

Instructions on where, how to, and what amount to pay will be provided to the student by the motion pictures production faculty early in the semester.

Students are expected to pay the fee by the last week of classes.

Failure to pay the Production Insurance Fee will result in Course Failure and automatic removal from the Motion Pictures Program.

Obtaining a Certificate of Insurance (COI)

Students needing a COI for their shoots must provide the equipment room manager with the first and last name of the location owner, and the full address of the location.

Safety Policy

Students who wish to use weapons in their films must achieve approval from the course instructor, prior to the physical production of the work.

Weapons

Students who wish to use weapons on set must have all weapons approved by the course instructor no later than 5 days prior to the beginning of production.

Student productions with weapons are required to have a Weapons Master/Armorer present at all times on days weapons are to be on set.

All members of student productions must be made aware that weapons are on set during the Morning Meeting, each day, with the Weapons Master/Armorer being introduced, and demonstrating that each weapon is safe.

Additional Policies

Safety Policy

Guns

Students are not permitted to use live-firing guns.

Students who wish to include guns in their work are required to acquire prop or replica weapons.

Stunts Policy

Stunts

Students who wish to produce a script that contains a “stunt” are required to submit a detailed stunt plan to the course instructor and the Motion Pictures Area Production Insurance Provider, no later than 30 days prior to day 1 of the student’s shoot.

Stunt Plan

Each “stunt” to be performed in a film requires an individual Stunt Plan.

Student Stunt Plans are to include:

- The script for the stunt.
- Detailed storyboards of how the sequence is to be shot.
- An action plan of how the stunt is to be executed, including any Stunt Performers and/or Coordinators, the steps taken to mitigate the risk of harm to all people and property, and what steps will be taken in the event of an emergency.
- Certifications & trainings of Stunt Performers & Stunt Coordinators.
- The date in which the “stunt” is to take place.
 - The Motion Pictures Area Production Insurance Provider must be notified of any changes in schedule that impact the date of a “stunt”.

Students are often required to pay an additional insurance premium to have an appropriate level of insurance coverage for a “stunt”.

Failure to disclose a “stunt” to the course instructor or Motion Pictures Area Production Insurance Provider will result in an immediate failure of the production course and dismissal from the motion pictures program, with the potential for further sanctions from the university & Motion Pictures Area Production Insurance Provider.

Additional Policies

Intimacy Policy

Nudity, Intimacy, and/or simulated sex acts

Students with intimate moments in their script, are to submit an Intimacy Plan to the course instructor no later than 14 days prior to day 1 of the student's shoot

Intimacy Plan

Each moment of intimacy to be performed in a film, requires an individual Intimacy Plan.

Student Intimacy Plans are to include:

- The script for the moment of intimacy.
- Detailed storyboards of how the sequence is to be shot.
- An Action Plan of how the moment of intimacy is to be executed, including the Intimacy Coordinator, the steps taken to mitigate the risk of harm to all people involved, and what steps will be taken in the event of an emergency.
- Certifications & trainings Intimacy Coordinators.
- The date in which the moment of intimacy is to take place.
- Performer agreements of the performers involved in the sequence.
- Intimacy rider of the performer agreement involved in the sequence.

No changes are to be made to the Intimacy Plan once full Instructor approval has been reached.

Failure to disclose a moment of intimacy to the course instructor will result in an immediate failure of the production course and dismissal from the motion pictures program, with the potential for further actions taken by the university & performers involved.

Additional Policies

Intimacy Policy

The Pillars of Intimacy Coordination

THE PILLARS

GUIDELINES FOR NUDITY AND SIMULATED SEX FOR TV AND FILM

A NOTE ON THE ROLE OF THE INTIMACY COORDINATOR: Intimacy Coordinators certified with IDI are highly skilled collaborators trained in movement, acting theory, body language, consent, sexual harassment prevention, mental health first aid, and, our best practices for Intimacy Coordination. Due to the sensitivity of the material and areas for potential liability, we recommend seeking out a certified Intimacy Coordinator with IDI.

CONTEXT

Before any scene of intimacy can be addressed, we must first understand the story and the given circumstances surrounding a scene of intimacy. All parties must be aware of how the scene of intimacy meets the needs of the story and must also understand the story within the intimacy itself. This creates a foundation for consent and ensures that the intimacy is always in service of the story.

COMMUNICATION

There must be open and continuous communication between the intimacy coordinator, ADs, director, producers, costumers, and actors. This communication includes but is not limited to, discussion of the scene prior to the day of filming, understanding of barriers and masking techniques, frequent check-ins during the filming, and an openness to adjust actions in the process. Avenues for reporting harassment must be readily available and accessible to the entire cast and crew.

CONSENT

Consent must be established by all those on set - from the actors playing the scene to the crew who is witnessing the scene. True consent ensures that all parties have the right to work within their own boundaries and to remove consent at any time. Consent must be freely given, and cannot be given while under the influence of drugs, alcohol, or while being coerced by those in power.

CHOREOGRAPHY

Each scene of intimacy must be anchored for the performers. Drastic changes to physical storytelling must first be discussed by the creative team. It is the job of the intimacy coordinator to assist the director in setting the physical anchors, monitor actor safety, and address any discrepancies that may appear. Should improvisation be deemed an appropriate approach to a scene - the intimacy coordinator will assist in setting actor boundaries, within which the improvisation can freely take place.

CLOSURE

At the end of every rehearsal or scene of intimacy, actors are encouraged to participate in a closing practice. This small moment can be used between takes and/or upon the close of rehearsal or shooting of an intimate scene. This simple moment can serve as a check in between artists and a reminder we are all here in a professional capacity. Likewise, we suggest all parties (including production and creatives) exercise proper self-care during and after the filming of intimate projects.

Additional Policies

Locked Script Policy

All student scripts must be approved by the Instructor of the motion pictures production course in which they are enrolled prior to the physical producing of the student script.

Once the script has been approved, it is locked and no changes may be made.

Any changes to the scene direction or action of a student script requires the course instructor's approval.

Additional stunts or safety concerns must be properly addressed and approved through the Motion Pictures Area Production Insurance Provider.

Additional intimacy requirements must be properly addressed and approved by the course instructor, as well as agreed upon by all Performers involved prior to full approval.

Failure to obtain an approved script will result in the student's inability to complete the course, resulting in dismissal from the motion pictures program.

Plagiarism Policy

The Wright State University Code of Conduct defines plagiarism as "quoting, paraphrasing, or otherwise using the words or ideas of another as your own without acknowledging or properly citing the other."

The Motion Pictures Area has a zero tolerance plagiarism policy.

Students who knowingly violate the plagiarism policy are subject to sanctions that include, but are not limited to:

- Assignment Failure

- Course Failure

- Expulsion from the BFA/BA program

- Additional sanctions from the University at large.

Additional Policies

Professionalism Policy

‘Professionalism’ is defined as the behavior required of each student to effectively engage in the collaborative process of filmmaking, specifically in regard to individual job performance, attitude, punctuality, reliability, and safety.

The Filmmaking process - from conception to exhibition - as well as the professional behavior required to collaborate in the making of films, are considered academic activities. Students are required to work in a professional manner in all coursework (this includes but is not limited to classroom lectures, workshops, labs, equipment check-out, equipment return, screenings, guests, critiques, shoots on & off campus, field trips, etc...), and during every phase of filmmaking.

A student’s failure to engage in such behavior affects the quality and opportunities of their fellow students’ education. A student’s failure to engage in such behavior may lead to immediate dismissal from the motion pictures program.

The following attributes of Professionalism will be evaluated:

- **Job Performance** - the students ability to execute all work and assignments required for each project as defined in the syllabus of each individual course.
- **Attitude** - the students ability to approach all work and assignments in a positive manner and with a proactive, problem-solving disposition.
- **Punctuality** - the students ability to be present, punctual, and prepared for all activities, including but not limited to lectures, workshops, labs, equipment check-outs, equipment returns, screening, guests, critiques, shoots on & off campus, field trips, etc...
- **Reliability** - the students ability to dependably, accurately and honestly perform all assignments, and to effectively communicate with others in a manner that causes others to feel confident in your work and information.
- **Safety** - the students ability to perform all tasks and procedures in a manner that is free of risk of injury, danger or loss to any person, location, equipment or facilities.
- **Collaboration** - the students ability to effectively work together with peers and subordinates in joint physical, creative, and intellectual efforts in a manner that successfully employs all of the above attributes of professionalism.

Additional Policies

Digital Piracy & Media Responsibility Policy

Students found to be illegally pirating or participating in illegal file sharing programs will be subject to the following sanctions:

Suspension of Facility Access/Use
Dismissal from the Motion Pictures Program

Additional sanctions may be taken against the student by the University or agencies outside the University.

Student Produced Media Ownership

The motion pictures area reserves the right to use any work produced by students in the program during the student's time in the program for promotional purposes.

Students retain ownership of their films, images, criticisms, reviews, publications, & scripts.

All monies made as a result of a work created by a student with the support of the motion pictures area belong to the student unless otherwise documented.

Student Email Policy

All motion pictures area students are required to maintain a frequent level of monitoring(8:00am-5:00pm Monday through Friday) of their Wright State University Student Email.

Additional Policies

COVID

The motion pictures area is committed to the maintaining of the motion picture industry standard COVID safety practices as closely as possible.

These guidelines apply to every student & facility within the motion pictures program.

Specific courses may have additional guidelines - please refer to your course instructor concerning any additional COVID safety guidelines.

What follows are the Motion Pictures Area COVID Safety guidelines.

Failure to follow the Motion Pictures COVID Safety Guidelines will result in an immediate failure of all motion pictures courses and an immediate dismissal from the motion pictures program.

Additional Policies

COVID

Motion Pictures Area COVID Safety Guidelines



DEPARTMENT OF
**THEATRE, DANCE,
AND MOTION PICTURES**

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Introduction

The purpose of this document is to lay out recommendations, that were developed by The Industry-Wide Labor-Management Safety Committee Task Force (IWLMSC), that we as the Wright State University Department of Theatre, Dance and Motion Pictures (WSU TDMP) can apply towards creating a safe, and responsible resumption of Motion Picture Production while minimizing risks in spreading COVID-19. This document relies heavily on the IWLMSC’s [White Paper](#), with the addition of [WSU](#) TDMP specific requirements, as well as resources from the CDC, The State of Ohio, and more.

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[Ohio Department of Health](#)

[What to do if you are sick](#)

[CDC Facts about Coronavirus](#)

Additional Policies

COVID

Motion Pictures Area COVID Safety Guidelines

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Guiding Principles¹

- The health and safety of the general public and all cast and crew is the highest priority.
- All state, local, and federal (CDC) public health guidelines will be followed.
- To the extent possible, physical distancing shall be maintained. When physical distancing is impracticable, other risk mitigating measures shall be taken.
- Universal symptom monitoring, including temperature screening, may be used to further mitigate risk.
- Appropriate and adequate PPE will be used by the cast and crew at all times. Disposable masks will be replaced each day; reusable masks will be cleaned each day.
- Medical expertise must always guide decision making.
- Infection prevention measures will be developed and applied, including physical distancing at all times when possible, enhanced sanitation (high-touch wipe down, disinfection of equipment), and hand hygiene (access to hand washing stations, alcohol-based hand sanitizer).
- Thorough training on principles of infection prevention, PPE, physical distancing, and signs/symptoms of COVID-19 will be provided to all, with role-specific additional training as needed.
- The judgement of Department Heads and their crews, in collaboration with Unit Production Managers and Assistant Directors, will be considered when structural and logistical changes are made to accommodate the new working practices.
- Adequate staffing and space for physical distancing is essential for an effective health and safety plan.
- Resuming production during this time may be highly stressful and cause anxiety. The implementation of mental health resources to support the wellness of those participating in a production may be necessary. Options could include:
 - Emotional Support Hotline
 - Telemedical health and behavioral health resources
 - Mindfulness training
 - Provision of online tools and resources
 - [CDC Coping and Dealing with Stress During the COVID-19 Pandemic](#)
 - [Disaster Distress Helpline](#)
 - [Substance Abuse and Mental Health Services Administration \(SAMHSA\) Find Treatment](#)
 - [CDC Coronavirus \(COVID-19\) Stress and Coping](#)
 - [American Psychological Association](#)
 - [National Alliance on Mental Illness](#)
 - [National Suicide Prevention Lifeline](#)
 - [Online Lifeline Crisis Chat](#)
 - [National Domestic Violence Hotline](#)
- Cast and Crew are encouraged to report problems, ask questions and suggest solutions to enhance the safety and productivity of the workspaces.

¹ Guiding Principles text primarily pulled from Industry-Wide Labor-Management Safety Committee Task Force (IWLMSC) White Paper - proposed health and safety guidelines for Motion Picture, Television and Streaming Productions during the COVID-19 Pandemic - [Link Here](#)

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- The CDC advises that those over age 65 and those with co-morbidities consult with their healthcare providers regarding the risks of COVID-19.
- [CDC People Who Need to Take Extra Precautions](#)
- Given the dynamic and evolving nature of the COVID-19 pandemic, these interim guidelines will likely need to be modified and adapted as circumstances change.

Note: "Cast and Crew" is used throughout this document to refer to any/all individuals (Faculty, Staff, Students, Administration, etc...) who are involved with the production process.

Note on Nomenclature: to maintain consistency with public health and medical guidelines, COVID-19 refers to the name of the clinical syndrome caused by the virus referred to as SARS-CoV-2.

Infection Control²

Personal Protective Equipment (PPE)

Face coverings will be used at all times when on school grounds, set, or at production/studio facilities workspaces, except when not feasible as noted below. Medical masks, cloth masks, and face shields reduce the transfer of saliva and respiratory droplets to people close to the wearer. Appropriate training in donning, doffing, cleaning, and safe PPE use is required. Face coverings are not to be shared.

[CDC How to Wear Cloth Face Coverings, Includes Instructions for Donning and Doffing Masks](#)

[CDC How to Wash and Dry Cloth Face Coverings](#)

[CDC Video How to Make Your Own Face Covering](#)

Exemptions to wear face coverings must be documented. Contact the Office for Disability Services for assistance - Email: disability_services@wright.edu

Consistent with CDC guidance, Wright State does not consider face shields to be an adequate substitute for face coverings due to the possibility that droplets could travel under or to the side of the shield if the wearer coughs or sneezes. As such, face shields may only be used in conjunction with a face covering or as an approved exception to the face covering (e.g., required for communication for lip-reading).

Gloves

Gloves may lead to a false sense of security and may actually increase risk, particularly due to self-contamination while donning and doffing. Instead, effective and frequent hand hygiene with soap and water or alcohol-based hand rub is imperative, along with avoidance of touching the eyes, nose or mouth. However, gloves may be worn as infection prevention PPE when touching potentially contaminated commonly shared equipment is unavoidable and equipment cannot feasibly be disinfected (e.g., lighting/electrical cables, worn costumes, etc.) Adequate training in glove use, including safe doffing, will be required. Non-medical (work) gloves shall be worn as usual when appropriate.

² Infection Control text primarily pulled from Industry-Wide Labor-Management Safety Committee Task Force (IWLMS) White Paper - proposed health and safety guidelines for Motion Picture, Television and Streaming Productions during the COVID-19 Pandemic - [Link Here](#)

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[CDC When to wear gloves](#)

³Although the continuous wearing of gloves is not a requirement, it is recognized that the wearing of gloves in a number of circumstances is an effective form of protection.

- Gloves are to be worn when handling potentially contaminated equipment or items such as, but not limited to, dolly track, dance floors, apple boxes, ladders, or piece of equipment or items that has been used by individuals outside of an individuals department.
- Gloves are to be cleaned/sanitized immediately after use. In the event it is impracticable to clean/sanitize gloves immediately following use, gloves are to be discarded and fresh gloves are to be issued.
- It is highly recommended that HyFlex, MaxiFlex, or the equivalent type gloves are to be used.
- In the event a person wishes to wear gloves throughout the course of the shift, the guidelines for hand washing/sanitizing shall apply to gloves.

PPE may be disposed of as regular (non-biohazard) waste. Ample trash receptacles shall be available, and these shall be emptied regularly.

Hand Hygiene

Hand hygiene is a cornerstone of infection prevention and will need to be practiced widely. Hand washing with soap and water is considered more effective than hand sanitizer in preventing the spread of COVID-19.

Hand hygiene recommendations:

- Cast and Crew should avoid touching eyes, nose and mouth.
- Accessible hand washing facilities with running water, soap and paper towels (non-touch system).
- Hand sanitizer will be provided if hand washing facilities are not accessible.
- Cast and Crew to be trained on hand hygiene practices (minimum of 20 seconds of duration).
- Production shall encourage and promote opportunities for hand hygiene.
- Hands should be washed or sanitized:
 - Upon arrival, after blowing one's nose, coughing, sneezing, using the restroom, before and after eating or drinking, after contact with animals or pets, after handling shared equipment or objects, after cleaning or disinfecting equipment, tools or workspaces, and at other appropriate times throughout the workday.
- Signage should be posted prominently with instructions on how to stop the spread of COVID-19, including hand hygiene and PPE instructions.
- [CDC Link on When/How to Wash Hands](#)

³ This portion of the PPE section, directed at the use of Gloves has been pulled from IATSE Local 80's Back To Work Protocols - [Link Here](#)

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Disinfection and Maintenance

Heightened cleaning and disinfection should be practiced. Those responsible for performing cleaning should adhere to the following recommendations and any other guidance issued by public health authorities with respect to cleaning practices.

- Appropriate, [EPA-registered](#) disinfecting methods and supplies with a claim against SARS-CoV-2 shall be available in all workspaces.
- High-touch surfaces shall be wiped down periodically with appropriate, EPA-registered disinfectant, following the manufacturer's instructions. Examples of high-touch surfaces are tables, doorknob, countertops, faucets, phones, etc.
- All workspaces should be cleaned with increased frequency.
 - Whenever possible, minimize use of shared office equipment such as copiers and fax machines. When use of such equipment is unavoidable, hand hygiene should be performed after use.
 - Manufacturer's cleaning instructions should be followed for cleaning of sensitive equipment such as electronics.
- Production on set and work off set should designate specific individuals to perform high-touch wipe down, with an emphasis on shared spaces and equipment.
- Shared workspaces should be cleaned daily with an emphasis on high-touch surfaces, including but not limited to production sets, studios, dressing rooms, hair and make-up stations, offices, computer labs, suites, and classrooms.
- Dedicated cleaning crews should clean common spaces at appropriate daily intervals.
- [CDC Cleaning & Disinfecting Guidance](#)

Props, Costumes, Accessories, Wigs, and Other Specialty Items

Due to inability to clean many of these objects, special care should be taken.

- As many of these items have unique cleaning requirements, those responsible for cleaning such items will do so in the customary manner.
- Hand props (other than those with unique cleaning requirements) shall be cleaned and disinfected before and after use.
- Hands shall be cleaned before and after handling props, accessories and other items.

Personal Equipment

- Personal equipment (such as tools, headsets, microphones and radios) shall be cleaned and disinfected before being issued and then at least once per day. Manufacturer's suggested cleaning instructions should be followed for electronics and other sensitive items.
- Equipment such as radios/walkie-talkies will be issued to a single cast or crew member and used exclusively by that cast or crew member for the duration of production.
- Personal items, equipment, or tools shall not be shared between members of the cast and/or crew must be wiped down with disinfectant between use and hand hygiene shall be performed after handling.
 - In the event that a personal item, equipment, or tool is used by someone other than the owner of the item/equipment/tool, said item/equipment/tool must be cleaned/sanitized/disinfected prior to future use.

[Ohio Department of Health](#)

[What to do if you are sick](#)

[CDC Facts about Coronavirus](#)

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Vehicles

- High-touch surfaces in vehicles (e.g. steering wheels, controls, seatbelts, door handles, arm rests) shall be cleaned at least once per day and prior to change in operator or passenger.

Paper

- Whenever possible, use of paper should be minimized. Alternatives such as electronic scripts, contracts, paperwork, and electronic sign-in/out should be explored.
- When paper scripts are unavoidable, they should be assigned to a specific individual, clearly labeled with their name, and not shared between others.
- Crew lists, call sheets, production reports, and other similar documents should be electronic whenever possible.
- When use of shared paperwork is required, such as blueprints or editing binders, hand hygiene before and after handling is recommended.

Food and Beverages

COVID-19 is unlikely to spread through food or beverages; however catering, crafts service and eating within workspaces present several unique challenges.

- Those responsible for preparing and distributing food must clean their hands with soap and water or hand sanitizer prior to beginning food preparation and/or distribution and regularly thereafter.
- All local public health regulations regarding preparing and distributing food must be followed, including regulations regarding the use of appropriate food service PPE (hair nets, gloves, and face coverings), safe food temperatures, etc.
- As face coverings cannot be worn while eating, adequate eating space must be provided to ensure physical distancing can be maintained during meal periods.
- Hand washing facilities and/or hand sanitizer must be readily accessible at any designated eating area and shall be used prior to entering and upon leaving the area.
- Meal times should be staggered in a manner designed to avoid the gathering of large groups in the same location at the same time.
- All eating surfaces shall be cleaned and disinfected before and after use.
- Eliminate communal “buffet style” food service, including salad bars, trays of food, or food service that requires sharing of utensils such as serving spoons or tongs.
- Meals and snacks should be served in individually packaged or wrapped portions; avoid shared communal trays or bowls.
- Eating utensils should be disposable and individually wrapped.
- Cast and Crew should not leave the job site to obtain food during the course of the workday.
- Offices, meeting rooms and other workspaces should have infection control protocols for use, especially when used for providing impromptu meals, snacks and coffee. Likewise, break rooms, microwaves, dishes, and food deliveries will require regular cleaning and physical distancing.
- If food is to be delivered to the job site, one or more individual(s) should be designated to receive the delivery. Appropriate PPE should be worn when interacting with the delivery person and hand hygiene should be performed after handling the delivery. Cast and Crew who bring their own food are encouraged to bring food that does not require refrigeration or heating/microwaving.

[Ohio Department of Health](#)

[What to do if you are sick](#)

[CDC Facts about Coronavirus](#)

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- Consider options for Cast and Crew to place orders ahead of time to minimize the amount of time they must wait in line. Consider addition of plexiglass (or similar) barriers between servers and Cast and Crew.
- Avoid using or sharing items such as menus or condiments such as salt and pepper shakers. These items should be disposable and single serve.
- No food, gum, or candy of any kind shall be permitted inside classrooms, offices, suites, shops, etc.

Beverages

- Drinks should be individually packaged or, if drinks are to be dispensed from a water station, soda fountain, coffee machine or similar equipment, receptacles should not come into contact with dispensers.
- Only a singular personal water bottle permitted inside classrooms, offices, suites, shops, etc.

General Infection Prevention Issues

- Limit the duration of workdays and excessive consecutive workdays whenever possible.
- Physical contact should be avoided, including shaking hands, “high fives”, fist or elbow bumps, or hugging. Physical contact related to performers is discussed below.
- NO VISITORS. Only essential Cast and Crew are to be in the classroom, stages, equipment room, set, shops, etc.
- All Cast and Crew should avoid touching their eyes, nose or mouth.
- In indoor spaces, ventilation systems and other measures should be used to increase circulation of outdoor air as much as possible (e.g. by opening windows and doors, using fans, and other methods).
- Stagger Cast and Crew call and wrap times to limit the number of individuals arriving to and departing from work simultaneously.
- In the course of performing their duties, various Cast and Crew members may enter retail establishments during the workday. Applicable public health guidance should be followed, including use of face coverings. They should carry hand sanitizer and practice hand hygiene before entering retail establishments and after exiting.

Protecting and Supporting Cast and Crew Health⁴

Designated COVID-19 Compliance Officer

- A member or members of the crew will act as an Autonomous COVID-19 Compliance Officer.
- COVID-19 Compliance Officers will undergo specialized training on health and safety precautions, policies and procedures related to infection prevention practices including COVID-19 prevention, disinfection and PPE.
- Specific duties and responsibilities of the COVID-19 Compliance Officer(s) may include, but are not limited to, overseeing and monitoring physical distancing, testing, symptom monitoring, disinfecting

⁴ Protecting and Supporting Cast and Crew Health text primarily pulled from Industry-Wide Labor-Management Safety Committee Task Force (IWLMSC) White Paper - proposed health and safety guidelines for Motion Picture, Television and Streaming Productions during the COVID-19 Pandemic - [Link Here](#)

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protocols, and PPE education, protocols and adherence and such other duties as may be determined by the “Employer”. A COVID-19 Compliance Officer shall be accessible in the workplace at all times during work hours and all personnel should have access to the COVID-19 Compliance Officer(s). All Cast and Crew shall be informed who the COVID-19 Compliance Officer is and how to contact the officer.

- In addition to the COVID-19 Compliance Officer, there should be a communication/hotline system to respond to all Cast and Crew safety questions and concerns (including pre-, post- and off-production offices/spaces). The system shall allow for anonymous reporting.
- Cast and Crew shall not be discard or disciplined for reporting concerns about COVID-19 or other safety issues in good faith.
- [COVID-19: What You Need To Know](#) - *Required completion for all students involved in productions.*
- [Safe Sets](#) - *Required completion for all students involved in productions*

Symptom Screening

- All Cast and Crew will be required to participate in daily symptom monitoring prior to arriving on set or at their workspace. Recommended options include electronic survey, manual screening and/or temperature spot-checks. Productions shall emphasize and reinforce to all Cast and Crew that working while sick with symptoms of COVID-19 is not permitted. This should be part of training set orientation and reinforced with posted signage and frequent reminders.
- [CDC Coronavirus Self-Checker](#)

Development of Symptoms

- Cast and Crew are expected to immediately report to a designated person or persons (such as the COVID-19 Compliance Officer or such other person designate by the Producer) if they are experiencing, or a member of their household is experiencing symptoms or has come into close contact with someone who has tested positive for COVID-19 either on or off site.
- If a Cast or Crew member develops symptoms of COVID-19 when off site, they must not go to work and should immediately contact their healthcare provider. Anyone who reports to work with symptoms of COVID-19 will be interacted to return home and contact their healthcare provider.
- Cast and Crew must be notified if they have been exposed to an individual who has exhibited symptoms of COVID-19 or who has tested positive for COVID-19.
- Should a Cast or Crew member begin to feel sick, they should stay home, and immediately inform their Faculty or Supervisor.
- Wright Physicians Student Health Services: 937.245.7200
- WSU Voluntary Self-Report - Confidential / Allows for corrective actions and resources to be deployed as soon as the report is filed: <https://wright.edu/ehs-incident-report>
- [Ohio Testing and Community Health Centers](#)

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Physical Distancing⁵

Limiting face-to-face contact with others is the best way to reduce the spread of COVID-19. Cast and Crew must practice physical distancing whenever possible. Physical distancing involves maintaining a distance of at least 6 feet from any other person at all times, except when doing so is incompatible with one's job duties (see below). Cast and Crew should avoid congregating in groups. When practical, separate work locations into zones to facilitate physical distancing.

Visible physical indicators (e.g. cones, tape, signage) marking 6 feet of distance should be placed in areas where people must congregate, such as crafts service, eating/meal areas, make-up and costume trailers.

NO VISITORS. Only essential Cast and Crew are to be in the classroom, stages, equipment room, set, shops, etc.

Meetings

Use phones, videoconferencing, or similar technologies for meetings whenever possible. Avoid people gathering around a computer to watch together. Consider virtual production meetings whenever feasible.

Working Remotely

Consider remote work/telecommuting opportunities for Cast and Crew. This should only apply to those who can perform their job duties effectively while working remotely/telecommuting.

Video Village

Use technology options such as additional monitors and remote viewing with the prior approval of or consultation with the Director, when required as applicable, to allow the viewing of video from a separate location to facilitate physical distancing.

Video Village Priority will be given to the Director and Script Supervisor who must maintain a physical distance of 6 feet.

Shared Workspaces

To the extent possible, reduce crowding of all shared workspaces (e.g. production offices, shops, suites, classrooms, stages, etc...) with a goal of keeping people 6 feet apart.

In control rooms, editing rooms, and other small spaces, if physical distancing cannot be maintained, all individuals must wear face coverings and should practice hand hygiene.

⁵ Physical Distancing text primarily pulled from Industry-Wide Labor-Management Safety Committee Task Force (IWLMSC) White Paper - proposed health and safety guidelines for Motion Picture, Television and Streaming Productions during the COVID-19 Pandemic - [Link Here](#)

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Training and Education⁶

- It is recommended that training in infection reduction risk be mandatory on or before the first day of school/production.
- [COVID-19: What You Need To Know](#) - *Required completion for all students involved in productions.*
- All Cast and Crew should be educated about the signs and symptoms of COVID-19 as part of their training. People with COVID-19 have reported a wide range of symptoms, ranging from mild to severe. Signs and symptoms include the following:
 - Fever
 - Cough
 - Shortness of breath or difficulty breathing
 - Chills
 - Repeated shaking with chills
 - Muscle pain
 - Headache
 - Sore Throat
 - New loss of taste or smell
- [CDC - Symptoms of Coronavirus](#)
- All Cast and Crew should receive dedicated training on the following topics:
 - PPE, with a focus on safe donning and doffing
 - Hand washing, including proper techniques
 - Environmental cleaning and disinfection, including high-touch wipe down
 - Policies and procedures related to COVID-19 on set or in offices/shops/suites/classrooms
 - Psychological impact of the crisis
 - Protecting yourself at home
 - Preventing cross-contamination
 - Post signage in all workspaces where production activities occur, reinforcing training principles.

Unique Production Specific Concerns⁷

Special Considerations for Cast and Crew Working in Close Proximity to Performers

The work of some Cast and Crew members (e.g. hair stylists, make-up artists, costume designers, costumers, wardrobe department personnel, sound technicians, property persons, studio teachers and special effects technicians, etc.) may not be possible while maintaining physical distancing from others. The performers with whom they work may not be able to wear face coverings at all times, for

⁶ Training and Education text primarily pulled from Industry-Wide Labor-Management Safety Committee Task Force (IWLMSC) White Paper - proposed health and safety guidelines for Motion Picture, Television and Streaming Productions during the COVID-19 Pandemic - [Link Here](#)

⁷ Unique Production-Specific Concerns text primarily pulled from Industry-Wide Labor-Management Safety Committee Task Force (IWLMSC) White Paper - proposed health and safety guidelines for Motion Picture, Television and Streaming Productions during the COVID-19 Pandemic - [Link Here](#)

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example when make-up is being applied. Task specific controls such as the following, shall be in place:

- Alter workspaces to permit physical distancing.
- Control the entrants to workspaces.
- Allow sufficient work time to follow safety protocols.
- Cast and Crew in close proximity must wear a face mask and/or face shield at all times and perform hand hygiene before and after the encounter.
- Additional protocols, when established, will be immediately implemented and followed.

Special Considerations for Performers

The work of performers will frequently put them in close (less than 6 feet) contact with other performers or cast and crew including, for example, hair stylists, make-up artists, stunt coordinators, costumers and wardrobe personnel. Face coverings/masks may not be practical during many of these activities. Additionally, certain activities such as fight scenes or intimate scenes increase the risk of transmission.

- Whenever possible, performers shall practice physical distancing.
- When maintaining physical distancing is not possible (e.g. between a performer and make-up artist) and the performer cannot wear appropriate PPE, contact must be kept to the shortest amount of time possible, and the other Cast or Crew member must wear appropriate PPE and observe hand hygiene practices.
- The number of people involved in close proximity with a performer should be kept to a minimum whenever possible. If a performer requires work by more than one make-up artist/hairstylist, make-up artists/hairstylists should observe appropriate PPE requirements, and both performer and make-up artist/hairstylist should observe hand hygiene practices immediately after completing the task.
- Consider measures to minimize scenes with close contact between performers, such as amending scripts or use of digital effects.
- Stand-ins should wear face coverings even if the performer they are standing in for may not.
- When possible, adjust shooting schedules to minimize the amount of back-and-forth travel needed by performers.
- When performers are in a holding area, waiting to be used in a production, Cast and Crew must adhere to the recommendations outlined herein, including recommendations regarding physical distancing and the use of PPE.

Personal Protective Equipment for Performers

- When it is possible to do so consistent with their job duties, performers shall wear appropriate PPE.
- When wearing PPE is not possible, such as when a scene is being filmed or after make-up has been applied, the number of people with whom the performer is in close contact shall be minimized.
- As soon as possible after filming a scene, the performers shall put on their PPE and physically distance themselves.

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Casting and Auditions

- Casting should be conducted virtually via self-tape, online video conference, or other applicable technology whenever possible.
- If that is not feasible, or for any additional calls or live sessions necessary, there must be a sufficient space large enough to accommodate 6 feet physical distancing in all directions.
- If performers will not be wearing PPE during an audition, a plexiglass partition or similar barrier between the performers and those observing the audition shall be provided, and used and cleaned between performances along with any furniture, props, etc.
- If no barrier is present, increase the physical space between those observing to those auditioning beyond the 6 feet physical distancing standard.
- No more than one individual auditioning at a time except for legitimate pairs (e.g. household members, domestic partners, roommates, living together for a minimum of 14 days or more prior to the audition).

Minors

As minors may have difficulty adhering to physical distancing, wearing PPE, and practicing hand hygiene, when not working, they should be relocated to a secure off-set location to the extent possible.

- Extra personnel on set with a minor are strongly discouraged and should be limited to a studio and one guardian only.
- Physical distancing and face coverings should be used at all times on set, including in school areas.
- As studio teachers need to interact with minors within 6 feet of distance, teachers should wear face coverings, practice frequent hand hygiene, and receive training on COVID-19 prevention. Whenever possible, remote schooling should be made available.
- PPE requirements and options may be modified for minors, especially those of tender years. Face coverings are not expected from minors under two years of age.

Animal Performers

There is presently no data to suggest that companion animals/pets such as dogs and cats serve as vector for transmission of SARS-CoV-2 to humans.

- Animal handlers/trainers should receive training on COVID-19 prevention and should follow all rules regarding physical distancing and PPE.
- Animals should not be handled by others except those necessary for shooting a scene (i.e. no petting, cuddling, feeding). All those involved in touching animals should perform hand hygiene before and after.
- Other animals not involved in production such as personal pets should be kept off sets.
- [CDC COVID-19 and Animals](#)

Transportation

- Private (i.e. self-drives) or production-provided transportation to and from sets, school, etc should be prioritized over mass transit/public transportation whenever possible. All drivers and passengers

[Ohio Department of Health](#)

[What to do if you are sick](#)

[CDC Facts about Coronavirus](#)

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should wear face coverings and maintain social distancing to the extent possible. High-touch surfaces in vehicles shall be cleaned and disinfected frequently throughout the day.

- If neither private nor production-provided transportation is available or reasonably practical under the circumstances, public transportation may be used.
- At all times while in transit, Cast and Crew should wear face coverings. Whenever it is reasonably possible to do so, cast and crew shall maintain a distance of at least 6 feet from the driver and other passengers, if any. Upon disembarking, Cast and Crew should promptly practice hand hygiene.
- If public transportation is used, travel should be arranged to avoid peak travel times, if practical.

Special Considerations for Filming on Location

Filming on location can pose certain risks compared to shooting on a studio/stage set. Given the changing epidemiology of COVID-19, particular attention to current public health guidelines and outbreak hotspots is important.

Those responsible for selecting a location should take the following considerations into account.

- Provide adequate space, such as additional parking for vehicles, eating space, gear staging, and talent holding during location filming to allow for physical distancing.
- Perform wipe down of high-touch areas at least daily.
- Minimize use of crowd scenes or tweet scenes when a controlled flow of people is not possible.

Outdoor Locations

- Prioritize locations where access can be secured and members of the production can be kept away from the general public when possible.
- The location shall provide sufficient space for performing planned production activities while adhering to physical distancing recommendations.
- Prioritize locations with access to hand-washing facilities. Provide ample access to hand hygiene stations.
- If shooting in inclement weather, provide adequate shelter facilities such as tents to allow physical distancing of Cast and Crew.

Indoor Locations

- Productions should avoid locations that recently have been occupied or used by people who may have been infected with COVID-19, if possible.
- If an occupied private home or building location is required for shooting, the occupants should be asked about signs/symptoms of COVID-19 and should vacate the premises for proper cleaning and sanitizing prior to pre-production Crew and production Cast and Crew entering the facility.
- Productions shall select building that can be easily and effectively cleaned and that provide sufficient space for performing planned production activities while adhering to physical distancing recommendations. Locations with hand-washing facilities available should be prioritized.
- Allow adequate ventilation of indoor locations.

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Scouting

Traditional, in-person location scouting is considered essential to the success of a production. However, given the need for physical distancing and minimizing entry into private spaces, consider alternative options.

- To the extent possible, location teams should pursue alternatives to traditional, in-person location scouting, such as creating virtual options including the use of photographs and digital scouting.
- Tech and director scouting should occur in small groups to the extent possible.
- All departments that provide assessments of scouting locations (environmental hazard assessment, engineering, etc.) as well as the location teams shall be trained in appropriate PPE use.
- Locations shall be prioritized during scouting that allow complete control of the site, including controlling access, ability to shut down the site for cleaning and high standards of hygiene.

Closing Statement⁸

- All Students, Faculty, Staff and Administration need to continually focus on what is necessary for the Students, Faculty, Staff and Administration's safety, comfort, & education as opposed to former practices and customs.
- Flexibility and compassion need to be the values we hold and represent throughout the entire educational, filmmaking, and performative process.

⁸ Closing text is modified from "Change" section of Lionsgate's New Production Safety Guidelines - [Link Here](#)

Public Screenings

Doc Night

Students in the fall of their junior production year will enroll in Advanced Motion Picture Production I - Documentary.

The documentary course culminates with a public screening, known as Doc Night, orchestrated by the Documentary Class.

The Documentary Class is responsible for the selection and securing of a venue (typically CAC 280), designing a poster, designing a program, marketing of the event, and designing a plan to solicit donations.

Students should refer to their course syllabus & Instructor for further details regarding Doc Night.

What Films Play at Doc Night

Only films Produced by the junior documentary class are screened during Doc Night.

Typically students have one of the several docs they have produced during the semester chosen to screen.

Screening content is ultimately up to the Instructor of the course.

The Big Lens Film Festival

Students in the spring of their senior production year will enroll in Senior Seminar.

The Senior Seminar course culminates with a public screening, known as The Big Lens Film Festival, orchestrated by the Senior Seminar Class.

The Senior Seminar Class is responsible for the selection and securing of a venue (typically The Neon, or The Dixie Twin Drive-In), designing a poster, designing a program, marketing of the event, and designing a plan to solicit donations.

Juniors enrolled in Advanced Motion Picture Production are required to be available to work the Big Lens Film Festival Event as ushers, ticket booth attendants, parking attendants, etc...

Students should refer to their course syllabus & Instructor for further details regarding The Big Lens Film Festival.

Public Screenings

The Big Lens Film Festival

What Films Play at The Big Lens Film Festival?

Only films Produced in Advanced Motion Picture Production II, Senior Practicum, & Independent Study by the current senior class, or the most previous senior class are eligible to play at the Big Lens Film Festival.

Submission Process

In early spring the Senior Seminar class will solicit submissions from the current and most previous senior class.

Judging Process

All films screening during the Big Lens Film Festival are judged and scored by motion pictures area alumni & active motion picture professionals.

Only films reaching a threshold of completion & creative achievement will be selected to publicly screen.

Selected Films

Selected films will be notified and will have a brief window of time to submit all required materials.

Failure to submit all required materials will result in a selected film being dropped from the Big Lens Film Festival program.

Program Requirements

Program Advancement Guidelines

BFA - Motion Picture Production

The Motion Pictures BFA is highly competitive. Students are evaluated by the motion pictures faculty at the end of the Freshman and Sophomore year. This process will be referred to going forward as Freshman/Sophomore Review.

During the Freshman/Sophomore Review process, students are evaluated on their creative work, their overall GPA, their GPA in motion pictures courses, and their conduct in and out of the classroom.

Students will be notified by their Instructor during MP1800 - Freshman Production, and MP2820 - Sophomore Production as to the specifics of their review process.

Generally, up to 25 students will be accepted into the sophomore production year, and approximately 15 students accepted into the junior production year.

Students who are not accepted, are *not* encouraged to re-apply the following year unless the student is informed by the faculty that they are eligible for consideration. These students will *not* be allowed to register for any BFA track production courses unless they are re-admitted to the BFA program.

Students that are not accepted into either the sophomore or junior year production program are eligible for the BA program, only if they are performing satisfactorily in their history, theory, and criticism courses.

Criteria for entrance into the Sophomore Production Year:

- Receive a B or higher in all required Motion Pictures Courses:
 - MP1310, MP1800
- Receive a C or higher in all required Motion Pictures Courses:
 - MP2310
- Achieve an overall GPA of 2.25 or higher at end of the Freshman Year.
- Complete the Freshman Review Process with the motion pictures area faculty at the end of the Freshman year.

Program Requirements

Program Advancement Guidelines

Criteria for entrance into the Junior Production Year:

- Achieve an overall GPA of 2.5 or higher in all film theory, history, and criticism courses.
- Achieve an overall GPA of 2.5 or higher in all film production courses.
- Achieve an overall GPA of 2.25 or higher at the University Level.
- Complete the Sophomore Review process with the motion pictures area faculty at the end of the Sophomore Year.

BA - Motion Picture Theory, History, & Criticism

No formal reviews are held for students who enter the BA program. BA students follow the same program of study for their first year as the BFA students, with one exception; In the Spring Semester, BA students do not enroll in MP1800, but will take an additional Theory Elective.

BA students are still eligible and encouraged to take MP3990 level courses in their Junior and Senior year.

Criteria for entrance into the BA program:

- Receive a B or higher in required motion pictures courses:
 - MP1310
- Receive a C or higher in required motion pictures courses:
 - MP2310
- Maintain an overall GPA of 2.5 or higher in the all film theory, history, and criticism courses.
- Achieve an overall GPA of 2.25 at the University Level.

Junior Film(s)

Motion picture production students entering their junior year will be enrolling a number of advanced film production courses.

These advanced film production courses will take significant time and energy from the student and their peers

It is recommended that students explore the possibility of taking General Education courses during the summer(s) prior to their junior year.

Program Requirements

Junior Film(s)

Beginning the junior year, motion picture production students will also be trained on and given access to the motion pictures area's higher-end equipment.

Advanced Production I - Documentary

The documentary course is designed to expose and immerse the student in the world of documentary. Students will study documentary, as well as produce several short documentaries of their own.

See course syllabus for additional information.

Advanced Production II - Narrative

The narrative course is designed to prepare the student to fully and professionally produce a complete narrative film.

For this course, students are required to specialize in one of the following roles: Director, Producer, Production Designer, Editor, or Director of Photography.

Directors are to have committed to a script prior to the beginning of the course.

There is a strict page count limit of 12 pages for this course.

See course syllabus for additional information.

Senior Practicum

The Senior Practicum is the final requirement for the BFA degree in motion picture production and serves as the student's thesis.

The motion pictures area faculty strongly encourages students who seek creative production in their future to use this opportunity to pursue and produce work related to their field of desired employment.

Program Requirements

Senior Practicum

Students again are expected to specialize or focus their thesis work in one of the following areas: Writer, Director, Producer, Production Designer, Editor, or Director of Photography.

Senior Practicum, and its requirements are introduced to the student near the end of the Advanced Motion Pictures Production II course in the spring of their junior year.

For Senior Practicum, students work one-on-one with a Faculty Advisor. Students must obtain permission from an advisor **prior** to registering for their practicum course.

Students will consult with their Faculty Advisor to develop an individual plan that meets the requirement.

Senior Practicum does not meet as a class on a regular & scheduled basis. However, students must adhere to schedules created by their advisor.

Failure to adhere to the schedule created by the student's advisor will result in following sanctions:

- Lowering of Course Grade
- Course Failure
- Loss of Equipment/Facility Access

Additional advisor-specific penalties may occur. Students should reference the syllabus provided by the advisor for more information.

Production Documents

Note

The following is a comprehensive list of documents to be used by the student for all shoots/projects associated with the motion pictures program.

Wright State Motion Pictures Production Documents are not to be used for personal projects or any project not assigned to the student for course credit.

Language within the following Documents has been specifically written and approved by the Office of General Council and cannot be changed. The misuse, changing, modification, or forging of information or language on a motion pictures area production document will result in an immediate expulsion from the motion picture program as well as potential further penalties from the University.

All of the following forms, and additional resources are available to motion pictures production majors via the MoPix Materials Pilot Page.

Financial Responsibility Form

Every motion pictures student will sign this form in their 1st year in the program.

Non-Majors may sign this form to access the Motion Pictures Media Library while enrolled in any “TH” or “MP”

MOTION PICTURE MAJOR FINANCIAL RESPONSIBILITY FORM

(Please Print)

Name: _____ U.I.D. _____

Address: _____ Phone #: _____

City/State: _____ Zip: _____

I acknowledge that I am fully and solely responsible for all Motion Picture equipment that I sign for and or use. I will reimburse the Department of Theatre Arts immediately for any damage to this equipment or for the loss or theft of it. In case of loss or theft, I will pay the current replacement cost of each item.

Signed: _____ Date: _____

Production Documents

Trouble Report

All damaged, broken, malfunctioning equipment, or equipment concerns must be reported immediately to the equipment room manager via a Trouble Report.

Trouble Reports are not limited to gear, but encompass all troubles/issues within the facilities in the motion pictures area, including media.

Reporting damage is not an admission of guilt - normal wear and tear is to be expected throughout the lifespan of all gear & facilities in the motion pictures program - students will not be held financially responsible for damages judged to be normal wear and tear.

Students will be held financially responsible for damages that occur due to negligence, failure to use equipment properly, failure to use equipment safely, failure to use equipment for its designed purpose.

Failure to report damages will be seen as an admission of negligence, and the student will be held financially responsible for the repair or replacement of the damaged gear.

Failure to replace/repair gear/facilities due to negligence will result in a course failure and dismissal from the program.

TROUBLE REPORT

DATE: _____ **ROOM NUMBER:** _____ **REPORTED BY** _____

EQUIPMENT IN NEED OF REPAIR: _____

SPECIFIC PROBLEM:

**MEASURE TAKEN TO CORRECT PROBLEM:
(TO BE COMPLETED BY EQUIPMENT ROOM MANAGER)**

PLEASE GIVE THIS REPORT TO THE EQUIPMENT ROOM MANAGER

Production Documents

Equipment Request 1 of 2

All gear is to be requested via email with the equipment room manager.

EQUIPMENT REQUEST

PRODUCTION NAME: _____ Director Name: _____

Phone: _____ E-Mail _____

I acknowledge that I am solely responsible for the equipment that I have signed for below; I will reimburse the Department of Theatre Arts *immediately* for any damage to, or the loss or theft thereof. In case of loss or theft, I agree to pay the full current replacement cost of each item.

SIGNED: DP _____ DATE: _____

SIGNED: Gaffer _____ DATE: _____

SIGNED: Sound _____ DATE: _____

CAMERAS, CAMERA SUPPORT, A/C GEAR & VIDEO ASSIST

Name of Person Picking Up: _____ P.U. Time: _____ RETURN Time: _____

RED-K #1 C100 5D 60D Follow Focus Filter Kit
 Cartoni Cartoni High Hat Vinten 8 Vinten High Hat
 Vinten Pro 6 Manfrotto 503 Manfrotto 501 SM Manfroto Porta-Jib
 Dana Dolly 4ft 8ft 12ft Doorway Dolly { 4ft.track, 8ft. track. bogie wheels }
 A/C Kit Walkies Minolta V Spot Meter Color Meter HD Monitor

LIGHTING, STANDS GRIP & ELECTRIC GEAR

Name of Person Picking Up: _____ P.U. Time: _____ RETURN Time: _____

Arri Kit (5) 1K Soft 1K Soft 2K Soft 2K Soft 2K Soft 2K Soft
 Inkies (2) Inkies (2) Tweenies (2) Tweenies (2) Mole Babies (2)
 B/M Baby (2) 2K Junior (3) 2K Junior (3) 2K Junior (3) Chimera (w/DP)
 1200w HMI Par #1. 1200w HMI Par #2 1800w HMI M18 #1 1800w HMI M18 #2
 Kino Gaffer Kit #1 Kino Gaffer Kit #2 Kino Diva Kit #1 Kino Diva Kit #2
 Junior stand Baby stand Hi-Hi C-Stands
 Lrg. Bags Sm. Bags 4x4 Frame & Flag Box
 18x24 Flag Box #1 18x24 Flag Box #2 24x36 Flag Box #1 24x36 Flag Box #2
 Stinger box #1 Stinger box #2 Grip Box #1 Grip Box #2 12 x 12 Complete
 Sound Blankets Apple Boxes *F* 1/2 1/4 *P* Ladder

Production Documents

Equipment Request 2 of 2

All gear is to be requested via email with the equipment room manager.

SOUND GEAR

Name of Person Picking Up: _____ P.U. Time: _____ RETURN Time: _____

- Zoom H6 Sennheiser 416 Boom Mic. Radio Mics Boom Pole _____
- Blimp _____ Headphones _____ pair XLR's _____ long _____ short
- 1/4" Cable _____ "Y" Cable _____

BASIC SOUND KIT Kits Include: 1-H6 w/XY Stereo Mic, 1-Mic, 1-Headphone, 1-XLR Cable, 2-Windscreen, 1-USB cable, 4-Spare Batterie, 1-32gb card.

- Kit #4 Kit 5 Kit #6 Kit #7 Kit #8 Kit #9 Kit #10

DOCUMENTARY KITS Each Sound Kit Includes: 1-H6 #1, 1-Mic, 1-Headphone, 1-32gb card, 2-Windscreens, 1-XLR Long, 1-Shock Mount, 1- Shoe Mount, 1-XLR Short, 1-Boom Pole, 1-XLR-Mini, 1-Headphone, 1-Shoe mount, 1-USB cable, 4-Spare Batteries

Name of Person Picking Up: _____ P.U. Time: _____ RETURN Time: _____

KIT #1

- XA10 #1
- 1-TRIPOD
- 2-C-STANDS
- 1-PLATYPUSS
- 1-BOUNCEBOARD
- 2-STINGERS
- 2-BAGS
- SOUND KIT #1
- ARRI KIT #1

KIT #2

- 60D #1
- 1-TRIPOD
- 2-C-STANDS
- 1-PLATYPUSS
- 1-BOUNCEBOARD
- 2-STINGERS
- 2-BAGS
- SOUND KIT #3
- ARRI KIT #2

KIT #3

- 5D
- 1-TRIPOD
- 2-C-STANDS
- 1-PLATYPUSS
- 1-BOUNCEBOARD
- 2-STINGERS
- 2-BAGS
- SOUND KIT #6
- ARRI KIT

MISCELLANEOUS

Production Documents

Call Sheet Template 1 of 2



CALL SHEET

CREW CALL: _____
SHOOTING CALL: _____

Director		EMERGENCY CELL	PROD #
Producer			Date
1st AD			Day of
2nd AD		Location(s)	Sunrise/Sunset
Production Office			Weather
			NEAREST HOSPITAL
Quote of the Day			

D/N -I/E	SET	DESCRIPTION	SCENE	CAST #	PGS	LOCATION

CAST #	CAST	CHARACTER	MAKEUP	SETCALL	REPORT TO

EXTRAS/STAND-INS	CALL

SPECIAL REQUIREMENTS/DEPARTMENT NOTES

ADVANCED SCHEDULE

DATE	DESCRIPTIONS	SCENES	CAST#	D/N - I/E	PAGES	LOCATION

Production Documents

Call Sheet Template 2 of 2



Title: _____				Crew Call: _____				Date: _____			
PRODUCTION	NAME	PHONE	REPORT	EDITORIAL	NAME	PHONE	REPORT				
Director				Editor							
Producer				Assistant Editor							
Co-Producer				DIT/Loader							
Co-Producer				HAIR & MAKE UP	NAME	PHONE	REPORT				
UPM				Hair							
1st AD				Make Up							
2nd AD				CATERING	VENDOR/NAME	PHONE	REPORT				
Script Supervisor				Breakfast							
CAMERA	NAME	PHONE	REPORT	Lunch							
Cinematographer				TRUCK	DRIVER	PHONE	REPORT				
Camera Operator											
1st AC											
2nd AC											
Camera PA				ADDITIONAL	NAME	PHONE	REPORT				
GRIP	NAME	PHONE	REPORT								
Key Grip											
Best Boy Grip											
Dolly Grip											
ELECTRIC	NAME	PHONE	REPORT								
Gaffer											
Best Boy Electric											
SOUND	NAME	PHONE	REPORT								
Sound Mixer											
Boom Operator											
ART	NAME	PHONE	REPORT								
Prod. Designer											
Art Director											
Art Assist											
Set Decorator											
Prop Master											
Wardrobe											

Production Documents

Credits Order

WSU Motion Pictures Credits

Opening Credits

- All films begin with the Departmental Header
 - You may choose to play the header with or without it's included audio.

Opening or Closing Titles (w/each bullet representing a separate card)

- Project Title
- Lead Actors
- Edited By []
- Production Design By []
- Cinematography By []
- Produced By []
- Screenplay By []
- Directed By []

End Credits

- First Section of end Crawl: Principal Team Positions
- Second Section of end Crawl: Cast List
- Third Section of end Crawl: Special Positions
- Fourth Section of end Crawl: Crew Credits
- Fifth Section of end Crawl: Music Credits
- Sixth Section of end Crawl: Thank You Credits

Required End Credits

- No Animal was harmed in the making of this film. (If applicable)
- The characters and events depicted in this motion picture are fictitious. Any similarity to actual persons, living or dead, is purely coincidental.
- Department Logo

Production Documents

Crew Deal Memo 1 of 3

All persons, including working towards the completion of a project must sign a crew deal memo.



CREW MEMBER WAIVER AND RELEASE AGREEMENT

Production Information:

Motion Picture Title: _____ Prod #: _____

Start Date: _____ End Date: _____

Producer Name: _____

Crew Member Information

Name: _____ Address: _____

Phone: _____ Email: _____

Position: _____

Credit in film to appear as: _____

Emergency Contact:

Name: _____

Phone: _____

Relationship: _____

Allergy Information: _____

PLEASE READ THIS DOCUMENT CAREFULLY BEFORE SIGNING. THIS IS A LEGALLY BINDING DOCUMENT. THIS FULLY SIGNED AGREEMENT MUST BE SUBMITTED BY THE CREW MEMBER BEFORE THE CREW MEMBER CAN PARTICIPATE.

I, the undersigned, wish to participate in the production of the above referenced motion picture/video (hereinafter "Motion Picture") and, in consideration for my participation, I hereby agree as follows:

1. Conditions and Restrictions

I voluntarily agree to perform and participate in the production of the Motion Picture without compensation, and have been informed of the crew member requirements, schedule, and story contents. I agree to the best of my ability, to be available, on time, prepared, and arrive at times and places required by the Producer in order to perform as required. I understand that my failure to abide by the terms of this Agreement may result in material damage to the production of the Motion Picture and hinder the education of the Producer.

I understand that I will be provided meal breaks and/or food service at intervals of no more than six (6) hours.

I understand that I will have a name credit in the completed Motion Picture and it will read as listed in the above Crew Member Information. I understand that this provision shall not be construed to create any legal or financial right or interest in the Motion Picture, or any right to exercise direction or control over the Motion Picture. The Producers' inadvertent failure to properly credit me shall not constitute a material breach of this Agreement.

I further understand that this is a voluntary position and that the Producer and/or Wright State University reserves the right to release me as a crew member at any time, with or without prior notice.

2. Publicity and On Camera Release

Production Documents

Crew Deal Memo 2 of 3

All persons, including working towards the completion of a project must sign a crew deal memo.

I understand that I shall not directly or indirectly circulate, publish or otherwise disseminate any news story, article, book or other publicity concerning the production of the Motion Picture, or my services without the Producer's prior written consent, provided the I may issue personal publicity mentioning the production of the Motion Picture, so long as such references are not derogatory. I understand that I have permission to show a videotape of the Motion Picture in connection with seeking future employment.

I hereby consent to be recorded and give permission to Wright State University and the Producer and the Producer's successors, assigns, and licensees the perpetual right to use, copyright, publish and distribute in any medium and for any purpose the photographs, and/or video taken of me or in which I may appear alone or with others, and to use my name, image, likeness and voice in connection with this Motion Picture. I agree that my participation in the Motion Picture confers upon me no rights to the use or ownership of or copyright interest in my likeness as captured or used by the Producer in connection with the Motion Picture and I waive any right to inspect or approve the use of my name, image or likeness in connection with the Motion Picture.

3. Assumption of Risk

I acknowledge, understand, and appreciate that by participating in the Motion Picture there may be risks and dangers involved, both known and unknown, including the risk of accidents, physical injury, and property loss, and I have elected to take part in the Motion Picture. Therefore, I voluntarily accept and assume all risk of injury, loss of life or damage to property arising out of training, preparing, participating, and traveling to or from the Motion Picture.

4. Waiver of Liability

I understand that the Producer is not an agent or employee of Wright State University. I hereby agree and release the State of Ohio and Wright State University, together with their respective trustees, administrators, affiliates, employees, students and agents from any and all liabilities, losses, expenses (including reasonable attorney fees), and/or claims for injury or damages arising out of or related to the Motion Picture and/or my participation as a crew member in the production of the Motion Picture. I hereby acknowledge and agree that in no event will I be entitled to rescind this Agreement or interfere with or enjoin or restrain Producer or Wright State University from the use, distribution, exhibition, exploitation, advertising, or marketing of the Motion Picture, including any other materials related to the Motion Picture.

5. Governing Law and Entire Agreement

This Agreement shall be governed by and construed under the laws of Ohio. This Agreement contains the entire agreement between the parties related to the subject matter herein. The terms of this Agreement are contractual and not a mere recital.

The information I have provided is disclosed accurately and truthfully. I have been given ample opportunity to read this Agreement and I understand and agree to all of its terms and conditions. I understand that I am giving up substantial rights (including my right to sue), and acknowledge that I am signing this Agreement freely and voluntarily, and intend by my signature(s) to provide a complete and unconditional release of all liability to the greatest extent allowed by law. My signature on this document is intended to bind not only myself, but also the successors, heirs, representatives, administrators, and assigns of myself.

Crew Member's Name: _____

Crew Member's Signature: _____ Date _____

Production Documents

Crew Deal Memo 3 of 3

All persons, including working towards the completion of a project must sign a crew deal memo.

If Crew Member is under the age of 18:

For Crew Members under 18 years of age (Minor Crew Member) - The Minor's duties will entail the following:

Parent/Guardian Name: _____

Parent/Guardian Signature: _____ Date: _____

Production Documents

The Daily Production Report (DPR) 1 of 3

A daily report that is to be prepared and sent to all production faculty, advisors, and the equipment room manager.



DAILY PRODUCTION REPORT		Prod #
Director	Set(s)	Date
Producer	Location(s)	Start Date
1st AD		End Date
2nd AD		Day of

PROGRESS	SCENES	PAGES	MINUTES	SETUPS
IN SCRIPT				
ADDED TODAY				
DELETED TODAY				
NEW TOTAL				
SHOT PREVIOUS				
PLANNED TODAY				
ACTUAL TODAY				
SHOT TO DATE				
REMAINING				

CREW CALL	
SHOOTING CALL	
1st SHOT	
MEAL BEGIN	END
1st SHOT AFTER MEAL	
2nd MEAL BEGIN	END
CAMERA WRAP	
COMPANY WRAP	
OVERTIME USED TODAY	
OVERTIME REMAINING	

CAM CARD #	CARD CAPACITY	STARTING %	ENDING %	USED TODAY
	Gb	%	%	Gb
	Gb	%	%	Gb
	Gb	%	%	Gb
	Gb	%	%	Gb

SOUND CARD #	CARD CAPACITY	USED TODAY
	Gb	Gb
	Gb	Gb
	Gb	Gb
	Gb	Gb

TOTAL SHOT	PAGES	FOOTAGE	SOUND
TODAY	%	GB	GB
PREVIOUS	%	GB	GB
TO DATE	%	GB	GB

EQUIPMENT MALFUNCTION / PROBLEMS

Production Documents

The Daily Production Report (DPR) 2 of 3

A daily report that is to be prepared and sent to all production faculty, advisors, and the equipment room manager.

PRODUCTION DELAYS / OVERTIME JUSTIFICATION								

CAST	Minor	CHARACTER	S/W/F	REPORT HMU	REPORT SET	DISMISS SET	DISMISS HMU	MEAL TIME(S)

TITLE:				CREW CALL:				DATE:	
PRODUCTION	NAME	TIME IN	TIME OUT	GRIP	NAME	TIME IN	TIME OUT		
Director				Key Grip					
Producer				BBG					
Co-Producer				Dolly Grip					
UPM				ELECTRIC	NAME	TIME IN	TIME OUT		
1st AD				Gaffer					
2nd AD				BBE					
Production Assistant				Electrician					
CAMERA	NAME	TIME IN	TIME OUT	SOUND	NAME	TIME IN	TIME OUT		
Director of Photography				Sound Mixer					
Camera Operator				Boom Operator					
1st Assistant Camera				ART	NAME	TIME IN	TIME OUT		
2nd Assistant Camera				Production Designer					
Video Assist / Utility / PA				Art Director					

Production Documents

The Daily Production Report (DPR) 3 of 3

A daily report that is to be prepared and sent to all production faculty, advisors, and the equipment room manager.

TITLE:				CREW CALL:			DATE:
EDITORIAL	NAME	TIME IN	TIME OUT	CATERING	NAME	REPORT	
Editor				Breakfast			
Assistant Editor				Lunch			
Script Supervisor				2nd Meal			
ADDITIONAL	NAME	TIME IN	TIME OUT	TRUCK	DRIVER/PASSENGER NAME	REPORT	
				Grip			
				Electric			
				Camera			
EMERGENCY CONTACTS							
	EMAIL	PHONE					
Equipment Room Manager	mark.lyons@wright.edu	937.775.2406					
TDMP Offices	theatre_arts@wright.edu	937.775.3072					
Jeremy Bolden	jeremy.bolden@wright.edu	865.456.0287					
Production Faculty	first.Last@wright.edu	xxx.xxx.xxxx					
CREW EXPLANATIONS / DELAYS / EXCUSES							

This document is to be emailed to the Producer, 1st AD, 2nd AD, All Production Faculty & Advisors, & Equipment Room Manager within 1 hour of Company Wrap each shooting day.

Production Documents

Location Release (Off Campus) - 1 of 3

An agreement between the student production and the location where said production will be shooting. This form is for locations not owned by Wright State University.

Location Release Agreement

WHEREAS: Student desires to record scenes for a Project at Owner's Premises, and Owner desires to make such Premises available to Student in exchange for promotional opportunities and in exchange for the possibility of receiving credit in the Project.

NOW THEREFORE, the parties agree as follows:

_____ (the "Owner"), hereby grants to _____ (the "Student") and Wright State University permission to use all portions of the Owner's property located at _____, except as limited by the appended Schedule A (the "Premises") for the purpose of photographing and recording scenes for the motion picture and/or television program entitled _____ (hereinafter the "Project").

The recording shall occur from _____ until _____ (the "Production Period"). The Production Period may be subject to change in case of changes in the production schedule or weather conditions and the Production Period may be extended until completion of all scenes and work required, including future retakes or added scenes, if any. Any changes to the Production Period will be agreed upon by both Owner and Student.

- 1. Right of Entry and Use.** Except as specified on Schedule A, Owner hereby grants an irrevocable, limited, non-exclusive license to Student and Wright State University the right to bring personnel (including, but not limited to students, actors, production assistants, and videographers) and equipment (including, but not limited to recording equipment, lighting, props, and temporary sets) onto the Premises during the Production Period for the purpose of staging and recording various scenes or parts of the Project.

Except as specified on the appended Schedule A, Student may record all or any part of the Premises, including buildings, grounds, fixtures, copyrighted or trademarked images, and personal property on or about the Premises. Owner hereby irrevocably grants to Student a non-exclusive, worldwide, royalty-free license to use all or any part of such recordings, including recordings of designs, layouts, aesthetics and artwork, and names or logos, in the Project.

- 2. Modification of Premises.** Student shall not modify any portion of the Premises without the Owner's prior authorization.
- 3. Consideration and Credit.** Except as specified in the appended Schedule A, Owner shall not receive any financial compensation in exchange for executing this Location Release Agreement. Rather, Student shall credit Owner in the Project for Owner's cooperation, provided that the Student ultimately uses substantial recordings from the Premises in the Project. This provision shall not be construed to create in Owner any legal or financial right or interest in the Project, or any right to exercise direction or control over the Project. Student's inadvertent failure to properly credit Owner shall not constitute a material breach of this Location Release Agreement.
- 4. Rights in Recordings.** Owner agrees that Student and/or Student's successors, assigns, and licensees are the sole and exclusive owner of all recordings made by the Student at the Premises during the Production Period, and of all legal rights associated with such recordings, including but not limited to copyrights, promotional, assignment, licensing, and extension or renewal. Student and Wright State University shall have the right to use the name of the Owner and/or Premises, in or in connection with

Production Documents

Location Release (Off Campus) - 2 of 3

An agreement between the student production and the location where said production will be shooting. This form is for locations not owned by Wright State University.

the Project and in the advertising and exploitation of the Project. Neither the Owner nor any tenant or other party now or hereafter having an interest in the Premises shall have any right of action against Student, Wright State University, or any other party arising out of any use of the Project or any recordings, motion pictures or photographs contained therein, whether or not such use is, or may be claimed to be, defamatory, untrue, or censurable in nature.

- 5. **Use of Recordings.** Student shall have the right to exhibit, perform, exploit and advertise the Project by any method or means now known or hereafter devised, including theatrical or non- theatrical exhibition, and sponsored, sustaining, subscription or pay television. Owner acknowledges that Owner does not have any right (a) to participate in creative or other decisions regarding the Project, or (b.) to require or prevent Student from incorporating any particular recordings in the Project, or (c.) to depict or portray the Premises in any particular fashion in the Project. Nothing in this Location Release Agreement, shall obligate the Student to use, record or photograph the Premises or to use or depict the Premises in any way in the Project or to complete or exhibit the Project.
- 6. **Release of Liability.** Owner understands that Student is not an agent or employee of Wright State University. Owner hereby agrees and releases the State of Ohio and Wright State University, together with their respective trustees, administrators, affiliates, employees, and agents from any and all liabilities, losses, expenses (including reasonable attorney fees), and/or claims for injury or damages arising out of or related to the Project and/or the recording on the Premises. Owner hereby acknowledges and agrees that in no event will Owner be entitled to rescind this Location Release Agreement or interfere with or enjoin or restrain Student or Wright State University from the use, distribution, exhibition, exploitation, advertising, or marketing of the Project, including any other materials related to the Project.
- 7. **Owner’s Representations and Warranties.** Owner hereby represents and warrants that Owner is the legal owner of the Premises or has legal authority to execute this Location Release Agreement as the owner’s authorized agent. Owner hereby agrees to indemnify and holds harmless Student and Wright State University from and against any and all claims resulting from any misrepresentation by Owner herein.
- 8. **Jurisdiction.** This Location Release Agreement shall be construed strictly in accordance with the laws of the state of Ohio, and any dispute pertaining to this Location Release Agreement, or to its negotiation or execution, or its performance or breach, or to any matter which might reasonably have been addressed herein, shall be litigated (if at all) exclusively in the state courts of Ohio.
- 9. **No Oral Modification.** This Location Release Agreement shall not be amended or modified except in a writing executed by the parties.

WHEREFORE, the foregoing is acknowledged:

Student Name:

Owner Name:

Student Signature:

Owner Signature:

Date: _____

Date: _____

Production Documents

Location Release (Off Campus) - 3 of 3

An agreement between the student production and the location where said production will be shooting. This form is for locations not owned by Wright State University.

Schedule A: Additional Terms

The following additional terms are hereby incorporated into the Location Release Agreement:

Restricted Activities: Yes [] No []

Student's right of entry is limited as follows (e.g. number of personnel, types of equipment, etc.):

Restricted Areas: Yes [] No []

As used in the Agreement, the "Premises" shall not include the following areas: _____

Additional Provisions (e.g. provisions for compensation): Yes [] No []

Student

Owner

Production Documents

Location Release (On Campus) - 1 of 3

An agreement between the student production and the location where said production will be shooting. This form is for locations owned by Wright State University.

Filming at Wright State University Location Release Agreement

Wright State University (the "Owner"), hereby grants to _____ (the "Student") permission to use the Owner's property located at _____, except as limited by the appended Schedule A (the "Premises") for the purpose of photographing and recording scenes for the motion picture and/or television program entitled _____ (hereinafter the "Project").

The recording shall occur from _____ until _____ (the "Production Period"). The Production Period may be subject to change in case of changes in the production schedule or weather conditions and the Production Period may be extended until completion of all scenes and work required, including future retakes or added scenes, if any. Any changes to the Production Period will be agreed upon by both Owner and Student.

1. **Right of Entry and Use.** Except as specified on Schedule A, Owner hereby grants a limited, non-exclusive license to Student the right to bring personnel (including, but not limited to students, actors, production assistants, and videographers) and equipment (including, but not limited to recording equipment, lighting, props, and temporary sets) onto the Premises during the Production Period for the purpose of staging and recording various scenes or parts of the Project.

Except as specified on the appended Schedule A, Student may record all or any part of the Premises, including buildings, grounds, fixtures, and personal property on or about the Premises.
2. **Modification of Premises.** Student shall not modify any portion of the Premises without the Owner's prior authorization.
3. **Laws and Rules.** Student and all those working on the Project agree to comply with all applicable Wright State University, guidelines, rules, policies, and procedures. Student will be responsible for ensuring that all those working on the Project and visiting the Premise comply with applicable University guidelines, rules, policies, and procedures. Student agrees to remove all debris and trash and to restore the Premises to the same or similar condition as it was prior to the commencement of the Student's use. Student is responsible for any damage to the Premises caused by Student and/or those working on the Project.
4. **Consideration and Credit.** Except as specified in the appended Schedule A, Owner shall not receive any financial compensation in exchange for executing this Location Release Agreement. Rather, Student shall credit Owner in the Project for Owner's cooperation, provided that the Student ultimately uses substantial recordings from the Premises in the Project. Student's inadvertent failure to properly credit Owner shall not constitute a material breach of this Location Release Agreement.
5. **Rights in Recordings.** Owner agrees that Student and/or Student's successors, assigns, and licensees are the sole and exclusive owner of all recordings made by the Student at the Premises during the Production Period, and of all legal rights associated with such recordings, including but not limited to copyrights, promotional, assignment, licensing, and extension or renewal.
6. **Release of Liability.** Student hereby agrees and releases the State of Ohio and Wright State University, together with their respective trustees, administrators, affiliates, employees, and agents from any and all liabilities, losses, expenses (including reasonable attorney fees), and/or claims for injury or damages arising out of or related to the Project and/or the recording on the Premises. Student further agrees to indemnify, protect, defend, and hold harmless the State of Ohio and Wright State University, together with their respective trustees, administrators, affiliates, employees, and agents from any and all claims, liability, damages, losses, costs, or expenses (including reasonable attorney fees) arising out of or related to the Project and/or the recording on the Premises.
7. **Jurisdiction.** This Location Release Agreement shall be construed strictly in accordance with the laws of the state of Ohio, and any dispute pertaining to this Location Release Agreement, or to its negotiation

Production Documents

Location Release (On Campus) - 2 of 3

An agreement between the student production and the location where said production will be shooting. This form is for locations owned by Wright State University.

or execution, or its performance or breach, or to any matter which might reasonably have been addressed herein, shall be litigated (if at all) exclusively in the state courts of Ohio.

8. No Oral Modification. This Location Release Agreement shall not be amended or modified except in a writing executed by the parties.

WHEREFORE, the foregoing is acknowledged:

Student Name:

Wright State University:
Name:

Student Signature:

By:

Date: _____

Date: _____

Production Documents

Location Release (On Campus) - 3 of 3

An agreement between the student production and the location where said production will be shooting. This form is for locations owned by Wright State University.

Schedule A: Additional Terms

The following additional terms are hereby incorporated into the Location Release

Agreement: Restricted Activities: Yes [] No []

Student's right of entry is limited as follows (e.g. number of personnel, types of equipment, certain hours, etc.):

Restricted Areas: Yes [] No []

As used in the Agreement, the "Premises" shall not include the following areas: _____

Additional Provisions (e.g. health and safety guidelines): Yes [] No []

Student

Wright State University

Production Documents

Music - Composer Agreement - 1 of 3

An agreement between the student production and the composer.

MUSIC RIGHTS COMPOSER AGREEMENT

This agreement is between _____ (the "Producer") and
_____ (the "Composer").

1. Conditions

Composer, as an independent contractor, agrees to arrange and record the musical composition tentatively entitled _____ (the "Composition") for use in and as part of the soundtrack of Producer's motion picture or videotape tentatively entitled _____ (the "Motion Picture").

The Composer will perform such services on _____.

2. Consideration and Credit

Except as specified in the appended Schedule A, Composer shall not receive any financial compensation in exchange for the Composition. Rather, Producer shall credit Composer in the Motion Picture for Composer's Composition. This provision shall not be construed to create in Composer any legal or financial right or interest in the Motion Picture, or any right to exercise direction or control over the Motion Picture. Producer's inadvertent failure to properly credit Composer shall not constitute a material breach of this Composer Agreement.

2. Release of Rights

Composer hereby irrevocably grants the Producer and the Producer's successors, assigns, and licensees the right, in perpetuity throughout the world and in all media, now or hereafter known, to use (in any manner it deems appropriate, and without limitation), in connection with the Motion Picture, by whatever means exhibited, advertised or exploited, the Composition, composed, performed or otherwise created by Composer.

Composer hereby warrants that all material arranged by Composer for the Composition is original to Composer and that they have the right to grant to Producer the right to use the Compensation without the necessity of obtaining the consent of any third person or entity, and that the Compensation does not infringe the copyright or violate any right of publicity, privacy or any other right of any person or entity. Composer further agrees to defend, indemnify, and hold harmless the Producer, the state of Ohio, and Wright State University, together with their respective trustees, administrators, affiliates, employees, students, and agents from and against any and all liabilities, losses, expenses (including reasonable attorney fees), or claims for injury or damages arising out of the performance of this Agreement, including, but not limited to, any claim by any person or entity claiming copyright infringement of the Composition.

3. Waiver of Liability

Composer understands that the Producer is not an agent or employee of Wright State University. Composer hereby agrees and releases the State of Ohio and Wright State University, together with their respective trustees, administrators, affiliates, employees, students and agents from any and all liabilities, losses, expenses (including reasonable attorney fees), and/or claims for injury or damages arising out of or related to the Motion Picture and/or the use of the Composition in the Motion Picture.

Composer hereby acknowledges and agrees that in no event will Composer be entitled to rescind this Agreement or interfere with or enjoin or restrain Producer or Wright State University from the use, distribution, exhibition, exploitation, advertising, or marketing of the Motion Picture, including any other materials related to the Motion Picture.

5. Governing Law and Entire Agreement

This Agreement shall be governed by and construed under the laws of Ohio. This Agreement and appended Schedule contains the entire agreement between the parties related to the subject matter herein. The terms of this Agreement are contractual and not a mere recital. By

Production Documents

Music - Composer Agreement - 2 of 3

An agreement between the student production and the composer.

signing below, Producer agrees that the information they have provided is disclosed accurately and truthfully. Producer has been given ample opportunity to read this Agreement and Producer understands and agrees to all of its terms and conditions. Producer's signature on this document is intended to bind not only Producer, but also the successors, heirs, representatives, administrators, and assigns of Producer.

Producer Name:

Composer Name:

Producer Signature:

Composer Signature:

Date: _____

Date: _____

Owner Address

Owner Telephone Number

Owner Email

Production Documents

Music - Composer Agreement - 3 of 3

An agreement between the student production and the composer.

Schedule A: Additional Terms

The following additional terms, if applicable, are hereby incorporated into the Composer Agreement:

Provisions for Compensation: Yes [] No []

Student

Composer

Production Documents

Music - Master Use License - 1 of 3

A request for Music Rights Master Use License.

Date: _____

Re: Request for Music Rights Master Use License

To Whom It May Concern:

I am a student in Wright State University's Motion Picture Production program. I am presently involved in a student film project and I am interested in acquiring a non-exclusive master use license for the recording entitled _____, composed by _____, performed by _____ and owned by _____.

Student projects are all short films and are primarily shown at film festivals and as showcase pieces within the industry, however limited distribution may be pursued by the student. The above referenced recording will be used in the project currently entitled _____.

The budget for my student project is limited. Taking into consideration the financial limitations, I would appreciate it if your company would grant me the right to use this recording in my student film project at no charge. If the foregoing is agreeable to you, I would appreciate it if you would execute and deliver to me the attached license agreement.

Thank you for your attention.

Sincerely,

Student

Production Documents

Music - Master Use License - 2 of 3

A request for Music Rights Master Use License.

MUSIC RIGHTS MASTER USE LICENSE

This Master Use License Agreement ("Agreement") is between _____ ("Licensor") and _____ ("Licensee"), with respect to the following:

A. Licensor warrants that it is the exclusive owner, including all copyrights, of the following master recording:

performance by _____ of the musical composition entitled _____ (hereinafter referred to as the "Master Recording").

B. Licensee is producing the audio-visual work tentatively entitled:

_____ (hereinafter referred to as the "Motion Picture").

C. It is the desire of the Licensee to utilize the Master Recording in connection with the Motion Picture.

In consideration of the mutual covenants set forth herein, the parties hereby agree as follows:

1. Licensor hereby irrevocably grants a non-exclusive, perpetual, worldwide right to Licensee and Licensee's successors, assigns, and licensees to record, dub and synchronize the Master Recording into and with the Motion Picture and advertisements and trailers thereof, and to exhibit, distribute, exploit, market, and perform the Motion Picture and advertisements and trailers thereof throughout the world in any and all media by any and all means.
2. Licensee agrees to use best efforts to give Licensor screen credit on each and every positive print of the picture in substantially the following manner: (Title of Master Recording) courtesy of (Licensor). No casual or inadvertent failure by Licensee or any third parties, however, to comply with the provisions of this Paragraph 2 shall constitute a breach of this Agreement.
3. In no event will Licensor be entitled to rescind this Agreement or interfere with or enjoin or restrain Licensee from the use, distribution, exhibition, exploitation, advertising, or marketing of the Motion Picture, including any other materials related to the Motion Picture.
4. Licensor warrants that Licensor has the right to enter into this Agreement and to grant to Licensee each and every right granted to Licensee herein and that the use of the Master Recording herein provided for will not violate the rights of any third party, subject only to Licensee's obligation to secure a music publishing synchronization license. Licensor shall be responsible for all payments to third parties, including without limitation, the performer(s) embodied on, and the producer of, the Master Recording. Licensor further agrees to defend, indemnify, and hold harmless the Producer, the state of Ohio, and Wright State University, together with their respective trustees, administrators, affiliates, employees, students, and agents from and against any and all liabilities, losses, expenses (including reasonable attorney fees), or claims for injury or damages arising out of any breach or failure of any covenants and warranties contained herein.
5. Licensor agrees to supply Licensee, at Licensee's request, with a tape copy of the Master Recording licensed hereunder for use as specified herein.
6. Except as may be expressly provided herein, no monies shall be payable by Licensee in connection with Licensee's use of the Master Recording hereunder.

Production Documents

Music - Master Use License - 3 of 3

A request for Music Rights Master Use License.

7. This Agreement shall be governed by and construed under the laws of Ohio.

8. This Agreement constitutes the entire understanding between the parties as to the subject matter hereof and may not be altered in any way except by an instrument signed by both parties.

By signing below, both parties agree to the terms and conditions of this Agreement.

Licensee Name:

Licensee Signature:

Date: _____

Licensor Name:

Licensor Signature:

Date:

Licensor Address:

Licensor Email:

Licensor Phone Number:

Production Documents

Music - Music Synch License - 1 of 3

A request for Music Rights Synchronization License

Date: _____

Re: Request for Music Rights Synchronization License

To Whom It May Concern:

I am a student in Wright State University's Motion Picture Production program. I am presently involved in a student film project and I am interested in acquiring a non-exclusive synchronization license for the musical composition entitled _____, composed by _____ and owned by _____.

Student projects are all short films and are primarily shown at film festivals and as showcase pieces within the industry, however limited distribution may be pursued by the student. The above musical composition will be used in the project currently entitled _____.

The budget for my student project is limited. Taking into consideration the financial limitations, I would appreciate it if your company would grant me the right to use this recording in my student film project at no charge. If the foregoing is agreeable to you, I would appreciate it if you would execute and deliver to me the attached license agreement.

Thank you for your attention.

Sincerely,

Student

Production Documents

Music - Music Synch License - 2 of 3

A request for Music Rights Synchronization License

MUSIC RIGHTS SYNCHRONIZATION LICENSE

This Synchronization License Agreement ("Agreement") is between _____ ("Licensor") and _____ ("Licensee"), with respect to the following:

A. Licensor warrants that it is the exclusive owner, including all copyrights, of the following musical composition _____ ("Composition").

B. Licensee is producing the audio-visual work tentatively entitled _____ ("Motion Picture").

C. It is the desire of the Licensee to utilize the Composition in connection with the Motion Picture. The type and manner of uses of the Composition to be recorded are:

In consideration of the mutual covenants set forth herein, the parties hereby agree as follows:

1. Licensor hereby grants to the Licensee and Licensee's successors and assigns, the following rights:

- a. the non-exclusive, world-wide, perpetual, irrevocable right, license, privilege and authority to record the Composition in any manner, medium, form, or language, in the aforesaid type and use of the Composition in synchronism or in time-relation with the Motion Picture and in all advertising and trailers related to the Motion Picture; and
- b. the non-exclusive, world-wide, perpetual, irrevocable right, and license to publicly perform for profit or non-profit and authorize others to perform the Composition in the performance and exhibition of the Motion Picture.

2. All rights granted herein shall endure for the worldwide period of all copyrights in and to the Composition, and any and all extensions and renewals thereof which Licensor may now own or control or hereafter own or control. All rights granted and agreed to be granted herein are irrevocably vested in Licensee, and shall in no event be subject to termination or recession. In no event will Licensor be entitled to rescind this Agreement or interfere with or enjoin or restrain Licensee from the use, distribution, exhibition, exploitation, advertising, or marketing of the Motion Picture, including any other materials related to the Motion Picture.

3. Licensor reserves all rights not expressly granted to Licensee hereunder. This license does not authorize or permit any use of the Composition not expressly set forth herein.

4. Except as may be expressly provided herein, no monies shall be payable by Licensee in connection with Licensee's use of the Composition hereunder.

5. Licensor warrants that it has the legal right to grant this license, that it solely and exclusively owns and controls the right, title and interest in and to the Composition and that the use of the Composition does not violate the rights of any third party. Licensor further agrees to defend, indemnify, and hold harmless the Producer, the state of Ohio, and Wright State University, together with their respective trustees, administrators, affiliates, employees, students, and agents from and against any and all liabilities, losses, expenses (including reasonable attorney fees), or claims for injury or damages arising out of any breach or failure of any covenants and warranties contained herein.

Production Documents

Music - Music Synch License - 3 of 3

A request for Music Rights Synchronization License

6. This Agreement shall be governed by and construed under the laws of Ohio.

7. This Agreement constitutes the entire understanding between the parties as to the subject matter hereof and may not be altered in any way except by an instrument signed by both parties.

By signing below, both parties agree to the terms and conditions of this Agreement.

Licensee Name:

Licensor Name:

Licensee Signature:

Licensor Signature:

Date: _____

Date:

Licensor Address:

Licensor Email:

Licensor Phone Number:

Production Documents

Performer Agreement - 1 of 2

An agreement between the student production and the performer. All persons appearing on screen must sign one of these forms.

PERFORMER WAIVER AND RELEASE AGREEMENT

MOTION PICTURE INFORMATION:

Motion Picture Name (tentatively titled): _____

Producer: _____(the "Producer")

Date(s): _____ Time(s): _____

Location(s) _____

PERFORMER INFORMATION:

Name of Performer: _____ Phone: (____) _____

Street Address: _____ City: _____ State: _____

Zip: _____ Email Address: _____

Emergency Contact:

Name: _____

Phone: _____

Relationship: _____

Allergy Information: _____

PLEASE READ THIS DOCUMENT CAREFULLY BEFORE SIGNING. THIS IS A LEGALLY BINDING DOCUMENT. THIS FULLY SIGNED AGREEMENT MUST BE SUBMITTED BY THE PERFORMER BEFORE THE PERFORMER CAN PARTICIPATE.

I, the undersigned, wish to participate in the above referenced motion picture/video (hereinafter "Motion Picture") and, in consideration for my participation, I hereby agree as follows:

1. Conditions and Restrictions

I agree to perform and participate in the Motion Picture without compensation, and have been informed of the performance requirements, schedule, and story contents. I agree to the best of my ability, to be available, on time, prepared, and arrive at times and places required by the Producer in order to perform as required. I understand that my failure to abide by the terms of this Agreement may result in material damage to the Motion Picture and hinder the education of the Producer.

I understand that I will have a name credit in the completed Motion Picture and I agree that this provision shall not be construed to create any legal or financial right or interest in the Motion Picture, or any right to exercise direction or control over the Motion Picture. The Producers' inadvertent failure to properly credit me shall not constitute a material breach of this Agreement.

I further understand that this is a voluntary part and that the Producer or Wright State University may release me from the filming of the Motion Picture at any time, with or without prior notice.

2. On Camera Release

In exchange for the opportunity to participate in the Motion Picture, I consent to be recorded and give permission to Wright State University and the Producer and the Producer's successors, assigns, and licensees the perpetual right to use, copyright, publish and distribute in any medium and for any purpose the photographs, and/or video taken of me or in which I may appear alone or with others, and to use my name, image, likeness and voice in connection with

Production Documents

Performer Agreement - 2 of 2

An agreement between the student production and the performer. All persons appearing on screen must sign one of these forms.

this Motion Picture. I agree that my participation in the Motion Picture confers upon me no rights to the use or ownership of or copyright interest in my likeness as captured or used by the Producer in connection with the Motion Picture and I waive any right to inspect or approve the use of my name, image or likeness in connection with the Motion Picture.

3. Assumption of Risk

I acknowledge, understand, and appreciate that by participating in the Motion Picture there may be risks and dangers involved, both known and unknown, including the risk of accidents, physical injury, and property loss, and I have elected to take part in the Motion Picture. Therefore, I voluntarily accept and assume all risk of injury, loss of life or damage to property arising out of training, preparing, participating, and traveling to or from the Motion Picture.

4. Waiver of Liability

I understand that the Producer is not an agent or employee of Wright State University. I hereby agree and release the State of Ohio and Wright State University, together with their respective trustees, administrators, affiliates, employees, students and agents from any and all liabilities, losses, expenses (including reasonable attorney fees), and/or claims for injury or damages arising out of or related to the Motion Picture and/or the recording of myself. I hereby acknowledge and agree that in no event will I be entitled to rescind this Agreement or interfere with or enjoin or restrain Producer or Wright State University from the use, distribution, exhibition, exploitation, advertising, or marketing of the Motion Picture, including any other materials related to the Motion Picture.

5. Governing Law and Entire Agreement

This Agreement shall be governed by and construed under the laws of Ohio. This Agreement contains the entire agreement between the parties related to the subject matter herein. The terms of this Agreement are contractual and not a mere recital.

The information I have provided is disclosed accurately and truthfully. I have been given ample opportunity to read this Agreement and I understand and agree to all of its terms and conditions. I understand that I am giving up substantial rights (including my right to sue), and acknowledge that I am signing this Agreement freely and voluntarily, and intend by my signature(s) to provide a complete and unconditional release of all liability to the greatest extent allowed by law. My signature on this document is intended to bind not only myself, but also the successors, heirs, representatives, administrators, and assigns of myself.

A PARENT OR GUARDIAN MUST SIGN THIS FORM FOR A MINOR UNDER THE AGE OF EIGHTEEN (18).

Performer's Name: _____

Performer's Signature: _____ Date _____

Print Performer's Name as it will appear in credits: _____

If Performer is under the age of 18:

For Performers under 18 years of age (Minor Performer) - The Minor's performance will entail the following:

Parent/Guardian Name: _____

Parent/Guardian Signature: _____ Date: _____

Production Documents

Intimacy Agreement

An agreement between the student production and all performers involved in any intimate moments. All persons appearing on screen and performing a moment of intimacy must sign the form below.

NUDITY/INTIMATE SCENE RIDER TO
PERFORMER WAIVER AND RELEASE AGREEMENT

(“Performer”) hereby confirms that they have received timely notification of the nudity or sex acts expected to be performed in the role for which they have been engaged in the production tentatively entitled _____ (“the Picture”).

Performer affirms they have been provided with the screenplay and has read the scene(s) requiring nudity and/or simulated sex/intimate contact. Performer hereby consents and agrees to appear in such nude or sex scenes as described below.

Specific nudity required (script pages for related scene(s) attached):

Type of physical contact required (script pages for related scene(s) attached):

Performer’s rights:

- At no time shall Performer engage in, or asked to be engaged in, actual sex acts. Actual sex includes genital contact without a physical barrier, regardless of whether the performer is clothed or unclothed.
- Performer may withdraw their written consent at any time prior to capturing footage and may withdraw their consent verbally at any time. If consent is withdrawn, Producer shall have the right to have a double appear (including by use of digital technology) in such nude or sex scene per the terms of this rider.
- Performer will be provided a cover-up when they are on set but not actively rehearsing or shooting a scene, or when there is a pause in rehearsing or shooting the scene.
- Performer understands that the set will be closed to all persons not essential to filming or rehearsal of scene, including other performers not appearing in the scene, unnecessary crew members, location owners, and visitors to set.
- All cell phones, mobile devices, and personal cameras will be prohibited on set during scenes specified in this rider. There shall be no still photographer on the set while the scenes are being shot and no still photographs or likenesses of Performer may be taken or reproduced in any manner from any frame, footage, or outtake of the scenes.
- No rights are granted to use the above-described scenes, or any footage of the scenes, in any manner or media other than as part of the final edited version of the Picture.

Agreed:

Performer

Producer

Production Documents

Performer Production Time Report - Exhibit G

A Performer Time Report detailing performers daily work schedule. All performers must sign out at the end of each day.

This document is to be included with the DPR in being sent to all production faculty, advisors, and the equipment room manager within 1 hour of company wrap.



SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Picture Title _____

Company _____ Production No. _____ Date _____ Contact _____ Phone No. _____

Shooting Location _____ Is Today a Designated Day off?* Yes No Production Type: MP TV MOW Industrial Other

SELECT FROM DROP-DOWN LIST		WORK TIME				MEALS						TRAVEL TIME				WARDROBE				PERFORMER'S SIGNATURE		
WORK - W REHEARSAL - FITTING - FT TRAVEL - TR START - S HOLD - H TEST - T FINISH - F		Report Makeup Wardrobe	Report on Set	Dismiss on Set	Dismiss Makeup Wardrobe	ND Meal		1ST MEAL		2ND MEAL		Leave for Location	Arrive on Location	Leave Location	Arrive at Studio	Stunt Adj.	Minors Tutoring Time	No. of Outfits Provided	Forced Call		MPVs	
CAST	MINOR? CHARACTER					In	Out	Start	Finish	Start	Finish											Start

*This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

Production Documents

Picture Vehicle Agreement - 1 of 3

An agreement of use between student production and the owner of any vehicle used as a Picture Vehicle on a project.



PICTURE VEHICLE AGREEMENT

_____ the Owner and/or Authorized Agent of the below named Vehicle (the "Owner") hereby grants to _____, (the "Producer") permission to use all portions of the Owner's vehicle _____ [year, make & model] (the "Vehicle"), for the purpose of photographing and recording scenes for the Producer's motion picture and/or television program tentatively entitled _____ (the "Motion Picture").

The recording shall occur from _____ until _____ (the "Production Period"). The Production Period is subject to change and the Production Period may be extended until completion of all scenes and work required, including future retakes or added scenes, if any. Any changes to the Production Period will be agreed upon by both Owner and Producer.

1. **Right of Entry and Use.** Except as specified in the appended Schedule A, Owner hereby grants to Producer and Wright State University the right to bring personnel (including, but not limited to students, actors, professors, production assistants, and videographers) and equipment (including, but not limited to recording equipment, lighting, props, and temporary sets) around and into the Vehicle, including driving the Vehicle, for the purpose of staging and recording various scenes or parts of the Motion Picture.

Producer may record all or any part of the Vehicle, including fixtures, copyrighted or trademarked images, and personal property on or about the Vehicle. Owner hereby irrevocably grants to Producer a non-exclusive, worldwide, royalty-free license to use all or any part of such recordings, including recordings of designs, layouts, aesthetics and artwork, and names or logos, in the Vehicle. The Producer agrees to return the Vehicle in as good order and condition as when received.
2. **Consideration and Credit.** Except as specified in the appended Schedule A, Owner shall not receive any financial compensation in exchange for executing this Picture Vehicle Agreement. Rather, Producer shall credit Owner in the Motion Picture for Owner's cooperation. This provision shall not be construed to create in Owner any legal or financial right or interest in the Motion Picture, or any right to exercise direction or control over the Motion Picture. Producer's inadvertent failure to properly credit Owner shall not constitute a material breach of this Picture Vehicle Agreement.
3. **Rights in Recordings.** Owner agrees that Producer and/or Producer's successors, assigns, and licensees are the sole and exclusive owner of all recordings made by the Producer of the Vehicle and the Motion Picture, and of all legal rights associated with such recordings, including but not limited to copyrights, promotional, assignment, licensing, and extension or renewal. Producer and Wright State University shall have the right to use the name of the Owner and/or Vehicle, in or in connection with the Motion Picture and in the advertising and exploitation of the Motion Picture. Neither the Owner nor any other party now or hereafter having an interest in the Vehicle shall have any right of action against the Producer, Wright State University, or any other party arising out of any use of the Vehicle in the Motion Picture or any other recordings, motion pictures or photographs associated with the Vehicle or Motion Picture, whether or not such use is, or may be claimed to be, defamatory, untrue, or censurable in nature.

Production Documents

Picture Vehicle Agreement - 2 of 3

An agreement of use between student production and the owner of any vehicle used as a Picture Vehicle on a project.

- 4. **Use of Recordings.** Producer shall have the right to exhibit, perform, exploit, and advertise the Vehicle in the Motion Picture by any method or means now known or hereafter devised, including theatrical or non- theatrical exhibition, and sponsored, sustaining, subscription or pay television. Owner acknowledges that Owner does not have any right (a) to participate in creative or other decisions regarding the Motion Picture, or (b.) to require or prevent Producer from incorporating any particular recordings in the Motion Picture, or (c.) to depict or portray the Vehicle in any particular fashion in the Motion Picture. Nothing in this Picture Vehicle Agreement, shall obligate the Producer to use, record or photograph the Vehicle or to use or depict the Vehicle in any way in the Motion Picture or to complete or exhibit the Motion Picture.
- 5. **Release of Liability.** Owner understands that Producer is not an agent or employee of Wright State University. Owner hereby agrees and releases the State of Ohio and Wright State University, together with their respective trustees, administrators, affiliates, employees, students, and agents from any and all liabilities, losses, expenses (including reasonable attorney fees), and/or claims for injury or damages arising out of or related to the Motion Picture and/or the use of the Vehicle. Owner hereby acknowledges and agrees that in no event will Owner be entitled to rescind this Picture Vehicle Agreement or interfere with or enjoin or restrain Producer or Wright State University from the use, distribution, exhibition, exploitation, advertising, or marketing of the Motion Picture, including any other materials related to the Motion Picture.
- 6. **Owner's Representations and Warranties.** Owner hereby represents and warrants that Owner is the legal owner of the Vehicle or has legal authority to execute this Picture Vehicle Agreement as the owner's authorized agent. Owner hereby agrees to indemnify and holds harmless Producer and Wright State University from and against any and all claims resulting from any misrepresentation by Owner herein.
- 7. **Jurisdiction.** This Picture Vehicle Agreement shall be construed strictly in accordance with the laws of the state of Ohio, and any dispute pertaining to this Picture Vehicle Agreement, or to its negotiation or execution, or its performance or breach, or to any matter which might reasonably have been addressed herein, shall be litigated (if at all) exclusively in the state courts of Ohio.

Producer Name:

Owner Name:

Producer Signature:

Owner Signature:

Date: _____

Date: _____

Owner Address

Owner Telephone Number

Owner Email

Production Documents

Picture Vehicle Agreement - 3 of 3

An agreement of use between student production and the owner of any vehicle used as a Picture Vehicle on a project.

Schedule A: Additional Terms

The following additional terms, if applicable, are hereby incorporated into the Picture Vehicle Agreement:

Restricted Activities: Yes [] No []

Student's right of entry is limited as follows (e.g. number of personnel, types of equipment, etc.):

Additional Provisions (e.g. provisions for compensation): Yes [] No []

Student

Owner

Production Documents

Property Check-Out - 1 of 2

An agreement of use between student production and the owner of any property used on a project.

PROPERTY CHECKOUT

_____ (the "Owner") is the owner or authorized agent of the owner of the following property _____ (the "Property").

_____ (the "Producer") completed ____ days of shooting _____ (the "Motion Picture") at the Property between the dates of ____ and ____.

During the shooting of the Motion Picture at the Property, there was (please mark only one of the following):

_____ **No Damage to the Property**

_____ **Damage to the Property**

If damage to the Property occurred, please detail the damage below:

Owner acknowledges that by signing this Property Checkout Owner has identified, if applicable, any and all damage that occurred to the Property due to the Producer's shooting of the Motion Picture on the above dates. Owner further acknowledges that if "No Damage to the Property" was selected above, that the Property has been returned to the Owner from the Producer in satisfactory condition.

Owner Name: _____ **Owner Signature:** _____ **Date:** _____

RELEASE OF CLAIMS

If Owner checked "Damage to the Property" above, Owner hereby agrees to the following Release of Claims (hereinafter "Release").

Owner hereby accepts the sum of \$ _____ in total and complete settlement of all claims, damages, costs, and liabilities related to the above - damaged Property. In exchange for the sum of money listed above, Owner forever releases, acquits, and discharges Producer, the State of Ohio, and Wright State University, together with their respective trustees, administrators, affiliates, employees, students, and agents (collectively the "Released Parties") from any and all claims, causes of actions, judgments, liens, indebtedness, damages, losses, claims (including attorneys' fees and costs), liabilities, and demands of whatever kind and character, at law or in equity, that Owner may have now or in the future against the Released Parties arising from or concerning the above described Property and damaged Property. Owner acknowledges that, apart from the damages to the Property as described in the Property Checkout, the Property has otherwise been returned to the Owner in satisfactory condition.

Owner agrees that in no event will Owner be entitled to rescind this Release or interfere with or enjoin or restrain Producer or Wright State University from the use, distribution, exhibition, exploitation, advertising, or marketing of the Motion Picture, including any other materials related to the Motion Picture.

This Release shall be governed by and construed under the laws of the state of Ohio. This Release contains the entire agreement between the parties related to the subject matter herein. The terms of this Release are contractual and not a mere recital. Owner acknowledges that they have been given ample

Production Documents

Property Check-Out - 2 of 2

An agreement of use between student production and the owner of any property used on a project.

opportunity to read this Release. Owner understands and agrees to all of its terms and conditions. Owner also understands that they are giving up substantial rights (including their right to sue), and acknowledges that by signing this Release Owner freely and voluntarily intends by their signature to provide a complete and unconditional release of all liability to the greatest extent allowed by law.

This Release binds the Parties' heirs, personal representatives, successors and assigns, and inures to the Parties' benefit, and to that of their heirs, successors and assigns.

Producer Name:

Owner Name:

Producer Signature:

Owner Signature:

Date: _____

Date: _____

Production Documents

Set Visit Release

An agreement of use between student production and any non-working visitor to set. All workers, including Volunteers must sign a [Crew Deal Memo](#).

SET VISIT RELEASE AND WAIVER

PLEASE READ THIS DOCUMENT CAREFULLY BEFORE SIGNING. THIS IS A LEGALLY BINDING DOCUMENT. THIS FULLY SIGNED AGREEMENT MUST BE SUBMITTED BY THE VISITOR BEFORE THE VISITOR CAN VISIT THE SET.

I, the undersigned, wish to visit the set of _____ (hereinafter "Motion Picture") and, in consideration for participating in or observing the production of the Motion Picture, I hereby agree as follows:

I acknowledge, understand, and appreciate that by visiting the set of the Motion Picture there may be risks and dangers involved, both known and unknown, including the risk of accidents, physical injury, and property loss, and I have elected to visit the set of the Motion Picture. Therefore, I voluntarily accept and assume all risk of injury, loss of life or damage to property arising out of visiting, observing, participating, and traveling to or from the Motion Picture set.

I understand that the student producing the Motion Picture is not an agent or employee of Wright State University. I hereby agree and release the State of Ohio and Wright State University, together with their respective trustees, administrators, affiliates, employees, students and agents from any and all liabilities, losses, expenses (including reasonable attorney fees), and/or claims for injury or damages arising out of or related to my visiting or observing of the Motion Picture set and/or my participation on the Motion Picture set. I hereby acknowledge and agree that in no event will I be entitled to rescind this Waiver or interfere with or enjoin or restrain the student producing the Motion Picture or Wright State University from the use, distribution, exhibition, exploitation, advertising, or marketing of the Motion Picture, including any other materials related to the Motion Picture

This Waiver shall be governed by and construed under the laws of Ohio. This Waiver contains the entire agreement between the parties related to the subject matter herein. The terms of this Waiver are contractual and not a mere recital.

The information I have provided is disclosed accurately and truthfully. I have been given ample opportunity to read this Waiver and I understand and agree to all of its terms and conditions. I understand that I am giving up substantial rights (including my right to sue), and acknowledge that I am signing this Waiver freely and voluntarily, and intend by my signature(s) to provide a complete and unconditional release of all liability to the greatest extent allowed by law. My signature on this document is intended to bind not only myself, but also the successors, heirs, representatives, administrators, and assigns of myself.

A PARENT OR GUARDIAN MUST SIGN THIS FORM FOR A MINOR UNDER THE AGE OF EIGHTEEN (18).

Visitor Name: _____

Visitor Signature: _____

Date: _____

If Visitor is under age 18:

Parent/Guardian Name: _____

Parent/Guardian Signature: _____

Date: _____

Student Agreement

I have fully read and understand the contents of the Motion Pictures Area Handbook, agree to be bound by the policies within, and understand my responsibilities as a student in the Motion Pictures Program at Wright State University.

Name _____
(Print)

Date _____

Signature _____

Please sign and return this page of the Motion Pictures Area Student Handbook to the Equipment Room Manager.

No student will receive access to equipment or facilities prior to the signing and returning this agreement to the equipment room manager.