



UNIVERSITY OF GEORGIA

Master of Fine Arts in Film, Television and Digital Media

MFA Graduate Student
Production Handbook ©
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Part I: Program Overview and Mission

Origin of the Program

In early 2015, the USG Film Alliance Task Force issued the Georgia Film and Television Industry Workforce Education Study for the Board of Regents.

That study argued that the thriving entertainment industry in Georgia faces challenges in locating adequate numbers of trained employees. The report's Executive Summary mentions several factors that justify UGA's expansion of academic and experiential opportunities for our students:

"Half of industry professionals report having difficulty staffing a production in Georgia. The most common reasons given for not hiring locally were available crew lacks experience and experienced crews were often not available."

"In order to innovate or create businesses in this space, students should learn the media industry workflow, intellectual property law, business models, as well as skills in technology and production." To that end, the proposal to create this new MFA program was approved in the spring of 2020, and the first cohort of students enrolled in the program Fall semester, 2020.

The new MFA Degree program in Film, Television and Digital Media is designed to prepare a new generation of graduate students with experience in contemporary production practices, specifically in writing, directing, producing and management. They will generate content across multiple platforms, as well as find creative and management positions within this changing media landscape. Importantly, these new degrees bridge the strengths in faculty, facilities, and coursework from the Grady College of Journalism and Mass Communication, the Franklin College of Arts and Sciences, and the Georgia Film Academy

Program Overview

This MFA program functions as an innovative partnership between a cross-disciplinary core of expert faculty from the Franklin College of Arts and Sciences, the Grady College of Journalism and Mass Communication, the Georgia Film Academy, and industry professionals.

This program trains students across a range of work in the industry, with an emphasis on applied skills that are in demand in the film and television production sector.

It is a six-semester program over two years, including summers.

The first year is based primarily in Athens where students learn the fundamentals of storytelling and film production, supplemented by special "movie nights," screenings and talkbacks, to gain more insight on film and TV history as well as the art and craft from working professionals. Whenever possible, we will arrange filmmakers to participate in these special events.

In the second year, students will work at one of our dedicated studio partnership locations while also taking courses.

Credit Hours

A total of 62 credit hours is required for graduation from this program. All students will be full-time students. No student in the program may be a part-time or low residency student.

Students will need to take approximately 53 credit hours over the fall and spring semesters of their two academic years. This can be broken down between semesters however they choose when registering for courses. An example of this breakdown is two semesters of 12 credit hours and two semesters of 15 credit hours, equaling 54 credit hours.

Please note, certain classes may be required each semester.

Over the two summer semesters, students will need to complete an additional 9 credit hours. This will be broken down with 6 credit hours completed over the first summer term (including Maymester) and 3 credit hours completed over the second summer semester. Their final 3 credit hour summer course is required. Any diversion from this course breakdown will need to be approved by your advisor or thesis chair and the head of the program.

Students will need at least 12 credit hours each semester. Courses taught through GFA count as 4 credit hours, while courses taught through UGA generally count as 3 credit hours.

Part II: Program Timeline and Thesis

Year 1: Athens, GA

Students enter the UGA Film program at the UGA Flagship Campus in Athens, GA and take classes taught by world-class faculty housed in both the Grady College of Journalism and Mass Communication and the Franklin College of Arts and Sciences. In January 2023, we began our partnership with Athena Studios, located about 10 minutes from UGA's campus. Athena Studios serves as our production office and dedicated soundstage. All UGA MFA FTVDM students will have access to top-of-the-line digital camera packages, extensive grip and electric equipment, and post-production facilities. Students will dive headfirst into writing, directing, and producing for the screen and are encouraged to follow their own interests, inspirations, and artistic voices. In short, students in the program learn by *doing*.

Interfacing with the Production Office

All student shooting film scripts (aka numbered production drafts), shooting schedules, visualization board, and budgets must be approved by production faculty before any project can move forward to the Production Coordinators for a green light to production. (In year two, production faculty will also consult with each thesis committee for careful consideration of all constructive feedback on all creative aspects of the thesis films.)

Following the approval by production faculty, the Production Coordinators will assess the full production package for all safety and all compliance issues before physical production may commence. **Following the lead of production faculty**, the Production Coordinators will green-light projects based on three essential criteria:

1. SAFETY.
2. CODE OF CONDUCT COMPLIANCE.
3. A REALISTIC BUDGET AND SHOOTING SCHEDULE.

ALL SHOOTS MUST FOLLOW BASIC PRODUCTION GUIDELINES, including:

- Daily call sheets (sent no later than wrap the day before to all cast, crew, and specified faculty).
- Proof of Insurance (POI), permissions, and permits (as required), COIs for each location
- Overnight production/incident reports
 - **Daily Production Reports** - sent the following day after shooting no later than **noon** by Producers (**2nd Years Only**).
 - **Incident Reports** - sent only in the case of an incident on set.
- Compliance with all sustainability protocols on set
- Loading in/wrapping out of locations. **In all cases, students should always take before and after photos of a location.**
 - If the owner/property manager is on site at time of wrap, then that authorized individual can sign a wrap out form stating that the production has adhered to all location protocols, as set forth in the location release form, and has left the location in "pristine" condition, i.e. clean; no damage or garbage left behind.
 - If no one is on site, then students must take photos as evidence that they wrapped out and left everything in pristine condition -- Producers then must follow up by the next business day for a signature of compliance.

- o If there is any damage to the property, it must be reported on either an overnight incident report or daily production report for thesis filmmakers. By signing a location release form, student filmmakers are responsible for any damage; if it's minor damage, they must work out an equitable arrangement for payment. If it's more substantial damage, then students will need to file an insurance claim with Sapelo insurance (Representative: Rob Jones).
- Deal memos/Releases with actors and key crew (should students elect to hire any outside contractors), along with electronic signatures to honor and follow all Code of Conduct Policies.
- All 1st year Athens cohort students agree to share their final audition tapes for the principal cast (3 finalists, which could encompass callbacks) with their Production Professor at least one week before casting. Students should give ample time between casting and the first day of shooting. This is an added layer of quality control.
- All 2nd-year student filmmakers (producer/director) agree to share with their thesis chair 2-3 dailies from only the first day of shooting (principal cast members) in the form of a mov or mp4 file. Day 1 dailies will need to be shared with your thesis chair and the program director. It is **highly recommended** that the dailies are submitted by the **morning of day 2** of your shoot, but **at latest**, they must be submitted **by 12PM on day 2**. This is another layer of quality control for all thesis films. Again, it's only mandatory for day one of principal photography.
 - o Step 1: Whoever is working as the DIT on your set (whether that's an assigned DIT or the 2nd AC or 2nd AD) will save all footage shot throughout the day in at least two locations (ex. primary external hard drive and backup hard drive).
 - o Step 2: The director will choose 2-3 shots that best capture the principal cast's performance and are believed to make it to the final cut. These shots will then be compiled into a sequence on the editing software of choice. (Every set should have some editing software on hand in order to look over the footage and guarantee its quality before a whole shoot day is lost. - Ex. Davinci is free and easy to use)
 - o Step 3. Export the sequence in h.264 as an MOV file or an MP4 and upload it into a shared one-drive folder: Thesis Dailies Folder. As soon as the dailies are in, they will be moved to a private folder, so only Neil, your chair, and the production coordinators will have access to view the dailies.

NO APPROVALS/RELEASES/PERMISSIONS = DELAYED PRODUCTION. This is entirely at the discretion of the Production Faculty in close consultation with the Production Coordinators. Anything from production dates to the ability to check out equipment is variable depending on your ability to produce these requirements in the timely manner described above.

No exceptions.

All pre-production, production, and post-production paperwork should be made available to the Program Director, Anne Hurne, committee chairs, and production coordinators via google drive links. Drives should be detailed and updated often.

- **FALL SEMESTER**

Requirement: 5-MINUTE MOS FILM

Writing requirement: The first act of either an original feature-length screenplay or TV pilot + series bible or pitch deck

- For the fall semester, students explore visual storytelling by making a short 5-minute MOS (a film with no dialogue or production sound*) using only available light. The MOS project introduces the student to cinematic fundamentals like lens choices, framing, locations, camera and actor blocking, light, and mise-en-scene.
- This first film also requires the student to write for the short film scenario, creating dynamic characters in dramatic situations. The MOS script is developed with the support of the Screenwriting and Directing Faculty. *Depending on the Production Professor-of-record, "MOS" can have additional limitations, such as no words on screen at all.
- At the end of the post-production process, faculty will schedule a public screening of all finished MOS films, along with a dedicated critique session for all student filmmakers. Date: TBA.

- **SPRING SEMESTER**

Requirement: 6-8 MINUTE SYNC SOUND FILM

Writing Requirement: Either one full feature-length original screenplay OR one full TV pilot, half-hour or one-hour formats + series bible

- For the spring semester, students write scripts with dialogue and shoot using the digital cinema rigs and lighting packages but with some key limitations—no more than three actors in three primary locations.
- The goal with this film is to refine their visual storytelling, develop character, write dialogue, and to concentrate on performance and directing styles.
- At the end of the post-production process, faculty will schedule a public screening and critique session for all student filmmakers. Date: TBA.

- **MAYMESTER (3 weeks, 5 days a week, 3 credits)**

During their **first year** Maymester, students will complete a course in Costume Design¹
-- professor of record: Ivan Ingermann

- **SUMMER SESSION** includes three options for the **first-year** cohort:

A minimum of **3 credit hours** is required to be completed over the entirety of the summer (including Maymester) to remain full time for financial aid purposes.

Students may need to take more credit hours depending on their financial aid or immigration status requirements. A maximum of **9 credit hours** can be taken during the summer session.

- Directing 2.5: Making the Summer Film in Athens – advisory professor of record

¹ Costume Design for Film centers around the intricate art of character development in tandem with the director and performer. Costume Designers use their tools-clothing, adornment, and how they are worn- to sculpt and aid the actor in the storytelling process. They also take into account the world created via cinematography and art direction, lead of course by the script and director.

In this course we focus on the development of character, the communication process with the director, producers, and performer as well as logistics of both costume and wardrobe departments.

- (6-10 MINUTES; If this option is chosen, the student must have a short script written in advance as there is not enough time built into the summer session to write, produce, and direct a film)
- Screenwriting 2.5: Rewrite Workshop in Athens/remotely – professor of record
- Studio Internship* – professor of record – TBD (subject to change by year)

Year 2: Trilith Studios and Thesis Projects

In the second year of the program, students work with UGA Faculty based out of the Trilith location, along with part-time Visiting Faculty and invited Special Guests to deepen their exploration of writing, directing, producing, film aesthetics and the craft of filmmaking.

Students will pursue their terminal degree as writer/directors or producer/writers. The second year also offers students the opportunity to pursue courses solely focused on cinematography and/or editing² as they move toward their thesis and pursue advanced coursework to develop a body of work in their chosen discipline.

Faculty advisement is critical in this period to help guide students toward the completion of the program and preparation to enter the professional world.

Core Requirements for all students:

Production: Every student must complete at least two (2) short films during their first academic year (one MOS, one sync sound film).

Writing: Every student must complete at least one (1) original feature-length screenplay **AND** one (1) original television pilot (in any format) plus pitch deck, ideally during their first academic year.

With guidance from faculty, students will choose one of the following tracks for their thesis by the end of their first academic year (by August 1):

Writer/Director Track: In addition to the above Core Requirements, students on the writer/director track will need to complete a 10-15 minute **thesis film**. Students will **write and**

² In year one, the primary focus of editing courses will be Adobe Premiere. In year two, students have the opportunity to learn Avid and Pro Tools if they choose.

direct their thesis film. They will also need to bring on a producer either from their cohort or the industry to help them bring together all the pieces needed to make the production happen.

- While most students will also edit their films, students have the option to secure an outside editor at their own expense. They may also collaborate with a student editor – in close consultation with production faculty for approval.
- Students are also able to contract and hire out other crew roles such as DP, Gaffer, DIT, etc., but must do so at their own expense and with proper deal memos and compliance forms.
- Directors must keep a Director's notebook on Google Drive.
- Directors are encouraged to finesse and refine writing deliverables; however, they will not be required to be reviewed by the committee. For core writing requirements, if a student receives a satisfactory grade in their screenwriting workshop, we will assume those scripts were completed as coursework and not need to be submitted to be reviewed by their committee.
- Directors must follow all compliance and code of conduct as set forth in the PH for the entirety of the program. Also, they must agree to participate in mediation with their professors should creative disputes arise.
- Directors are discouraged from working on other thesis projects outside of their own. Working on more than one outside thesis project, especially if it is scheduled within your own shooting month is very strongly discouraged.

Writer/Producer Track: In addition to the above Core Requirements, students on the writer/producer track must create **one (1) additional script** which can be either: a polished feature-length screenplay OR one (1) additional TV pilot with pitch deck. This additional script may be an adaptation (source material must be preapproved by your Screenwriting professor).

Additionally, Writer/Producer Track students must produce at least one (1) thesis film directed by a filmmaker from within their cohort.

- When producing a thesis film, producers must participate/support the director:
 - During all phases of prep including, but not limited to: crowd funding, securing COIs, location/tech scouts, casting, etc.
 - On set for all days of the shoot, from call to wrap.
 - By keeping careful accounting records on the production budget and making sure all **call sheets** go out every evening of a shoot, preferably before or at **wrap**

of the previous day. On top of all cast and crew, please make sure the following people are **forwarded your call sheets each day**: the Program Director, Shandra McDonald, Sanghoon Lee, Heidi Choi (Trilith), Harika Bomanna (Athens).

- By keeping a Producer's notebook on One Drive or Google Drive.
- By advising the director during post-production towards a rough cut and final cut using constructive feedback.
- Producers will ensure that daily production reports are sent the following day, no later than noon, for their partnered thesis films. They will also ensure all Incident Reports (emergencies, injuries, hospitalization, and crimes) are sent to the Program Director, Shandra McDonald, Sanghoon Lee, PCs, and for all 1st year and 2nd-year students.
- Producers must follow all compliance and code of conduct as set forth in the PH for the entirety of the program. Also, they must agree to participate in mediation with their professors should creative disputes arise.
- Producers may not act as co-producers or executive producers. It is one producer for one director and their project. Only if a project receives special permission from the program director, Neil, may a project have more than one producer, and if this is the case, both producers must act as full producers.
- Producers are strongly encouraged to only produce one thesis project. If a producer decides to take on another thesis project, they may only take on one other and the projects must shoot at least 6 weeks apart.

Handling Producer/Director or Above-The-Line Disputes

Any time you work with another person there are going to be disagreements, especially when working in a creative field. Try your best to work out your differences together. One of the greatest tools a filmmaker has at their disposal is problem-solving.

However, if regular communication does not solve the issue, listed below are the next steps you need to take. You are not allowed to fire anyone or resign from a project until you have followed both steps. Start with the first step, and if that does not resolve the issue, move on to the next step. Please remember that we are all human and each deserve to be treated with respect.

1. Talk with trusted faculty or your thesis chair.
2. Contact the Program Director for mediation.

Fall Semester

- Requirement: thesis script, along with a production plan (e.g., director's binder/notebook) for thesis film as assigned by dedicated Production Faculty.
- Writing Requirement: original feature-length screenplay OR original TV pilot + pitch deck – whichever is owed. All MFA FTV students, regardless of their chosen track, must complete at least one (1) original feature-length screenplay AND one (1) original TV pilot and pitch document (deck or mini-show bible) during their two years of graduate study.

A feature-length screenplay will be between 85 – 120 pages in length

A half-hour TV pilot: Between 25 – 35 pages in length.

A one-hour TV pilot: Between 48 – 63 pages in length.

If you would like to diverge from these industry standard lengths, your request must be preapproved in writing by your Screenwriting Professor, by mid-semester.

Spring Semester

- Requirement: final production (director and producer) notebook due at the beginning of the spring semester.
- Writing requirement: complete original screenplay OR original TV pilot + series bible

The Spring of Year 2 is mainly dedicated to the production of the thesis film project but may also include a dedicated studio or production company internship (time permitting).

The writing requirement (either the feature screenplay or the TV Pilot and pitch deck) is a polished draft ready for market.

The successful completion of the thesis production period depends on the collaboration between classmates, GFA production crew and other departments at the University of Georgia.

Thesis film writer/directors must show a rough cut* to their production professor and thesis committee by the end of May/beginning of June.

An incomplete thesis film that ignores all comments from production professors and thesis committees may be deemed ineligible for presentation and graduation.

* A “rough cut” is more than an editor’s assembly of footage. It’s the Director’s First Cut – including temp music and all effects. No missing shots allowed. The rough cut must be available for the thesis committee to view as early in the process as possible to allow for potential reshoots in time for final deadlines (per above).

- **Summer Semester**

Requirements: edit, color, audio mix, and delivery of a thesis film (with credits and logos) OR submission of a polished feature screenplay OR TV pilot and series pitch deck (approximately 5-10 pages in length).

The final Thesis project must demonstrate mastery of the craft of filmmaking and writing for the screen. The thesis should meet entertainment industry standards in its execution so that it can help the student transition to a professional career.

EVALUATION – EARNING THE MFA

The student's thesis must be evaluated and passed by his/her/their three-member thesis committee. Then the thesis chair must sign a form that is also signed by the program's Executive Director. This form is then sent to the Graduate School indicating that the student is approved for graduation...assuming an accepted Program of Study form has been submitted.

To clarify objective vs. subjective notes.

OBJECTIVE COMMENTS: Notes that must be addressed include objective, technical issues – unless intentional and can be justified by each filmmaker.

SUBJECTIVE COMMENTS: Subjective, artistic choices are at the discretion of each student filmmaker who has freedom of speech and free artistic expression. **We do not endorse censorship in any way, shape, or form.** However, gratuitous nudity, sex scenes that veer into “pornography,” and/or graphic violence will require additional oversight and approvals which might include a disclaimer at the top of film and could, under highly special circumstances, preclude a public screening for general audiences.

A faculty evaluation / “defense” of the thesis is also required in order to graduate. Students must submit a link of their latest cut to their thesis committee members at least by July 24th, with the intention that their film will be reviewed over the week. Thesis “defense” sessions will adhere to *Critical Response Process* by John Borstel and Liz Lerman. This process is based on providing constructive feedback, with faculty asking evocative questions in an open dialogue with each filmmaker.

Thesis films will also be required to screen at a public screening. UGA MFA FTV Faculty will arrange and supply the public screening venue at the program's expense. This is crucial to launching filmmakers into the industry. Following this, students are strongly encouraged to submit their films into the film festival circuit.

Faculty Thesis Committee Members

Each student will be given an opportunity to request their thesis faculty committee comprised of a chair and two committee members. Final assignments will be at the discretion of the Executive Director in consultation with relevant department heads and chairs.

All students are required to meet at least bi-monthly with their thesis committee chairs. Thesis chairs will report directly to Production Faculty who are responsible for overseeing all creative discussions with student filmmakers with excellence being the goal.

WORKING WITH OUR DEDICATED PRODUCTION COORDINATORS (PC):

The PC does not make any creative decisions or aesthetic “rulings.”

The PC is only making determinations based #1 on safety, and then on a realistic production plan based on script, visualization boards, schedule, and budget. But only as it concerns physical production. NOT CREATIVE. That’s the sole province of PRODUCTION FACULTY and thesis committees. There is no scenario in which the PC is making creative decisions or that the PC undermines or overrides faculty.

Production Faculty compiles notes from thesis committee members to disseminate to filmmakers. If rewrites on the script are needed, then that occurs long BEFORE the PC reviews the project.

The PC is the last stop to green light of physical production — and ALL CREATIVE DECISIONS are made by the filmmakers in close consultation with production faculty.

The greenlighting process will go as follows:

1. Students will send the PC their application for greenlight (at the very least two weeks before your first shoot day) with a link to your project file including all the required forms and info.
2. The PC will look through the student’s project file and check that all required forms are accounted for, as well as write down any questions or concerns they may have about the production plan.
3. The PC will then send the students those questions/concerns and schedule a meeting with them.
4. Producer and Director will meet with the PC and address all questions/concerns.
5. If all questions/concerns have been addressed and solved at the end of the meeting, the PC will give the project the greenlight.
6. If there are still some lingering concerns, the PC will give the students a deadline to address any issues by.

7. Once that deadline has been met and students update the PC about how any issues have been taken care of, the PC will give the project the greenlight.

Without Production Faculty's sign off, the PC will not review any student film productions, thesis or otherwise.

The PC's job is safety and efficiency. That is what earns the green light to production.

Thesis committee members cannot green light projects because they comment on the Creative aspect of the work. Production Faculty can approve/recommend a green light, but the PC makes that final determination based on safety and full compliance with sign offs by each filmmaker.

Please note that the Production Coordinators may flag additional concerns as related solely to physical production and safety. For example, the PC is going to require that your **thesis film** budget includes a 10% CONTINGENCY. It's imperative that students view dailies to determine any performance or production issues as early in the process as possible so there's time to course correct, ideally before wrap.

Filmmakers should be mindful of releasing principal cast/locations before viewing dailies, as reshoots may be required once the editor's assembly cut is viewed. Shooting outside of a 50-mile radius of our main campuses in Athens and satellite campus in Fayetteville is not advised and could be untenable. *Think globally, shoot locally.*

If the PC rejects the production package based on safety and/or compliance issues, the student must adjust the script, schedule, and budget to get the greenlight. Thesis chairs are not involved in the greenlight process but serve as quality control and another form of checks and balances.

Thesis Deadlines

Students will have to submit the following for approval to graduate with MFA terminal degree. Deadlines are below and must be adhered to, absent any extraordinary circumstances; "extraordinary circumstances" include, but are not limited to, medical crisis; family emergency; a documented mental health crisis.

Writer/Director Track Submission Timeline:

- **By June 2**, please upload rough cut #1 of your thesis film for thesis producers and committee chairs. Please upload an H.264 codec to OneDrive. Here is what this cut should include:
 - **Editor's cut** - a simple, full-string out of scenes. NO MUSIC, PLEASE!

- **June 12**, screening is for the 2nd rough cut with professors Sanghoon Lee, Shandra McDonald, **PLUS ENTIRE THESIS COMMITTEE**, and other cohort writers/directors and producers.
 - Please upload your 2nd rough cut to OneDrive by June 11 AT 10:00 AM.
 - H.264 codec
 - This cut **CAN CONTAIN TEMP MUSIC**.
- **By June 30**, a picture lock is due with temp music to **thesis chairs only**. You can also submit this new version to ONE DRIVE. I will follow up with more details.
- **FINALLY - By no later than July 24**, the film's final cut with final mixed audio, color correction, and original music should be submitted to ONE DRIVE—more details to come on specs.

Writer/Producer Track Timeline:

- **By Feb 15th**, submit a 1–2-page synopsis of your additional feature length screenplay or TV pilot intended to serve as your written thesis project.
- **By May 26th**, submit a full draft of the screenplay or TV pilot/pitch deck to your thesis committee chair (who will share with thesis committee members).
 - Between **May 26th-June 9th** there will be notes sessions with students' thesis chairs.
 - **By June 9th**, students will receive notes from their thesis committee members through their thesis chair.
- **By July 8th**, submit a full revised polished* draft of the feature length screenplay or TV pilot and pitch deck. This is the final draft that will be considered the student's thesis.

Thesis Delivery Specs

Only required for graduate screening. Must be submitted to Sanghoon Lee 48 hours prior to the screening. Students may submit by WeTransfer or in person.

Video Specs: HD or higher version of the film (at least 1920x1080 p 23;98 fps) in H264 format and a **4K Apple ProRes 4444 or DNxHR master. Format at 23.98 fps, Progressive.** Version

* Screenwriters are not required to implement all notes, but should discuss and carefully consider all feedback and not simply ignore notes due to the workload. Again, our goal is excellence which requires focus, dedication, and hard work. To arrive at a “final draft” of a thesis script might very well necessitate multiple drafts. This is not a sprint. Getting a script to a professional level normally requires many rounds of revision.

should be compressed from finished color corrected version ideally from original files or equivalent (Eg. Apple Pro Res 4444). Each film should be output at the correct aspect ratio.

Audio Specs: **Audio** must be in 48K AAC Stereo. Sound should be Stereo mix (not 5.1) with Fully realized and EQ'd sound design including dialogue, ambience, SFX, and music. IMO the music should be cleared for festival use. However, students should know that in the event that they are not able to finalize music immediately this will need to occur before screening publicly. An additional mix may have to occur prior to film festivals.

Format: You must have 5 seconds of BLACK prior to your first frame of sound and/or picture (this includes any head titles). You also must have 5 seconds of BLACK after your last frame of credits. Your end credits cannot exceed 20 seconds. In this way, we ensure 10 secs between each film.

For example:

TC 00:00:00 - 00:05:00 BLACK (5 secs)

TC 00:05:01 - 06:05:00 FILM CONTENT

TC 15:05:01 - 06:25:00 END CREDITS (if the film is 15-minutes long)

TC 15:25:01 - 06:30:00 BLACK

Each film will be a bit different in length, so the above is for ease of example only.

Credits

Each film must include either UGA acknowledgement below:

OPTION 1:

Produced through MFA Film, Television, and Digital Media, University of Georgia (see attached frame sample) in legible font and size placed at the end of your credits

OPTION 2:

The animated MFA / UGA logos in the 02) Class Media on One Drive: [UGA MFA Animated Logo.mp4](#).

Part III: The Production Process

Introduction :

Students will be expected to complete multiple short films during their studies. Producing a short film is a creative, collaborative, and intensive process which draws on key concepts from

both visual arts and commerce. Key phases include development, financing, pre-production, production, wrap, and post-production.

Development:

The development period begins at the concept stage in the fall of their senior year. Planning occurs with the goal of a greenlight toward the end of the pre-production stage.

Key steps as outlined below include developing a short screenplay and raising funds.

- I. Submit treatment and outline to your professor.
- II. Present project to your class for discussion. This could include read-thru sessions.
- III. Script revisions.
- V. Lock your script.
- VI. Deliver your revised short film script to your thesis committee. Thesis Committee Chairs disseminate their notes (as well as notes from other thesis committee members) to the filmmakers.
- VIII. Submit your script for final approval to faculty and thesis committee members.
- IX. Submit final script to move to Pre-Production. Thesis chairs should give this approval.

Financing

Making a film no matter the size requires money to make it happen. In this program, students are responsible for the majority of the funding needed to produce their films. Although there will be opportunities for students to apply for funding through the university, it is recommended that students rely on the tools of online CROWD-FUNDING sites as well as a consistent social media presence to get their film distributed and in front of possible donors.

Using sites like Seed & Spark or Kickstarter can help students reach their budget goals in order to support things such as their script, cast, crew, equipment rentals, meals/craft services, etc. Guidance and resources will be provided throughout the program to show students what it takes to run a successful campaign.

To start, make your crowd funding personal. It is likely most students will reach out to friends and family first for support. It helps if you can let them know what you are doing, why you're doing it, and what the story is, as well as logistics like budget breakdown, so they know what their money is being put towards.

Pre-Production

Pre-production begins at greenlight and continues until your project has received Production Approval and commences filming. Preproduction is an intensive period in which all departments collaborate to secure resources, plan logistics, implement safety protocols, and engage both cast and needed crew. Below are key steps, although the order in which they are

performed should be determined by the philosophy of triage – a process of ranking tasks by priority based on time needed for completion, urgency, or other practical considerations.

- I. Script breakdown (breakdown sheets, one-line schedule, and DOOD aka Day Out of Days report)
- II. Creation of preproduction calendar
- III. Create a look book for department reference
- IV. Director and DP develop initial color palette for film
- V. Casting
- VI. Talent Chemistry Tests/Intimacy Coordination (if applicable)
- VII. Preparation of detailed budget and schedule
- VIII. Location Scouts
- IX. Permitting
- X. Securing equipment and staging/testing
- XI. Insurance certificates
- XII. Safety plans and protocols
- XIII. Crew recruitment
- XIV. Distribution of shooting script
- XV. Pre-visualization to include shots lists, floor plans and storyboards
- XVI. Production meetings, including concept and tone meetings
- XVII. Circulation of paperwork to crew
- XVIII. Transportation and parking coordination
- XIX. Camera tests and tech scouts on location (if possible)
- XX. Rehearsal(s) with talent
- XXI. Wardrobe/Hair and Makeup tests and fittings
- XXII. FINAL Production Approval – only after your PREPRODUCTION CHECKLIST and compliance forms have been signed off by Production Faculty can your project move to the PC. Please see all MANDATORY ELECTRONIC PAPERWORK THAT MUST BE FULLY COMPLETED BEFORE FINAL PRODUCTION APPROVAL – GREENLIGHT -- CAN BE GRANTED.

Production

Production is the time during which students are actively filming their projects. It is when you switch from planning to doing. Each department will have their own set of tasks to complete both on set and off. The director and producer should be reviewing footage regularly to monitor progress (aka dailies).

- I. Stage equipment. Unload and give everything a place: camera, lighting, sound, props, scenic, hair and make-up, costumes, etc. Identify staging areas can save a lot of time (do this during your location scout.

- II. All actors must sign a UGA Appearance Release form.
- III. All outside contractors must sign a deal memo clearly indicating all terms of employment, reimbursement policies (if applicable), and sign a release that they will adhere to all MFA FTV Code of Conduct policies.
- IV. All location owners must sign a UGA Location Release form.
- V. On set, the director blocks the scene with actors (stand ins) and camera. Crew members watch, noting things relevant to their roles: camera positions and moves, lighting and shadow, mic placement, windows that need gels or duvetyn, etc. Camera and actors' positions are marked. Director indicates basic coverage of entire scene to crew.
- VI. Crew sets up lights, under the direction of the DP. Sound sets up mics.
- VII. Actors arrive for make-up and wardrobe.
- VIII. Camera is put into place. Director checks for framing.
- IX. The director leads actors in rehearsal. A first run-through checks that everyone understands the action. Another run-through for performance. The director must decide when to stop rehearsal and begin shooting.
- X. Crew must prepare LOGS – Camera Report, Sound Report, Continuity logs / left hand script (with script supervisor as on set secretary).
- XI. Camera and sound media cards are handed off to DIT [Digital Imaging Technician] / Post-production department for download. All media should be redundant – meaning that all media cards are downloaded to **two** separate external hard drives and **tested**. Once the media is tested on **both** external devices, the cards can be reformatted and put back into rotation on set. One drive is designated the edit drive. The second drive is designated a backup. If there is an editor, they can duplicate one of the drives and begin the edit on that scene.
- XII. Screen dailies for cast, crew, and faculty.

Wrap

Wrap immediately follows production and typically lasts from several days to weeks. During wrap, producers lead all departments in compiling and organizing key assets and documents from production. A successful wrap will set up the project for success in both post-production and distribution.

- I. Collate all media and production reports (camera, sound, and continuity) and deliver to post-production.
- II. Wrap out all locations, but you're not done yet. You must also secure at least one authorized location agent's signature to release you from any further liability at the location or soundstage; all locations must be left in pristine condition, with photo evidence as proof.

- III. Return all equipment and rented items
- IV. Scan and upload all releases and paperwork to a central shared and accessible drive
- V. Catalog and store props, wardrobe, and key set dressing items for use in possible reshoots
- VI. Log all accounting in a central database
- VII. Consult with postproduction team to create postproduction schedule
- VIII. Director and/or 1st AD complete overnight incident report if a serious incident such as injury or severe damage to a location or piece of equipment. It is **MANDATORY for all MFA students** that it is sent to the PC and the Program Director the same night as the incident.

Post-Production

Post is a multi-phased period encompassing the picture edit, sound edit, music composition, and visual assets including VFX, titles, and final color. The picture editor will prepare an assembly and then a series of cuts for feedback from the team.

- I. Picture Edit: Editor syncs dailies, assemblies' dailies, and creates an "editors' assembly." Screen editor's assembly.
- II. Director, Producer, Professor, and other key stakeholders give feedback, known as notes. Editor revises to create a rough cut (or multiple rough cuts), and then a fine cut.
- III. Thesis committee members review the actual rough cut, NOT the editor's assembly.
- IV. Schedule re-shoots as needed. For re-shoots you need to follow all the protocol for production.
- V. During editing, explore sound effects and music libraries to build out the sound design.
- VI. Once all parties are satisfied with the edit, editor will lock the picture to share with other post partners including sound editor/mixer, colorist, VFX artist, and composer.
- VII. Obtain a Festival License for music you do not own.
- VIII. Create graphics, motion graphics, titles, and other visual effects to help tell your story.
- IX. Prepare for the sound design and mix.
- X. Choose a colorist.
- XI. Create a sound cue sheet and color palette.
- XII. Execute final mix, final color. Conform all elements into your final movie and export according to thesis or assignment specs.

Press and Marketing

A finished film is still not the end of your journey. Successful filmmakers have distribution in mind as they are filming, and the producer and director should implement a strong festival plan or online release plan. Short films need to find and engage an audience. A successful festival run, or an online launch can prime filmmakers for the next steps in their careers. (Note: Press/Marketing is not required for graduation but is encouraged.)

- I. Create a press kit
- II. Create marketing materials including key art, reels/teaser
- III. Identify target audiences and how you might reach them
- IV. Enter film festivals
- V. Screen your film for a public audience

Job Descriptions

A film crew can range from a small handful on a student assignment to hundreds on the biggest Hollywood films. Key positions are outlined below.

Director

The Director is responsible for every aspect of the production, including the vision and creative execution of the project. Conceives and develops the scenario, situation, or story, casts the actors, and picks the department heads including the Assistant Director, the Director of Photography, and Art Director and more. These department heads can be chosen in conjunction with the Producer. The Director creates the shots, storyboards and floor plans. Helps guide, and collaborates with, key creatives in all phases of production including production design, sets, costume, props, camera, lighting, and sound.

Producer

The Producer is the key creative partner to the director. On a professional project, multiple producers will handle tasks as diverse as script development, accounting, and post-production workflow. On a student set, one or two producers often tag team a wide variety of logistical and creative roles. Tasks include breaking down the script, creating the shooting schedule, securing production insurance, creating/managing the budget, locking locations, hiring crew, assisting in casting, running the set, and a wide variety of other logistics. The Producer will also work alongside the AD to make sure that the project stays on schedule.

Assistant Director

The Assistant Director (or 1st AD) is responsible for creating call sheets, running the set, managing the schedule, and the wellbeing of the crew. Ensures production is not lacking in

essential assets, tools, and resources. Keeps the crew on time by making sure each camera is set up and cast and crew are on task.

Director of Photography

The Director of Photography oversees the overall visual look and lighting style of the project. The DP is responsible for all cameras and equipment necessary for the shoot, advises the director and art department on set design, costume, and props as it relates to the image, composes the frame, blocks the camera per the director's vision, and calls attention to any visual problems that may arise before and during production that would impact the look of the picture, then helps to solve those problems.

Assistant Camera

Responsible for the operation of the camera equipment and takes care of the equipment during the shoot. Sets up the camera for each take. Keeps a detailed Camera Report of each shot and camera position. Pulls focus when needed. Is there to consult, support, and assist the DP. In charge of the media from the empty card until it is handed to the DIT or post-production.

Gaffer / Grip

The Gaffer is the chief lighting technician. They are to the DP as the DP is to the director. Responsible for all lighting and grip equipment (Grip and Electric or G&E). Directs the crew in load in, staging, set up, and refinement of light on the set. Also responsible for wrapping and returning the equipment. Must know the location and power distribution of that location. Takes care of any electrical problem on set.

Key Grip

Responsible for all grip and lighting equipment on set. Must set up all lights and build rigs whenever necessary. Responsible for set up and execution of dolly moves. Cables and powers lighting units (in the absence of the Best Boy) under the direction of the Gaffer. Responsible for load in, set up, breakdown, and load out of all equipment.

Production Designer/Art Director

In collaboration with the director, provides the design of the production including costume, props, fabrics, textures, and production design details (mise en scene) when on location. Must design and build sets in consultation with Director and DP and other key creatives. Oversees all procuring, building, or sourcing all props and scenic elements during the shoot and is responsible for the integrity and security of those assets.

Script Supervisor

Keeps detailed record of the particulars of each camera set up, lens, and duration of the shot. Keeps a record of what was shot, what was in the shot, and what happened during each shot.

Keeps a daily record of how much has been shot and how much needs to be shot. Is responsible for making notations and keeping a record of what actors do in each shot and take to ensure overlapping action for editorial continuity. Keeps close attention to eyeline and 180-degree line.

Production Assistant

Responsible to Assistant Director to help with set operations. May be needed in multiple departments or will be assigned to a specific department.

NOTE: students are highly encouraged to have an ASSISTANT DIRECTOR, GAFFER, GRIP(s), ASSISTANT CAMERA(s), SOUND/BOOM OP, DIT, and a SCRIPT SUPERVISOR on all their productions.

Part IV: Safety, Ethics, and the Student Code of Conduct

Creative Community Standards and Expectations

- Franklin / Grady is a community of artists, scholars, and technicians who work and collaborate to produce individual and collective creative works.
- Faculty, students, and staff deserve to be treated with the same respect with which we wish to be treated. Cheating, plagiarizing, lying, stealing, prejudice, bias, physical and sexual harassment are not tolerated.
- Students should be respectful of all spaces, classrooms, and common areas. Disrespecting these areas in any way (not leaving the space how you found it, staying longer than your reserved time slot, destruction of an area, etc.) is not tolerated.
- Time is money. Time is power and respect. Promptness is a sign of professionalism; tardiness signifies lack of caring. Promptness is expected. This applies not only to class times, but also to assignments, projects, rehearsals, performances, use of equipment and space, etc. learn how to treat / respect time – your own and others.
- Treat your equipment with knowledge and care because equipment is a tool for work. Disrespect your tools and you diminish your work and others.
- Students are not allowed to dismiss other students from film projects without notifying their dedicated Production Coordinator and professor-of-record. Permission to dismiss any student crew members must be in writing. Any disputes will be reviewed by production faculty and by the Executive Director. This process must be equitable and transparent for all parties concerned.

SAFETY

Safety is the primary responsibility of everyone on set. Under no circumstance is it permissible to engage in activities that may endanger crew, cast, or bystanders. Violations of safety protocols should be reported to supervising professors, and crew members have a right to demand a stop to production if they witness unsafe behaviors.

Students found to violate safety protocols are subject to disciplinary actions up to and including failure of the course and expulsion from the program.

Students are required to attend a safety workshop at the beginning of the program.

First Aid / Hospital: Every set must have a First Aid kit on site, and every call sheet must post the location of the nearest hospital.

- If a “Set Medic” is required for your shoot, they must be fully certified NHTSA Emergency Medical Technicians carrying either an EMT-B, EMT-I, or EMT-P rating. Other certifications such as Red Cross First Aid/CPR/AED or prior service personnel with a combat lifesaver certification do not count.
- Wearing a mask is strongly recommended for cast and crew, as well as sanitizing your hands at craft services and lunch tables. (Please note, you cannot make these practices mandatory, however, you can encourage them. You also cannot require vaccinations or ask about vaccination status.)
 - Voluntary compliance is greatly appreciated on productions under SAG waivers — SAG protocols must be clearly defined and communicated to all crew members well in advance of production shoots to avoid unexpected delays, misunderstandings, and/or conflicts with SAG. Or else students run the risk of their production being shut down by SAG.

Workday/Turnaround: Following industry guidelines, the maximum workday on a student set may not exceed 12 hours, and all crew must be given a minimum of 12 hours turnaround time before being called back to set the next day. A production wishing to shoot past midnight must have permission from the supervising professor. Different rules apply to working with minors, as outlined below.

Hours of Shooting: All student productions must be wrapped by 1:00 am. Exceptions to the 1:00 am rule are possible but must be granted by the faculty member in charge of the class during the pre-production process.

Shoes: Open-toed shoes are not permitted on any set or in equipment checkout.

Water: Students wishing to shoot in, over, or near any body of water (including but not limited to pools, lakes, bathtubs, rivers, etc.) must have permission from the supervising professor of the class. Students wishing to do water shots will supply a detailed shot list, overhead, and

safety plan to their professor when seeking permission. Program equipment may not go further than knee deep into any body of water. Cast and crew may only go waist deep. All those in and around water must sign a water safety statement.

Vehicles (aka “picture cars”): The use of moving vehicles is inherently dangerous and must be strictly controlled. No student may shoot from a moving vehicle or film an actor driving a moving vehicle except under the following circumstances:

- The supervising professor must have given permission in writing.
- Students must have secured permits to fully shut down streets in and around the driving with proper police presence OR be shooting on wholly private property that is not accessible by the public.
- Nothing may obstruct the view of the drivers.
- Students must adhere to their agreed upon shot list and not alter or add specific shots once approved by the professor.
- Production faculty and the PC may, at their discretion, add additional requirements.

Flames: The use of open flames is limited to lighters, matches, or candles unless students have specific approval of the jurisdictional fire marshal and approval from their supervising professor. Any projects involving an open flame must have a fire extinguisher on set.

Alcohol/Drugs: The consumption of alcohol or drugs is expressly forbidden on set. Students may use substitutes on screen if necessary to the story when approved by their supervising professor.

Intimacy: Productions incorporating intimacy or partial nudity must meet with an intimacy coordinator. They must also have the full consent of their actors with signed consent forms.

Illegal Activity: Students may not film illegal conduct either in narrative or documentary form. Students may re-enact illegal conduct with proper approvals.

Permits:

Athens: If you are shooting in Athens, not on private property, you will need to reach out to Athens-Clarke County: <https://www.accgov.com/film> or contact jeff.montgomery@accgov.com

Fayetteville: If you are shooting in Fayetteville not on private property, you will need to apply to bwismer@fayetteville-ga.gov. Form linked [Here](#)

- If you are shooting on County-owned property, county road right-of-way or inside County buildings you need a permit. You will need to submit this form [here](#). Inquiries can be sent to mhill@fayettega.org.

Stunts: Any stunts (including riding skateboards, bicycles, falls, jumps, choreographed fights) require a strict shot list and approval from the supervising professor and Production Coordinators, who may require the hire of a stunt coordinator and/or armorer, plus an emergency medical technician. Any use of a weapon, even if prop or fake, is automatically considered a stunt.

Things get slightly trickier with stunt coordinators as there is no government body who oversees them. The only way to be sure that a stunt coordinator is of any quality is to work with SAG. **All stunt coordinators must be current, good-standing SAG certified stunt coordinators.**

Here is the link for SAG agreements.

<https://www.sagaftra.org/production-center/contract/813/getting-started>

Getting Started Page | SAG-AFTRA

Theatrical. Producers who sign with SAG-AFTRA have access to the world's most talented and professional performers for their projects, but becoming signatory does require completing some paperwork.

www.sagaftra.org

At the very least you need an off-duty police officer. Do not mistake them as firearm experts, but for the simple task of preventing other cops from responding to a student set and shooting someone for handing a facsimile of a firearm... they should be able to do that.

If you have anything that looks like a gun, you require the hiring of an off-duty cop for that. Also, some SWAT guys carry EMT ratings, usually a "T" suffix to the B, I, or P, they can do double duty for student sets.

Weapons: When you are filming with a "gun" whether it be a prop or fake, you must hire an off-duty officer. This is to make sure the shoot is not misinterpreted as a dangerous situation and action is taken by individuals or police officers to try and subdue the situation. You will also need to make sure you have only one person on set who is handling the "gun". This person should be a dedicated props person with experience as either a Range Safety Officer or certification as a firearms instructor. This is to ensure the prop is not switched out for any kind of real firing weapon.

- For off-duty officer requests for Athens, please contact UGA Campus Police by filling out an [Event Security Request Form](#)
 - Police officer availability is dependent on a variety of factors. Although the UGA police Department will most likely be able to meet the needs outlined in a request, making a request for police officer(s) does not guarantee an officer will be provided. If the University of Georgia Police Department is unable to provide the requested number of officers,

notification will be made to the requestor no later than one business day after receipt of the request.

- Requests must be made at least ten (10) business days prior to the event. Requests made with less than ten business days notice will result in a \$100 surcharge to be included on the invoice. A cancellation fee of \$150 will be invoiced for any cancellation that is made with less than 48 hours from the event.
 - Compensation for each officer will be paid by the requestor at the rate of \$40.00 per officer per hour or \$45.00 per officer per hour if a police vehicle is requested or deemed necessary by the University of Georgia Police Department in carrying out the service.
 - Each officer working the event will be compensated for a minimum of four (4) hours. However, if hours in excess of four (4) are worked then compensation will be for the actual time worked.
 - Any questions leading up to the event should be directed to the Deputy Chief of Police at (706) 542-0095.
- For off-duty officer requests for Fayetteville, email pkent@fayetteville-ga.gov - **Patty Kent** (Captain – Uniform Patrol Division) 770-719-4204
 - She will forward all requests to the appropriate Lieutenant to handle the job. Let her know with as much advanced notice as possible. Be sure to include your dates and location. Please know, just because you request an officer, does not mean one will be willing and available for your shoot.
 - Their fee is \$40.00 per hour for security and \$45.00 per hour for traffic direction/control with a 4 hour Minimum (less/equal to Athens). Payment will be made to the individual officer and not the department.

Any prop that is regulated under the National Firearms Act of 1934 (Title II firearms,) the Gun Control Act of 1968 (Title I), or is an antique capable of chambering a round requiring manufacture by an FFL06 requires an armorer be on set while that prop is on set. Furthermore, any non-ATF regulated prop that can expel a projectile through the conflagration powder, smokeless or non-smokeless, also requires an armorer to be present.

Use of any incendiary or pyrotechnic devices that may or may not fall under ATF jurisdiction will require further review, and most likely personnel to include, at a minimum, an armorer. Since there is no federal or state licensing for a motion picture armorer, only armorers entrusted by a prop house to be listed as a 'Responsible Person' on their Special Occupancy Taxpayer license may qualify.

Bottom line: For anything technically a firearm (has firing capabilities), get an armorer. Anything that is not legally a firearm but is still a 'gun' because it was either manufactured prior to 1898 or is muzzleloading, get an armorer. Flamethrowers are not federally regulated, but they are addressed as well.

An armorer is also expressly recommended for non-mechanical replica props and nerf guns, but having a police officer on set should be enough. It becomes a bit of a grey area if students use purpose built blank guns, since they are by law incapable of chambering live ammunition. Nevertheless, our MFA FTV Program requires a dedicated props person with experience as either a Range Safety Officer or certification as a firearms instructor. This would be beneficial to the props person as it would be training for them towards being an armorer.

If you are ever in doubt as to whether something needs an armorer, please contact Bryan Krass at GFA: Bryan.Krass@usg.edu

Please note that Bryan's expertise does not run to bladed items, so if anyone is planning a sword fight, you'll need to ask the Production Coordinators for special permissions and instruction.

Last, and not least, students must certify whether their production will require the addition of any of Contract Services' Safety Bulletins to their call sheet, then everyone has it in black-and-white what industry safety protocols are. They must also check with their PC whether neighbors needed to be notified and signage indicating the use of a prop weapon set up.

Minors: All Georgia state rules and regulations may be found via the Georgia Department of Labor website: dol.georgia.gov

SCHEDULE OF HOURS OF PERFORMANCE

(a) Hours of Performance shall be computed in accordance with Rule 300-7-1-.03, Employment of a Minor.

(b) Infants between birth to 15 days of age: NOT allowed to work in a Production.

(c) Infants 15 days to 6 months of age:

1. May be at the Location for 1 period per day for 2 consecutive hours which must occur either between 9:30 am and 11:30 a.m.; or between 2:30 p.m. and 4:30 p.m. or 6:00 p.m. to 8: 00 p.m.
2. Actual work shall not exceed 20 minutes.
3. Infants shall **NOT** be exposed to light exceeding 100 foot-candles for more than 30 seconds at a time.

4. A Child Labor Coordinator, a childcare provider, and a nurse must be provided and present for every 3 or fewer infants aged 15 days to 6 weeks of age.
5. A Child Labor Coordinator, a childcare provider, and a nurse must be provided and present for every 10 or fewer infants, aged 6 weeks to 6 months of age.
6. The nurse, if a licensed childcare provider, may serve as the childcare provider.
7. May not be exposed to Atmospheric Smoke.

(d) Minors between the age of 6 months to 2 years:

1. May be at the Location up to 4 hours per day and no later than 10:00 p.m.
2. Shall work no longer than a total of 2 hours per day.
3. All remaining time the Minor is at the Location shall be used for rest and recreation.
4. May not be exposed to Atmospheric Smoke.

(e) Minors between the age of 2 years to 6 years:

1. May be at the Location up to 6 hours per day and no later than 10:00 p.m.
2. Shall work no longer than a total of 3 hours per day.
3. All remaining time the Minor is at the Location shall be used for rest and recreation.
4. If the Minor is enrolled in school (K-12), then the Minor must have 2 hours of tutoring (when tutoring is required).

(f) Minors between the age of 6 years to 9 years:

1. May be at the Location up to 8 hours per day and no later than 10:00 p.m.
2. Shall work no longer than a total of 4 hours per day.
3. All remaining time the Minor is at the Location shall include:
 - (i) 1-hour break for meals; (or in the alternative 30-minute meal break and 30 minutes for rest and recreation);
 - (ii) 3 additional hours for tutoring (when tutoring is required); and
 - (iii) If tutoring is not required, the Minor may work an additional 2 work hours after a 1-hour break. The remaining unused tutoring hour must be used either after 1-hour of the 2 additional work hours or at the end of the 2 additional work hours.

(g) Minors between the ages of 9 years to 16 years:

1. May be at the Location up to 10 hours per day and no later than 10:00 p.m. on a school night and 12:00 midnight on a non-school night.
2. Shall work no longer than a total of 5 hours per day.
3. All remaining time the Minor is at the Location shall include:
 - (i) 1-hour break for meals; (or in the alternative 30-minute meal break and 30 minutes for rest and recreation);
 - (ii) 1 additional hour for rest and recreation;
 - (iii) 3 additional hours for tutoring (when tutoring is required); and
 - (iv) If tutoring is not required, the Minor may work an additional 2 work hours after a 1-hour break. The remaining unused tutoring hour must be used either after 1-hour of the 2 additional work hours or at the end of the 2 additional work hours.

(h) Minors between the ages of 16 years to 18 years:

1. May be at the Location up to 12 hours per day, no later than 12:00 a.m. on a school night, and no later than 2:00 a.m. on a non-school night.
2. Shall work no longer than a total of 8 hours per day.
3. All remaining time the Minor is at the Location shall include:
 - (i) 1-hour break for meals; (or in the alternative 30-minute meal break and additional 30 minutes for rest and recreation);
 - (ii) 3 additional hours for tutoring (when tutoring is required); and
 - (iii) If tutoring is not required, the Minor may work an additional 2 work hours after a 1-hour break. The remaining unused tutoring hour must be used either after 1-hour of the 2 additional work hours or at the end of the 2 additional work hours.

(i) Additional Provisions Applicable to all Minors.

1. Additional breaks as may be required to ensure the health, safety and well-being of the Minor shall be permitted.
2. Any request for a break by a Department representative, in the interest of the Minor, must be granted.
3. Work day shall start no earlier than 5 a.m.
4. Minor shall not work more than six consecutive days. It is the responsibility of the Representative of Minor to ensure that the Minor does not exceed six consecutive working days.
5. Representative of the Minor must be present at all times when the Minor is at the Location.
6. Minors working past 9 p.m. must have a secure place on Location to rest during breaks for themselves and their Representatives.

Here is the link again for SAG agreements.

<https://www.sagaftra.org/production-center/contract/813/getting-started>

Student Code of Conduct

While filming in the community, you are an ambassador for the College and the University. All students are required to understand and adhere to the Franklin / Grady Code of Conduct.

1. When filming in a neighborhood or business district, proper notification is to be provided to each merchant or neighbor who is directly affected by the company (this includes parking, base camps and meal areas.) Attached to the filming notification distributed to the neighborhood, the following should be included:
 - a. Name of student producer and student director and how to contact them
 - b. Name of faculty member teaching the class and their contact information
 - c. Franklin / Grady contact information

- d. Name of production
 - e. Kind of production (e.g. student film, music video, etc.)
 - f. Type of activity and duration (i.e., times, dates and number of days, including prep and strike)
2. Production vehicles arriving on location in or near a residential neighborhood shall not enter the area before the time stipulated in the permit, and they shall park one by one, turning off engines as soon as possible. Cast and crew shall observe designated parking areas and all parking restrictions as per the permit.
 3. Moving or towing of the public's vehicles is prohibited without the express permission of the municipal jurisdiction or the owner of the vehicle.
 4. Do not park production vehicles in or block driveways without the express permission of the municipal jurisdiction or driveway owner.
 5. Cast and crew meals shall be confined to the area designated in the location agreement or permit. Individuals shall eat within their designated meal area, during scheduled crew meals. All trash must be disposed of properly upon completion of the meal.
 6. Removing, trimming and/or cutting of vegetation or trees are prohibited unless approved by the permit authority or property owner.
 7. Remember to use the proper receptacles for disposal of all napkins, plates and coffee cups that you may use over the course of the working day.
 8. All signs erected or removed for filming purposes will be removed or replaced upon completion of the use of that location unless otherwise stipulated by the location agreement or permit. Also remember to remove all signs posted to direct the company to the location.
 9. Every member of the crew and cast shall keep noise levels as low as possible.
 10. Shoes and shirts must be worn at all times.
 11. Do not trespass onto other neighbor's or merchant's property.
 12. Remain within the boundaries of the property that has been permitted for filming.
 13. The cast and crew shall not bring guests or pets to the location.
 14. All catering, craft service, construction, strike, and personal trash must be removed from the location.
 15. Observe designated smoking areas and always extinguish cigarettes in butt cans. All butt cans shall be removed at the end of the shoot and disposed of properly.

16. Cast and crew will refrain from the use of lewd and improper language within earshot of the general public.
17. The cast and crew will operate with great care inside of private homes and offices. Be aware of potential scratches, stains and dents that can occur while setting up equipment. Protect all walls, floors, furniture, and carpeting. Use show card taped to the floor to protect those areas that will get the most traffic.
18. Be polite, considerate, responsible and professional.
19. UGA faculty should be treated with courtesy and respect.
20. ENVIRONMENTAL SUSTAINABILITY STATEMENT AND POLICY. The University of Georgia MFA in Film, Television and Digital Media is committed to sustainability and limiting the environmental impact of all projects with which it is affiliated. In 2023, our goal is to join the Green Film School Alliance. As such, all student productions are expected to engage in best practices and students are encouraged to familiarize themselves with zero-waste concepts, and to create and implement earth-friendly plans for their shoots. Examples include, but are not limited to: waste reduction, avoidance of single-use plastic water bottles and single-serving packaging, landfill diversion, recycling, composting, use of fuel-efficient vehicles, carpooling, powering down unnecessary devices and vehicles, utilizing rechargeable batteries and limiting unnecessary travel, when possible.
21. Harassment of any kind will not be tolerated on students' sets, including verbal or physical intimidation, unwanted physical contact, identity-based jokes or malicious remarks, unwanted sexualized attention, or singling out of individuals based on race/ethnicity/sexual orientation, or other protected classes. Students witnessing harassment should report the behavior to the Producer on set. Sexual harassment or assault should also be referred to the University Title IX Office or Supervising Professor.
22. No photographing or filming of any cast or crew member without their prior written consent. This will be considered a form of harassment and is strictly prohibited.

IF ANY STUDENT FILMMAKER, CREW OR CAST MEMBER BREACHES ANY CODE OF CONDUCT, THERE WILL BE CONSEQUENCES AND POSSIBLE FINANCIAL PENALTIES (AKA FINES) IMPOSED, including, but not limited to:

1. Lowered grades
2. Academic probation
3. Dismissal from the program
4. Appearing before the UGA Code of Conduct Board for a Hearing
5. In rare cases – Expulsion

ALL INFRACTIONS OF THE CODE OF CONDUCT will be investigated, assessed, and due process will be determined by production faculty in close collaboration with the Production Coordinators, Executive Director, and law enforcement, if applicable.

- If you are suspended or expelled from the UGA MFA FTVDM Program, you will NOT be refunded.
- You may be required to pay fines for damaged equipment, property, and/or injuries.

UGA TITLE IX POLICIES:



Equal Opportunity Office **UNIVERSITY OF GEORGIA**

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- [Title IX and Sexual Misconduct](#)
- [Civil Rights and NDAH](#)
- [ADA and Accessibility](#)
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Non-Discrimination and Anti-Harassment Policy

The University of Georgia (the “University”) is committed to maintaining a fair and respectful environment for living, work, and study. To that end, and in accordance with federal and state law, University System of Georgia (“USG”) policy, and University policy, the University prohibits harassment of or discrimination against any person because of race, color, sex (including sexual harassment and pregnancy), sexual orientation, gender identity, ethnicity or national origin, religion, age, genetic information, disability, or veteran status by any member of the University Community (as defined below) on campus, in connection with a University program or activity, or in a manner that creates a hostile environment for any member of the University Community. Incidents of harassment and discrimination will be met with appropriate disciplinary action, up to and including dismissal or expulsion from the University.

Bias based on the protected categories of race, color, sex (including sexual harassment and pregnancy), sexual orientation, gender identity, ethnicity or national origin, religion, age, genetic information, disability, or veteran status will not hinder employment, study or institutional services, programs, or activities. Bias factors will not be permitted to have an adverse influence upon decisions regarding students, employees, applicants for admission, applicants for employment, contractors, volunteers, or participants in or users of institutional programs, services, and activities. The University of Georgia will continue in its efforts to maintain an institutional environment free of such bias and restates its policy prohibiting the interference of such bias.

The University follows the USG Sexual Misconduct Policy 6.7 found at <http://www.usg.edu/policymanual/section6/C2655> and the USG Policy to Prohibit Discrimination & Harassment found at: https://www.usg.edu/hr/manual/prohibit_discrimination_harassment. This Policy incorporates by reference the applicable sections of the USG Sexual Misconduct Policy and the USG Policy to Prohibit Discrimination & Harassment. All allegations of discrimination and harassment based on the protected categories other than Sexual Misconduct alleged against a student Respondent(s) will be covered by this Policy together with the USG Sexual Misconduct Policy and the USG Policy to Prohibit Discrimination & Harassment.

Every member of the University Community is expected to uphold this Policy as a matter of mutual respect and fundamental fairness in human relations. Every student of this institution has a responsibility to conduct themselves in accordance with this Policy as a condition of enrollment, and every University employee has an obligation to observe University policies as a term of employment.

In addition, one aspect of performance appraisal for University personnel at all levels of supervision and administration will include the qualitative evaluation of their leadership in implementing this Policy. Merit and productivity, free from prohibited bias, will continue to guide decisions relating to employment and enrollment.

Nothing in this Policy prevents a University Community member from filing a complaint with a state or federal agency or court.

DEFINITIONS

A. Members of the University Community

Members of the University Community are any persons employed by or affiliated with the University in any way and persons participating in any University program or activity, including, but not limited to:

1. University faculty, staff, administrators, employees, and independent contractors;
2. University students;
3. Volunteers and participants in any University program or activity; and

4. Guests and visitors to campus to any property owned or leased by the University or to any property owned or leased by any University-affiliated organization or group.

B. Sexual Misconduct

Sexual Misconduct: An umbrella term that is used to describe a wide range of prohibited sexual conduct as described below, including sexual harassment. Sexual misconduct can occur regardless of the relationship, position or respective sex, sexual orientation, or gender identity of the parties. Same-sex harassment violates this Policy, as does harassment by a student of an employee or a subordinate employee of their supervisor.

Sexual Harassment (Other than Student on Student): Unwelcome verbal, nonverbal, or physical conduct, based on sex (including gender stereotypes), that may be any of the following:

1. Implicitly or explicitly a term or condition of employment or status in a course, program, or activity;
2. A basis for employment or educational decisions;
3. Is sufficiently severe, persistent, or pervasive to interfere with one's work or educational performance creating an intimidating, hostile, or offensive work or learning environment, or interfering with or limiting one's ability to participate in or to benefit from an institutional program or activity; or
4. Determined by a Reasonable Person to be so severe, pervasive, and objectively offensive that it effectively denies a person equal access to a University education program or activity in violation of Title IX.

Sexual Harassment (Student on Student): Unwelcome verbal, nonverbal, or physical conduct based on sex (including gender stereotypes), determined by a Reasonable Person to be so severe, pervasive, and objectively offensive that it effectively denies a person equal access to participate in or to benefit from an institutional education program or activity.

Examples of conduct that may constitute sexual harassment to the extent it meets either of the above definitions, without limitation:

1. Nonconsensual touching of another's body, including unwanted hugging or shoulder rubbing.
2. Sexual remarks, jokes, anecdotes, inquiries, or physical gestures.
3. Requests or propositions of a sexual nature.
4. Gender or sex-based comments or comments of a sexual nature (either complimentary or insulting) about a person's physique, clothing, or sexual/romantic activity or preferences.
5. Inappropriate use, display, or non-consensual sharing of sexual images, text, or objects.

In addition to Sexual Harassment as defined above, this Policy prohibits domestic violence, dating violence, nonconsensual sexual contact, non-consensual sexual penetration, sexual assault, sexual exploitation, and stalking. They are defined as follows:

Dating Violence: Violence committed by a person who is or has been in a social relationship of a romantic or intimate nature with the alleged victim. The existence of such relationship shall be determined based on the totality of the circumstances including, without limitation: (1) the length of the relationship; (2) the type of relationship; and (3) the frequency of interaction between the persons involved in the relationship. Dating violence includes, but is not limited to, sexual or physical abuse or the threat of such abuse. Dating violence does not include acts covered under the definition of Domestic Violence.

Domestic Violence: Violence committed by a current or former spouse or intimate partner of the alleged victim; by a person with whom the alleged victim shares a child in common; by a person who is cohabitating with, or has cohabitated with, the victim as a spouse or intimate partner, or by a person similarly situated to a spouse of the alleged victim.

Nonconsensual Sexual Contact: Any physical contact with another person of a sexual nature without the person's consent. Nonconsensual Sexual Contact includes, but is not limited to, the touching of a person's intimate parts (for example, genitalia, groin, breasts, or buttocks); touching a person with one's own intimate parts; or forcing a person to touch his or her own or another person's intimate parts. This provision also includes "Fondling" as defined by the Clery Act.

Nonconsensual Sexual Penetration: Any penetration of the vagina, anus, or mouth by a penis, object, tongue, finger, or other body part; or contact between the mouth of one person and the genitals or anus of another person. This provision also includes "Rape, Incest, and Statutory Rape" as defined by the Clery Act.

Sexual Assault: A term used in the Clery Act to refer to an offense classified as a forcible or nonforcible sex offense under the uniform crime reporting system of the Federal Bureau of Investigation.

Stalking: Engaging in a course of conduct directed at a specific person that would cause a reasonable person to fear for their safety or the safety of others or suffer substantial emotional distress.

For the purposes of this definition:

1. Course of conduct means two or more acts, including, but not limited to, acts in which the stalker directly, indirectly, or through third parties, by any action, method, device, or means follows, monitors, observes, surveils, threatens, or communicates to or about a person or interferes with person's property.
2. Substantial emotional distress means significant mental suffering or anguish that may, but does not necessarily, require medical or other professional treatment or counseling.

Stalking in this Policy pertains to conduct with sexual intent in a dating relationship or attempts at establishing a sexual or dating relationship.

Sexual Exploitation: Occurs when an individual takes non-consensual or abusive sexual advantage of another for his or her own advantage or benefit, or to the benefit or advantage of anyone other than the one being exploited.

Examples of sexual exploitation may include, but are not limited to, the following

1. Invasion of sexual privacy;
2. Prostituting another individual;
3. Non-consensual photos, video or audio of sexual activity;
4. Non-consensual distribution of photo, video or audio of sexual activity, even if the sexual activity or video or audio taken of sexual activity was consensual;
5. Intentional observation of nonconsenting individuals who are partially undressed, naked, or engaged in sexual acts;
6. Knowingly transmitted an STD or HIV to another individual through sexual activity;
7. Intentionally and inappropriately exposing one's breasts, buttocks, groin, or genitals in non-consensual circumstances; and/or
8. Sexually-based

Consent: Words or actions that show a knowing and voluntary willingness to engage in mutually agreed-upon sexual activity. Consent cannot be gained by force, intimidation, or coercion; by ignoring or acting in spite of objections of another; or by taking advantage of the incapacitation of another where the Respondent knows or reasonably should have known of such incapacitation. Minors under the age of 16 cannot legally consent under Georgia law. Consent is also absent when the activity in question exceeds the scope of consent previously given. Past consent does not imply present or future consent. Silence or an absence of resistance does not imply consent. Consent can be withdrawn at any time by a party by using clear words or actions.

C. Discriminatory Harassment and Discrimination

Discriminatory harassment: Unwelcome verbal or physical conduct based on race, color, sex (including sexual harassment and pregnancy), sexual orientation, gender identity, ethnicity or national origin, religion, age, genetic information, disability, or veteran status when it is sufficiently severe, persistent, or pervasive to:

1. Unreasonably interfere with the individual's work or educational performance;
2. Create an intimidating, hostile, or offensive working or learning environment; or
3. Unreasonably interferes with or limits one's ability to participate in or benefit from an institutional program or activity.

Discrimination: Decision-making based on race, color, sex (including pregnancy), sexual orientation, gender identity, ethnicity or national origin, religion, age, genetic information, disability, or veteran status.

Other examples that may constitute discrimination as defined above include, without limitation:

1. Hiring, termination, promotion, salary actions, and other employment decisions based on protected categories, i.e. race, sex, disability, etc.;
2. Assigning grades, or making academic decisions based on protected categories, such as race, sex, disability, etc.; and/or
3. Refusing acceptance or admission to a person with a disability without consideration of

D. Non-Discrimination/Anti-Harassment Officer, Title VI Coordinator, Title IX Coordinator, and ADA/Section504 Coordinator

The Director of the Equal Opportunity Office (“EOO Director”) serves as the Non-Discrimination/Anti-Harassment Officer (“NDAH Officer”), the University’s Title VI Coordinator¹, the University’s Title IX Coordinator², and the University’s Disability Coordinator under the Americans with Disabilities Act (ADA) and Section 504 of the Rehabilitation Act of 1973. The EOO Director is the individual designated by the President with responsibility for providing education and training about prohibited discrimination and harassment to the University community and for receiving and investigating reports and complaints of discrimination and harassment in accordance with this Policy. The EOO Director can be reached at the Equal Opportunity Office, located at 278 Brooks Hall, by phone at (706) 542- 7912, or via email at ugaeoo@uga.edu.

EOO does not serve as an advocate or representative for any party. Advocacy, counseling, and support resources available on campus and in the greater community are identified at the end of this Policy.

E. Additional Defined Terms

Definitions of additional terms that the University applies when administering and enforcing this Policy, including terms related to discrimination and discriminatory harassment, can be found on EOO’s website at: <http://eoo.uga.edu/eoo-definitions>.

1 Title VI of the Civil Rights Act of 1964 protects people from discrimination based on race, color or national origin in programs or activities that receive Federal financial assistance.

2 Title IX states that: No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance.

RIGHTS & RESPONSIBILITIES

A. Prohibition Against Retaliation

Anyone who, in good faith, reports what they believe to be discrimination or harassment under this Policy, or who participates or cooperates in, refuses to participate or cooperate in, or is otherwise associated with any investigation may not be subjected to retaliation. Anyone who believes they have been the target of retaliation for reporting discrimination or harassment, for participating or cooperating in, or otherwise being associated with an investigation should immediately contact EOO. Any person found to have engaged in retaliation in violation of this Policy will be subject to disciplinary action under this Policy.

B. Prohibited Consensual Relationships

A University employee, including a graduate teaching assistant, is prohibited from pursuing or having a romantic or sexual relationship with any student or University System of Georgia (USG) employee who the individual supervises, teaches, or evaluates in any way. Additionally, a University employee is prohibited from pursuing or having a romantic or sexual relationship with any student or USG employee whose terms or conditions of education or employment the individual could directly affect.

Individuals who violate the consensual relationship prohibition are subject to disciplinary action under this Policy, up to and including termination.

C. Confidentiality

The University strongly supports an individual's interest in confidentiality, particularly in instances involving sexual misconduct. When a Complainant or alleged victim requests their identity be withheld or the allegation(s) not be investigated, the University will consider, through the EOO Director/Title IX Coordinator, whether this request can be honored while still complying with other laws, regulations, or policies and providing a safe and nondiscriminatory environment for the University. Honoring the request may limit the University's ability to respond fully to the incident and may limit the University's ability to discipline the Respondent. The Complainant or alleged victim will be informed of any decision to act contrary to the request for confidentiality or no investigation before any disclosures are made and before an investigation begins.

In support of an individual's request for confidentiality and the University's interest in learning about incidents of discrimination and harassment, the University designates two levels of confidential resources:

1. **Privileged Resource Employee:** Employees working in one or more of the groups listed below are not required to report patient or client disclosures of harassment or discrimination to the NDAH Officer/Title IX Coordinator:
 - University Health Center CAPS (Counseling and Psychiatric Services)
 - University Health Center Medical Clinicians
 - UGA Psychology Clinic

- UGA Center for Counseling and Personal Evaluation
- Aspire Clinic
- UGA Family Violence Clinic
- Veteran's Legal Clinic
- Wilbanks Child Endangerment and Sexual Exploitation Clinic
- UGA First Amendment Clinic

However, these employees still must comply with anonymous reporting requirements for Clery Act purposes and mandatory reporting under Georgia State law. Note that the anonymous reporting requirement under the Clery Act does not apply to individuals who are pastoral or professional counselors (as defined in the Clery Act) when such individuals are acting as counselors.

Questions regarding reporting requirements under the Clery Act can be directed to the University's Clery Compliance Coordinator at (706) 542-0006.

2. **Support Resource Employee:** These employees may talk to an alleged victim in confidence and generally report to the University only that the incident occurred (date, time, location and perpetrator, if known) without revealing information that will personally identify the alleged victim. Disclosures to these employees will not automatically trigger an investigation against the alleged victim's wishes; provided, however, that these employees are required to fully disclose to EOO any report where there is a threat of danger to the community (including to the alleged victim):
 - University Health Center RSVP (Relationship and Sexual Violence Prevention)
 - University Ombudspersons
 - Student Care and Outreach

D. Reporting

Any administrator, supervisor, faculty member, or other person in a position of authority who is not a Privileged Resource Employee or Support Resource Employee (a "Responsible Employee") who knows of, or receives a complaint of, potential discrimination or harassment or potential violation of the Prohibited Consensual Relationship provision (see Section II.B above) **must** fully report the information or complaint to the EOO promptly. Student employees who serve in a supervisory, advisory, or managerial role are Responsible Employees and in positions of authority for purposes of this Policy (e.g., teaching assistants, residential assistants, student managers, orientation leaders, etc.) and must also promptly report discrimination or harassment to EOO. A complaint or report of discrimination or harassment made to any Responsible Employee generally obligates the University to investigate the incident and take appropriate steps to address the situation. The responsibility to investigate rests with EOO and not with the Responsible Employee who receives the complaint or report. Failure to promptly report may constitute a separate violation of the NDAH Policy and may provide a basis for discipline under this Policy. This provision does not apply to disclosures of sexual misconduct to

privileged or confidential resources as identified by the USG Sexual Misconduct Policy or this Policy.

The University encourages any person who feels they have been discriminated against or harassed to promptly report the incident to the EOO or discuss the incident with the confidential resources identified above. Any member of the University Community who observes discrimination or harassment of another person on campus, in connection with a University program or activity, or in a manner that creates a hostile environment for members of the University Community should report the conduct to EOO. No member of the University Community should assume that an official of the University already knows about a particular discriminatory or harassing situation.

If a Complainant reports discrimination or harassment to a Responsible Employee but wants to maintain confidentiality, the Responsible Employee or person in a position of authority must relay the request for confidentiality when reporting the alleged discrimination or harassment to EOO. The request for confidentiality will be considered but cannot be guaranteed as referenced above.

Complaints and reports of discrimination and harassment should be reported as soon as possible after the incident(s) in order to be most effectively investigated. Complaints may be made in person, in writing (via [complaint form](#), email or otherwise), or over the phone. Under some circumstances, including for complaints made under Title IX, EOO may require a Complainant to submit a complaint in writing. Complaints can also be made anonymously, but this may limit the extent to which the complaint can be investigated. Information on filing complaints can be found at: <https://eoo.uga.edu/Report/>.

Where the discrimination or harassment alleged is potentially of a criminal nature, University Community members are encouraged to also contact the University Police Department (for conduct that occurred on campus) or local law enforcement in the relevant jurisdiction (for conduct that occurred off campus). Except as required by the Clery Act for purposes of crime statistics reporting, police will not be notified of a sexual assault without the Complainant/victim's consent unless there is an imminent threat of harm or the incident involves someone under the age of 16. University Community members have the right to simultaneously make a complaint under this Policy and to law enforcement.

E. False Accusations

Individuals are prohibited from knowingly making false statements or knowingly submitting false information to a University official. Any person found to have knowingly submitted false complaints, accusations, or statements, including during a hearing, in violation of this Policy, shall be subject to appropriate disciplinary action (up to and including suspension, expulsion, or termination). Students violating this provision will be adjudicated under the UGA Code of Conduct. Employees violating this provision will be adjudicated under this Policy.

F. Conflicts of Interest

If the Complainant, Respondent, or EOO representative asserts that a complaint presents an actual or apparent conflict of interest for EOO, the complaint should be submitted or referred to

the Office of Legal Affairs to resolve the conflict of interest. An actual or apparent conflict of interest is a financial interest, relationship, or other circumstance that would lead a reasonable person to doubt the objectivity of the EOO representative. If the Office of Legal Affairs determines there is no actual or apparent conflict of interest for EOO, EOO shall conduct the inquiry into the complaint. If the Office of Legal Affairs determines that an actual or apparent conflict of interest exists for EOO, then the Office of Legal Affairs, in consultation with the President, shall appoint an independent individual with appropriate experience and training to conduct the inquiry into the complaint.

G. Academic Freedom and Freedom of Expression

The University is committed to protecting, maintaining, and encouraging both freedom of expression and full academic freedom of inquiry, teaching, service, and research. This Policy is not intended to infringe or restrict rights guaranteed by the United States Constitution including free speech under the First Amendment or the due process clause of the Fourteenth Amendment, but academic freedom and freedom of expression will not excuse behavior that constitutes a violation of the law or this Policy.

H. Records

Records generated under this Policy are subject to the Georgia Open Records Act (O.C.G.A.50-18-70, et seq.) but are maintained in accordance with, and subject to, privacy requirements under state and federal law, including the Family Educational Rights and Privacy Act of 1974 (FERPA) and University System of Georgia's policy on record retention. Additionally, the University will take reasonable steps to maintain privacy in relation to any accommodations or protective measures afforded to an alleged victim or Complainant, except to the extent necessary to provide the accommodations or protective measures.

Information pursuant to this Policy shared internally between University administrators is provided on a need-to-know basis. Complainant(s) and Respondent(s) will be provided a copy of any directly related information in the investigative file at the same time they are provided a draft copy of the investigative report. Privileged material that has not been voluntarily released in writing will not be included or otherwise considered in the investigative report and will be excluded from the released material.

Any public release of information to comply with the open crime logs or timely warning provisions of the Clery Act will not release the names of parties or information that could easily lead to a victim's identification.

I. Right to be Accompanied by an Advisor or Support Person

Any party to a complaint shall have the opportunity to use an advisor (including an attorney) of their choosing for the express purpose of providing advice and counsel at their expense provided that a party may not select an advisor who is otherwise a party or witness involved in the investigation. The advisor may be present during any meetings and proceedings involved in the investigatory or resolution process in which the advisee is also eligible to be present. The advisor may advise the advisee, including providing questions, suggestions, advice on the proceedings, and guidance on responses to any questions of the participant but shall not participate directly other than for the purpose of conducting cross-examination of the other party in a formal hearing under Title IX pursuant to the USG Policy to Prohibit Discrimination & Harassment. If in connection with a formal hearing under Title IX a party does not have an advisor, the University will provide an advisor solely for the purpose of conducting cross-examination during the formal hearing on behalf of the relevant party.

All communication during the investigation process will be between the University and the party and not the advisor. The University will copy the party's advisor prior to the finalization of the investigation report when the University provides the parties the right to inspect and review directly related information gathered during the investigation. With the party's permission, the advisor may be copied on all communications.

J. Amnesty for Students

Individuals should be encouraged to come forward and to report prohibited discriminatory or harassing conduct notwithstanding their consumption of alcohol or drugs. Information reported by a student during an investigation concerning their own consumption of drugs or alcohol will not be used against the particular student in a disciplinary proceeding or voluntarily reported to law enforcement; however, students may be provided with resources on drug and alcohol counseling and/or education, as appropriate. Nevertheless, these students may be required to meet with staff members in regards to the incident and may be required to participate in appropriate educational program(s). The required participation in an educational program under this amnesty procedure will not be considered a sanction.

Nothing in this amnesty provision shall be interpreted to prevent an individual who is otherwise obligated by law (including under the Clery Act) to report information or statistical data as required.

• PROCESSING, INVESTIGATION, AND RESOLUTION OF DISCRIMINATION AND HARASSMENT REPORTS AND COMPLAINTS

The University's complaint process, outlined herein, is the procedure used to investigate complaints or reports of discrimination and harassment covered by this Policy, to end any discrimination and harassment found, to remedy the effects of discrimination and harassment, and to prevent any recurrence. If appropriate and permitted under applicable law, EOO may

recommend that the Complainant and Respondent attempt to resolve their differences through an informal resolution.

Proceedings under this Policy may be carried out prior to, simultaneously with or following civil or criminal proceedings. Decisions about the timing of specific actions will be made by EOO based on the status of the evidence and other relevant case factors. These procedures do not replace the right of the Complainant or Respondent to file complaints or seek remedies available under state or federal law.

Any member of the University Community who feels they have experienced discrimination or harassment is encouraged, but not required, to clearly explain to the alleged offender that the behavior is objectionable and request that it cease. The University encourages any member of the University Community to report any unresolved incidents of discrimination or harassment as outlined in this Policy.

University employees identified as witnesses are required to fully cooperate with an investigation. Any member of the University Community who willfully disregards, delays, or thwarts an investigation or makes false statements during an investigation may be found in violation of this Policy and subject to disciplinary action under this Policy; provided, however, that this provision does not require persons accused under this Policy to make a statement or respond to the allegations against her/him during the investigation. If the accused chooses not to provide a statement or response to the allegations, that silence will be considered a general denial of the allegations. However, the investigation may ultimately proceed and result in a policy violation if the evidence collected proves a violation by a preponderance of the evidence.

The NDAH Officer/Title IX Coordinator or their designees will explain to all parties that he/she is not an advocate or representative for either the Complainant or the Respondent. Advocacy, counseling, and support resources available on campus and in the greater community are identified at the end of this Policy.

Information obtained during the course of the complaint process will be shared with other participants or witnesses in the investigation only to the extent necessary to conduct a thorough, fair and impartial investigation.

A. Standard of Review

Investigative findings under this Policy will be made using the preponderance of the evidence standard (*i.e.*, “more likely than not”). This standard requires that the information supporting an alleged violation be more convincing than the information in opposition to it.

B. Interim Protective Measures

The EOO Director/NDAH Officer/Title IX Coordinator or their designee may impose interim protective measures before the final resolution of an investigation if failure to take the interim measures would constitute a threat to the safety and well-being of the Complainant or other members of the University Community or to ensure equal access to the University’s education programs and activities. Before any such measures are instituted, however, the NDAH

Officer/Title IX Coordinator should, where practicable, provide the Respondent with an initial opportunity to respond to the allegations and to the imposition of any interim protective measures that directly impact the Respondent.

Imposing interim protective measures does not indicate that a violation of this Policy has occurred. Such measures are designed to protect the Complainant and the University Community, and are not designed to harm the Respondent. To the extent interim measures are imposed, they should minimize the burden on both parties where feasible.

These interim measures may include but are not limited to:

1. Change of University housing assignment;
2. Issuance of a mutual “no contact” directive;
3. Restrictions or bars to entering certain University property;
4. Changes to academic or employment arrangements, schedules, or supervision;
5. Interim suspension;
6. Withholding graduation or degree conferral; and
7. Other measures designed to promote the safety and well-being of the parties and the University Community.

An interim suspension should only be issued where necessary to maintain safety and should be limited to those situations where the Respondent poses a serious and immediate danger or threat to persons or property. In making such an assessment, the University will consider the existence of a significant risk to the health or safety of the Complainant or the University Community; the nature, duration, and severity of the risk; the probability of potential injury; and whether less restrictive means can be used to sufficiently mitigate the risk.

If an interim suspension is issued, the terms of the suspension take effect immediately. When requested by the Respondent, a hearing with the EOO Director/NDAH Officer/Title IX Coordinator to determine whether the intermediate suspension should continue will be held within three (3) business days of the request. The Complainant will be informed of the request and provided the opportunity to participate in the hearing.

C. Initiating an Investigation

In connection with the investigation and resolution of complaints brought under this Policy, all parties shall receive written notice of the allegations and shall be provided an opportunity to respond. Any party shall be allowed to remain silent or otherwise not participate in or during the investigation and resolution process without an adverse inference resulting, provided that if a party chooses to remain silent or otherwise not participate in an investigation, the investigation may still proceed and policy charges may still result and be resolved. Timely and equal access to information that will be used during the investigation will be provided to the parties.

D. Informal Process

The informal process is an opportunity to bring resolution to a complaint through awareness, education, and/or a facilitated discussion. Informal resolution may be appropriate if the parties and EOO Director/NDAH Officer/Title IX Coordinator or their designee agree that an informal process is appropriate. The informal process is not available when a student is alleging Sexual Misconduct against an employee.

During an informal process, fact-finding occurs to the extent necessary to resolve the conflict and protect the interest of the parties and the University Community. The terms of the informal resolution must be designed to stop any prohibited behavior, restore or preserve an environment

free from prohibited discrimination or harassment, and prevent the reoccurrence of prohibited harassment or discrimination. Either party has the option to end the informal process and request a formal process at any time prior to the agreement of the terms of an informal resolution. A failed informal process will not be a factor in the formal resolution process.

Informal resolutions may include, but are not limited to, one or more of the following:

1. Training;
2. Changes to work or academic arrangements;
3. Housing reassignment;
4. Informal discussion with person whose conduct, if not stopped, could rise to the level of discrimination or harassment;
5. Advisory discussion with the Respondent's supervisor, professor, or advisor;
6. "No contact" directive to one or more of the parties; and
7. Sanctions as defined by this Policy or the Code of

An informal resolution represents the final disposition of the complaint and is not appealable.

E. Formal Process

All complaints that are not resolved through the informal process or to which the informal process does not apply or is deemed inappropriate are resolved through a formal process involving a full investigation conducted by the EOO Director/NDAH Officer/Title IX Coordinator designees.

As part of the formal process, the investigator will:

1. Inform the parties of their right to be interviewed and provide evidence;
2. Inform the parties of their right to an advisor;
3. Inform the parties of their right to determine their level of participation including the right to remain silent;

4. Obtain information and evidence, including the identity of any witnesses, from the parties;
5. Attempt to obtain information from the identified witnesses;
6. Ask relevant questions, submitted by the parties, to any witness or party;
7. Ask additional questions deemed relevant by the investigator;
8. Collect and maintain appropriate documentation of the investigation and any evidence obtained;
9. Disclose appropriate information to others only on a need-to-know basis consistent with state and federal law;
10. Keep the appropriate supervisors/administrators/faculty informed of the status of the complaint and investigation, and seek input from them as appropriate when implementing any resolution or discipline; and
11. Provide the Complainant, alleged victim, and the Respondent the opportunity to review the evidence collected and respond to that evidence.

If the Respondent chooses to remain silent without providing a verbal or written response to the allegations, the investigator will consider the absence of a response as a general denial of the alleged misconduct. The investigation will proceed and a Policy violation may be found against the Respondent if supported by a preponderance of the evidence.

The interviews and exchange of information through the investigator, including the opportunity to respond to evidence and to provide the investigator questions a party wishes to pose to the other party or a witness, constitute the hearing process for all complaints of discrimination and discriminatory harassment other than Title IX Sexual Misconduct, which is adjudicated in accordance with the USG Policy to Prohibit Discrimination & Harassment.

At the completion of the investigation process, the investigator will prepare a draft report of findings, which will be shared with the parties. The parties will have the opportunity to review the investigation materials upon receipt of the draft report. The parties will have at least ten (10) business days to review the investigation file and submit a written response to the report. The investigator will respond to any additional information provided in the responses by continuing the investigation, make any modifications to the investigation report as appropriate, or finalize the report of findings without further action.

The investigator may consolidate multiple allegations arising out of the same set of facts and circumstances, or similar allegations against a common party if the allegations become known during the pendency of an investigation. The parties shall have the opportunity to request or object to the consolidation; however, the investigator shall have the authority to make the final determination.

The investigator may consider a pattern of behavior in determining whether the Policy has been violated, if evidence of that pattern is known during the pendency of an investigation or if a prior investigation of similar conduct is available.

1. Resolution

The amount of time needed to conduct an investigation will depend in part on the nature of the allegation(s) and the evidence to be investigated (*e.g.*, the scope of the allegations, the time period and number of events implicated by or relevant to the complaint, the number or availability of witnesses involved and the volume of documents). The formal investigation process, including the exhaustion of appeal rights, should conclude within 120 business days of receipt of the complaint. The EOO Director/NDAH Officer/Title IX Coordinator or their designee will advise the parties if it is determined that the investigation process has been delayed and that the 120 business days may not be met. The parties must be apprised of the additional estimated amount of time needed for the investigation. Upon conclusion of the investigation, the EOO Director/NDAH Officer/Title IX Coordinator or their designee will notify the Complainant and Respondent, in writing, of the results of the investigation. The written decision will be disclosed only to the parties and University officials as appropriate to determine and enforce any remedial actions, discipline, or sanctions, and to prepare for any appeals. EOO will determine whether remedial action is effective. Complainants are encouraged to report any reoccurrences of conduct that were found to violate this Policy, as well as to report any retaliation for the complaint or related investigation.

Remedial and preventative measures may be imposed by the EOO even in the absence of a violation of this Policy if conduct is found to occur that may, if not addressed, rise to the level of a violation. Any unprofessional conduct or inappropriate behavior found during the course of the investigation that is not covered by the Policy will be referred to the respective department or Human Resources for review.

2. Remedies

Where discrimination or harassment in violation of this Policy is determined to have occurred, the University will take timely action to remedy the effects. Potential remedies for the Complainant or victim include, but are not limited to:

1. Extensions of time to re-do or complete academic work without an academic or financial penalty;
2. Changes to academic or employment arrangements, schedules, or supervision that minimize burden on the Complainant or victim;
3. Provision of or referral to medical, counseling, and academic support services;
4. Change of University housing assignment;
5. Training/re-training on this Policy and other relevant topics for individuals or groups implicated in the discrimination or harassment;
6. "Mutual no contact" directive; and
7. Other measures designed to repair negative impact of discrimination or

3. Sanctions

If a violation of this Policy is found, the level of discipline and type or scope of sanctions will depend on the severity and nature of the discrimination or harassment, the weight of the evidence, and the need to maintain a safe and respectful environment. EOO will also consider any history of past discriminatory, harassing, or retaliatory conduct, the Respondent's willingness to accept responsibility, and previous institutional response to similar conduct.

Available sanctions include, but are not limited to:

1. Mandatory training or counseling;
2. "No Contact" directive;
3. Restriction or bar to entering certain University property or attending University events;
4. Housing reassignment;
5. Community service;
6. Written warning;
7. Transcript notation;
8. Delayed degree conferral or revocation of degree;
9. Probation;
10. Suspension; and
11. Expulsion or

4. Right to Appeal

All parties shall have the right to appeal the outcome of the formal process and decision to the University President pursuant to this Policy. The President must receive a written appeal within ten (10) business days after the receipt of the written notification of the decision being appealed. Parties must include all materials in support of their appeal at that same time the appeal to the President is filed. In addition, the appeal must identify one or more of the following factors upon which the appeal is based:

1. Material failure to comply with applicable procedures in the NDAH Policy or to conduct a reasonably thorough investigation;
2. Partiality, bias, or conflict of interest by the EOO Director/NDAH Officer/Title IX Coordinator or their designee;
3. Findings, if not overturned or modified, would result in a substantial injustice to a party or parties, including a substantially inadequate or excessive sanction; or
4. New evidence that was not reasonably available to be presented by the parties during the course of the investigation.

The President's office will notify the non-appealing party of the appeal and provide that party an opportunity to respond in writing. The President or their designee may receive additional information if they believe such information would aid in the appeal.

The President may:

1. Affirm the original finding and sanction;
2. Affirm the original finding but issue a new sanction of greater or lesser severity;
3. Remand the case back to the Equal Opportunity Office to correct a procedural or factual defect; or
4. Reverse or dismiss the case if there was a procedural or factual defect that cannot be remedied by remand.

A decision by the President or their designee will be made within a reasonable time and the NDAH Officer/Title IX Coordinator, the Complainant, and the Respondent will be notified in writing of the decision on the appeal. During the time of appeal and review, disciplinary action or sanction or remedial/preventative measures, if any, taken as a result of the original complaint may be implemented and enforced. Upon the request of the appealing party, the President may, in their discretion, temporarily suspend the imposition of the disciplinary action, sanction, or remedial/preventative measures while the appeal is pending.

If an appeal is not filed within the appeal period, the findings become final and are not subject to any review.

UNIVERSITY AND COMMUNITY SUPPORT RESOURCES

UGA Title IX Coordinator

UGA Equal Opportunity Office & Title IX Coordinator

(706) 542-7912

ugaeoo@uga.edu

<http://eoo.uga.edu>

Individual Support, Consultation and Referral Services

UGA Counseling and Psychiatric Services (CAPS)

(706) 542-2273

<https://caps.uga.edu/>

CONTACT INFORMATION

Equal Opportunity Office
 278 Brooks Hall
 Athens, GA 30602
[706-542-7912](tel:706-542-7912)
[Email](#)

ADDITIONAL RESOURCES IN ADDENDUM AT END OF THIS HANDBOOK.

Part V: Program Resources - Equipment

Equipment

Students in the program have access to professional level film and audio equipment for their productions. With this privilege comes the responsibility of taking care of what can potentially be tens of thousands of dollars' worth of gear. Students are **required** to sign and abide by the [UGA MFA COI Agreement Form](#) which confirms your liability for loss, theft, or damage of any equipment up to \$2500.00 (insurance deductible) in cost. All students must attend a mandatory equipment workshop at the beginning of their first semester.

Equipment List

CAMERA KIT (x8) (Athens (4) / Trilith (4))
Camera Bag
Canon C-300 Mark III w/rig
Canon BP-A60 Battery & Charger
Camera Cage
Dovetail Plate (Athens only)
Support Rails
Media and Media Accessories Bag
(2) C-fast2 Cards (128 GB) (Trilith – In accessories bag)
Cfast2 Reader w/usb-c to usb-c cable and usb-c to usb cable (Trilith – In accessories bag)
San Disk SD Card (64 GB) (Trilith – In accessories bag)
Anton Bauer Gold-Mount Plate
Cleaning Kit (air pump, lens spray, lens cloth)

ACCESSORIES BAG (x8) (Athens (4) / Trilith (4))
Tilta Max Follow Focus
Follow Focus Whip
Follow Focus Crank
(2) Removable Focus Rings
Swing-Away Matte Box
(2) 4x4 Matte Box Filter Slides
80mm & 95mm Matte Box Adapter Rings
Top and Side Brows for Matte Box
Anton Bauer Dionic Batteries & Charger (Athens (2 per) / Trilith (3 per))
Small HD Monitor
HDMI Cable
Mini HDMI Cable (Athens only)
Sony/NP battery w/ D-tap connector (Athens only)
Sony/NP Battery Charger
Sony/NP Batteries (Athens (8) / Trilith (16))
Handlebars
Shoulder Pad
Articulating Noga Arm
(3) ND Filters: 3,6,9 stops
Slate
Spike Tape, Marker, Eraser, Gaff Tape
LENS KIT (x8) (Athens (4) / Trilith (4))

Rokinon Prime Lens Kit (24mm, 35mm, 50mm, 85mm, 135mm, Canon EF 24mm-70mm)
Rokinon Prime Lens 14mm (Athens (1) / Trilith (2))
Rokinon Lens Case (Athens (4) / Trilith (4))
OTHER
(2) Canon Electronic Viewfinder- V70 (Trilith only)

CAMERA SUPPORT
Manfrotto 526 Pro Video Head + 645 Fast Twin Alu Tripod (Athens (4); Trilith (4))
Dana Dolly (Athens (4) / Trilith (4))
Rails (x6/per bag) (Athens (4) / Trilith (4))
Low Boy Roller Stands (Athens (4) / Trilith (6))
Combo Roller Light Stands (Athens (6) / Trilith (0))
Easyrig Camera Support System (Athens (1) / Trilith (1))
Kessler Crane 12' (Athens (1) / Trilith (1))
Kessler Crane Soft Bag (Athens (1) / Trilith (1))
Kessler Crane Tripod (Athens (1) / Trilith (1))
Kessler Crane Head (Athens (1) / Trilith (1))
Crane Weight set: 14.5lbs (2); 10lbs (2); 5lbs (2); 3lbs (2)

LOCATION AUDIO (x8) (Athens (4) / Trilith (4))
Zoom F6 Recorder
Zoom F6 Recorder bag
Audio Gear Bag
Rode NTG3B Boom Mic
Auray Universal Shock Mount (Athens (4) / Trilith (6))

K-Tek KE-110CC Avalon Series Aluminum Boom pole with Internal XLR Cable (Athens (4) / Trilith (4))
Rycote Super-Shield Kit (Trilith only)
Hosa Technology Neutrik XLR3F to Right-Angle XLR3M Camcorder Microphone Cable-25'
(2) Kopul XLR cables L-head
Kopul XLR Cables 25'
Kopul XLR to Aux cable
(2) RodeLink Lavaliers with Transmit/Receivers
Sony Studio Monitor Headphones w/ Pin Adapter
(2) Coaxial cables 6' & 25'

GRIP and ELECTRIC
ARRI Hybrid LED & Tungsten Kit (AS01 stands (x3), Arri 300 fresnel, Arri 150 fresnel, Arri Tuv, Arri Gel packs) (Athens (3) / Trilith (0))
ARRI L5-C 5" LED Fresnel Kit (Athens (6) / Trilith (8))
Arri Tungsten 650W (Athens (0) / Trilith (4))
Kino Diva LEDs 2-Kit (Athens (4) / Trilith (4))
Astra Bi-color Lite Panels (Athens (1) / Trilith (4))
Joker2 800W HMIs (Athens (2) / Trilith (2))
LC-160 RGBWW Lite Cloth (Athens (1) / Trilith (1))
Roxant LED Strobe Light (Trilith only)
Baby Stands (Athens (12) / Trilith (12))
C-stands (Athens (12) / Trilith (10))
ARRI Grip Kit (Athens (2) / Trilith (1))
Impact Flag Kits (Athens (3) / Trilith (4))

Impact Reflectors (Athens (7) / Trilith (8))
4x4 Duvetyn Floppies (Athens (2) / Trilith (2))
4x4 Ultra Bounces (Athens (2) / Trilith (2))
2x2 Aluminum Reflector (Athens (2) / Trilith (4))
Milk Crates (Athens (8) / Trilith (14))
8x Butterfly Frame & Rag Set (Athens (2) / Trilith (2))
grip ears for 8x frame set (Athens (2) / Trilith (2))
grip heads for mounting 8x to stand (Athens (2) / Trilith (2))
Cardellini Clamps (Athens (0) / Trilith (9))
Duck Clamps (Athens (4) / Trilith (4))
Gobo Heads (Athens (4) / Trilith (4))
Drop Ceiling Fly Scissor Clamps (Athens (0) / Trilith (14))
(4) C-stand turtle base
Impact Ls-6B stands (Athens (0) / Trilith (3))
Apple Boxes (Athens (0) / Trilith (3 full; 2 half))
(2) Flex Fills
Mitchell Plate
Stingers (Athens (16) / Trilith (14))
Sandbags (Athens (20) / Trilith (32))
Rock n Roller cart (Athens (3) / Trilith (4))
(7) Midland Walkie Set
(10) First Aid Only First Aid Kits (Athens (5) / Trilith (5))

Liability for Equipment

When you sign for equipment, you are acknowledging that it is fully functioning and undamaged. Check each item, and make sure it is listed correctly on the checkout sheet. If an item is slightly damaged but functioning, and you choose to take it anyway, make sure that the check-out assistant makes a note of this on the check-out sheet. All students must sign this statement of responsibility (below) before checking out equipment:

UGA College of Journalism and Mass Communication:

Equipment Statement of Responsibility

I, _____, state that I am enrolled in _____ for _____ semester 20____, and have permission from Instructor _____ to use Grady College equipment for my class related assignments.

I understand and agree to the following:

- To be fully responsible financially FOR ANY DAMAGE, THEFT, OR LOSS of equipment issued to me as listed on this form or checked out through the inventory system.
- To pay for repair or replacement of equipment damaged or lost (or stolen) while in my possession.
- To report all equipment problems to the instructor immediately.
- All university records will be flagged if I fail to repair or replace broken or lost equipment before the end of the semester.
- All equipment turned in late will be penalized \$50 per day.

This statement of responsibility shall expire after equipment has been turned in and checked for damage or losses.

My current local address is:

 City _____ State ____ Zip _____
 Telephone (____) _____

My permanent address is:

 City _____ State ____ Zip _____
 Telephone (____) _____

I have read the above information and agree to abide by the provisions of this statement.

 Student's ID Number

 Student's Signature

 Date

 Student's Printed Name

 Instructor Signature

 Date

It is imperative to always safeguard equipment. This is true even in UGA buildings, including check-in/out areas or in a garage. Equipment has been stolen under all these conditions. Leaving equipment under these conditions constitutes negligence which nullifies any insurance coverage. Never take your eyes off any piece of equipment.

Equipment Reservations / Cancellations

At UGA in Athens, please contact the program coordinator at Harika.Bommana@uga.edu for reservations and cancellations. The student must fill out and send the reservation form (appendix #xx) and cc the PC. The PC will approve the proposal to reserve the requested equipment.

At UGA in Trilith, please contact uga210cage@gmail.com and prof. Sanghoon Lee for reservations and cancellations. The student must fill out and send the reservation form (appendix #xx) and cc the PC. The PC will approve the proposal to reserve the requested equipment.

UGA Project Equipment

This group of equipment in Trilith is ONLY available for class projects and MFA thesis projects.

Non-UGA Equipment

This group of equipment in Trilith is available for any projects.

Reservation Policy

- You must sign up with the **UGA College of Journalism and Mass Communication**
- Sign the [UGA MFA COI Agreement Form](#) on the first day of the fall semester.
- To reserve equipment, you first must fill out a 210 Gear Checkout Form and email it to Prof. Sanghoon Lee and uga210cage@gmail.com if at Trilith. If in Athens, please contact the Athens-based PC Harika Bomanna at Harika.Bommana@uga.edu. The Cage Assistant can let you know if the equipment you want is available, but you must fill out a Gear Checkout/Reservation Form in order to be officially placed on the reservation schedule.
- The reservation must be submitted and approved at least 1 week before check-out.
- Standard reservation policy allows the Cage Assistant to take a reservation up to 2 weeks in advance of check-out.
- Students should add **30-60 minutes** into their schedules for the equipment check in and check out process. Students are not allowed to leave the equipment cage until **all** gear has been thoroughly checked through by a cage worker and yourself.
 - **Leaving gear unattended is not allowed under any circumstances.**
- Standard reservations include **2-day loans (48 hours)** on weekdays and **Friday-to-Monday** loans over weekends. Any extension beyond this standard loan limit is considered an "Extended Checkout."

- Standard policy allows only one camera and audio package per student on any reservation.
- If you find you will not need the equipment you reserved, please cancel the reservation and free up the equipment for your fellow students. You can email Professor Lee.

Exceptions to Reservation Policy

- Any exception to the standard reservation policy outlined above must be pre-approved **prior to making a reservation**. This includes any reservation that:
 - Requires booking prior to the standard 2-week limit.
 - Requires use of equipment beyond the standard length of time.
 - Requires more than one camera.
- Without written approval on exceptions from Professor Sanghoon Lee, the Cage Assistant is not authorized to make a reservation. Please email your exception request to Professor Lee and include the following information:
 - A brief description of your project.
 - A detailed shooting schedule.
 - The exact dates on which you will need the equipment.
 - A complete list of equipment you plan to checkout.
- Maximum time for an Extended Checkout is 1 week.
- Authorized students may “prep” equipment without a reservation (subject to availability) provided they confine themselves to the immediate 210 Cage environs.

First Aid Kits

- Each production will be given one first aid kit as a part of their equipment package. All productions are required to take one in order to lead to safer set practices.
- In the case that items are used from the first aid kit, we ask that students fill out the [First Aid Check List Form](#) to notify faculty and staff what you have used and the amount of each item you have used so we can replenish it for the next shoot day and/or production.
- IN THE CASE OF EMERGENCY OR SERIOUS INJURY, CALL 911.

Equipment Checkout: Athens

You must have a valid UGA ID card to check out equipment.

Check in/out is held from **9:00am to 4:30pm Monday- Friday**. You must **make an appointment with PC Harika Bomanna** at Harika.Bommana@uga.edu.

When checking out:

For check out, the Director (Student Filmmaker of Record) **must** be present. The Director (Student Filmmaker of Record) is solely responsible for all equipment. Students must receive

approval from the **Athens-based PC** to transfer responsibility for equipment to another UGA/MFA student whereby the equipment is not returned. Upon transfer, if approved, it becomes the sole responsibility of the student who receives the equipment to assume the financial and liability of the equipment for the duration of the new checkout.

You must check each piece of equipment carefully to see that it is working correctly. Never assume anything. If you do not check a piece of equipment before you leave for your shoot, and you return it broken or not functioning, the last Filmmaker of Record is responsible for the repair or replacement of that piece of equipment.

- While equipment is in your care, you are expected to treat it in a professional, responsible manner.

When checking in:

- Remove all tape from equipment and cases.
- Remove all media cards from equipment and cases.
- Neatly re-package all equipment, properly wrapping all cables.
- You must be cleared by the PC and/or cage worker in order to depart. **No equipment drop-off is allowed** before workers thoroughly check inventory and do a quality-check of returned equipment. Therefore, set aside at least 30 minutes in your schedule for equipment check-in.
- **Late returns will result in a 1-week suspension of equipment privileges for each day you are late in returning equipment.**
- If used on mainly an exterior shoot, all equipment should be **thoroughly cleaned** before checking it back in.
- While equipment is in your care, you are expected to treat it in a professional, responsible manner.
- Equipment cage workers must take photos of any and all broken or damaged equipment for records. If a piece of equipment is not packed away properly, they must also take a picture of it before fixing the issue.

Equipment Checkout: Trilith location

You must have a valid UGA ID card to check out equipment.

Check in/out is held from **Monday to Friday**.

Please check the 210 Cage Hours posted on the cage door.

When checking out:

For check out, the Director (Student Filmmaker of Record) **must** be present. The Director (Student Filmmaker of Record) is solely responsible for all equipment. Students must receive

approval from **Prof. Sanghoon Lee** to transfer responsibility for equipment to another UGA/MFA student whereby the equipment is not returned. Upon transfer, if approved, it becomes the sole responsibility of the student who receives the equipment to assume the financial and liability of the equipment for the duration of the new checkout.

You must check each piece of equipment carefully to see that it is working correctly. Never assume anything. If you do not check a piece of equipment before you leave for your shoot, and you return it broken or not functioning, the last Filmmaker of Record is responsible for the repair or replacement of that piece of equipment.

- While equipment is in your care, you are expected to treat it in a professional, responsible manner.

When checking in:

- Remove all tape from equipment and cases.
- Remove all media cards from equipment and cases.
- Neatly re-package all equipment, properly wrapping all cables.
- You must be cleared by the PC and/or cage worker in order to depart. **No equipment drop-off is allowed** before workers thoroughly check inventory and do a quality check of returned equipment. Therefore, set aside at least 30 minutes in your schedule for equipment check-in.
- You are asked to return equipment in **48 hours from your checkout**. If the 210 Cage doesn't open at your return time, return equipment no later than **2 hours prior to the day's closing**. Check the cage schedule to be sure of your return deadline.
- **Late returns will result in a 1-week suspension of equipment privileges for each day you are late in returning equipment.**
- If used on mainly an exterior shoot, all equipment should be **thoroughly cleaned** before checking it back in.
- While equipment is in your care, you are expected to treat it in a professional, responsible manner.

Editing Suite Reservation Policy

- Students can reserve time on at a specific Editing Suite by signing the Editing Suite Reservation Sheet outside the Editing Suite. In the interest of fairness, the Cage Assistant cannot honor verbal requests for a workstation reservation.
- A student may reserve only one editing suite at a time.
- A student may reserve workstation time up to **5 hours per day** and up to a maximum of **10 hours per week**.
- Students can make a reservation up to 2 weeks in advance.

- If you will not need the time you reserved, we expect you to notify us. **If you fail to show up at your reserved time without canceling, it will be noted. Three “strikes” and you’re banned from reserving computer time for 2 weeks.**

NOTE: Students at Trilith will also have access to the Splashtop remote editing software as well as GFA’s editing lab, room 5109.

Editing Suite Policy

- Students can check out the key from the 210 Cage or the lock box outside the cage.
- On occasions when you are allowed to use the Editing Suite unattended, you are responsible for all equipment in the room.
- Eating or drinking in the Editing Suite is NOT ALLOWED. Use the Lounge instead.
- Files in the computers will be deleted every semester break.
- Any guest other than MFA students is NOT ALLOWED in the Editing Suite at any time.

Contact

Professor Sanghoon Lee (s.lee@uga.edu)

Professor Shandra McDonald (shandra.mcdonald@uga.edu)

PENALTIES AND FINES:

\$50. per day LATE FEE for equipment not returned on time.

Missed appointments and/or last-minute cancellations with the equipment manager will result in possible delays and/or not being granted access to UGA MFA FTV equipment.

Damaged and/or lost and/or stolen equipment is the responsibility of the student filmmaker (aka the Director).

COMPLAINTS:

In the event of disputes over charges and/or equipment assessments, production faculty will consult with the Production Coordinators and Equipment Managers to settle grievances. All final decisions on these cases will be made by the Executive Director in consultation with the production faculty.

Required Personal Equipment

You will need to purchase a laptop with the following specs:

Minimum processor and RAM requirements

- MacBook Pro 14 or 16 inch, 14 or 16 core on the M1 Pro processor and 32 GB of RAM
- MacBook Pro 14 or 16 inch, 24 or 32 core on M1 Max processor and 32 GB of RAM
- MacBook Pro 13 inch, 8 core on M1 processor and 16 GB of RAM
- MacBook Pro 13 inch, 2.3 GHz i7 4-core processor, 16 GB of RAM

Storage

Minimum of 512 Gb (1 TB recommended). We recommend that you have an external hard drive (USB 3.1 or Thunderbolt connection type) of at least 1 TB (more is better).

Software: You will need to have an annual license for Avid Media Composer (approximately \$100 per year), and Adobe Creative Cloud (\$240 per year). You will have free access to Microsoft Office (Word, Excel, PowerPoint, etc.) once your university email address has been set up, as well.

Accessories: You may also find it helpful to have an external monitor, keyboard and mouse for use in your home. Not required, but it will make life a little easier to edit on a larger screen.

Part VI: Program Resources - Locations

Location Shooting

Remember you are guests when you are on location. The first rule is ***leave it better than you found it***. This policy helps build community trust and contributes to establishing a film-friendly environment for future student productions.

For each location in which you shoot, you should know/have the following information:

Address	Owner	Contact	Directions	Load in/out	Staging/Crafty
Bathrooms	Parking	Permits	Holding	Conduct	Security
Power/electrical outlets		Amperage			

Filming at Trilith Studios

Trilith is a town for makers and storytellers, and we want our students to feel that. Trilith is dedicated to going above and beyond to help make students' wildest dreams a reality. An official tour of Trilith is offered upon arrival so that students can understand all the spaces they have at their disposal.

Trilith contacts for filming:

Any/All Trilith Studios Request - Abigail McCollum - abby@trilithstudios.com

Any/All Town of Trilith request - Jake Pitman - jake@trilith.com

All requests should be submitted no later than two months before to include:

- Date
- Time of shoot
- Size of crew
- Insurance in place
- Any specifics about the scene (i.e., drone, pyro techniques, special effects, etc.)

Room Reservation Protocols UGA/MFA Students**Use of UGA/MFA's Trilith and Georgia Film Academy Spaces For Shooting Purposes**

If anyone is interested in shooting in the Trilith/UGA 210 space, please submit the following form to your dedicated Production Coordinator (Heidi.Choi@uga.edu) : 210 Location Reservation Form.

If anyone is interested in shooting in the Georgia Film Academy spaces, please send the following information to your dedicated Production Coordinator (Heidi.Choi@uga.edu). Your PC will reach out to both the UGA Trilith Faculty, to guarantee their presence during the requested date and time (their presence is mandatory for Stage A use), as well as the dedicated GFA contact to see if the requested location is available for use at that time. *(Please note, this process and requirements will be different for GFA collaborated projects)*

1. Name of your production -
2. Shoot dates -
3. Shoot times -
4. The specific area (s) you are requesting -
5. Size of crew (UGA and non-UGA)-
6. Names, emails, and phone numbers of non-UGA crew and UGA students
7. Intended Craft services -
8. Equipment list -
9. Approved certificate of insurance from UGA -

10. Synopsis of project -

(For each location used for shooting purposes, students will need to obtain a COI – please see the Production Insurance section on page 77 for more information)

Use of UGA/MFA's Trilith Space and Georgia Film Academy Spaces for Non-Shooting Purposes

- If you plan on reserving either the classroom space (suite 330) or the Lobby area of 210 Trilith Pkwy, **approval will need to be given by the current cage workers.**
- Reservations, casting, crew meetings, or other room needs will be made **no later than a week** before intended use. Please only submit room reservations during the current cage worker's hours. They should be posted outside the equipment room.
- Please submit requests for spaces to the cage workers at uga210cage@gmail.com
- When reserving a space at Trilith for non-shooting purposes, please submit the following form to the current cage workers: [210 Location Reservation Form](#)

Rules for ALL reservations:

1. Please keep minimal craft services in the space.
 - a. NO SINGLE USE PLASTIC BOTTLES ALLOWED. (A table can be placed right outside the classroom area with a water source for refillable water bottles.) Light snacks should also be nutritious and packaged in recyclable packaging.
 - b. Please do not place any craft services outside or near the suite door. It could be a fire hazard. Water is okay in the suite but refrain from any juices or sodas that could potentially stain the carpets.
 - c. ALL TRASH MUST BE REMOVED FROM LOCATION AND DISPOSED OF WITH ENVIRONMENTAL SENSITIVITY. Please separate recyclables, compostable food, and landfill trash.
2. Editing rooms are off limits to non-students.
3. Do not eat meals in the space
 - a. Check-in with Trilith location contacts about a conference room on-site if needed. This would be ideal for extensive craft service and to feed the crew.

NOTE: Students must have an MFA UGA/Faculty member on hand full-time when using Studio, A in the Georgia Film Academy per Danny Williams.

Unfortunately, you can't shoot action scenes in the Trilith space or anything involving stunts. You can shoot the dialogue before and or after the action scene, but we have to be mindful of neighbors. GFA may have flexibility with stunts. Please include requests in your proposals.

Please submit location requests for all spaces (*apart from UGA/MFA's Trilith space needed for non-shooting purposes*) to Shandra and Sanghoon, please CC both along with your dedicated Production Coordinator, at least a week in advance. If you have questions please feel free to contact:

Shandra McDonald – Shandra.McDonald@uga.edu

Sanghoon Lee – s.lee@uga.edu

Trilith FAQ s:

1. Is there a permit or other permission mechanism that must be obtained in order to film in the town of Trilith?

- Students will not need to obtain a permit since the town is private property, but Trilith does ask that students obtain permission so that residents and shops can be notified if there will be filming in front of houses and stores. There should not be any issues with filming, but Trilith does want to be courteous in informing residents and shop owners.

2. Who is the contact person at Trilith to obtain a permit or other permission mechanism? See above

3. Is there anything that cannot be filmed (e.g., logos, specific locations in Trilith, etc.)?

- Yes, students **are not permitted** to drive to Town Stage & The Shipyard (the soundstage/support facility) in the town to record, since there is a production filming their season's shows.

4. Is there any equipment not allowed? (e.g., drones, etc.)

- Trilith does have a **'no drones' policy** to protect the productions' IP. If students desire to film content that really needs a drone shot, it is possible that Trilith will work with students and request that staff be present during that time to ensure that there will not be flying or filming in the direction of the studios.

Other Considerations at Trilith

- If students ever desire to block off a road, set up a basecamp, or bring in a large amount of talent, Trilith simply needs to know as far out as possible so that they can make all needed arrangements for signage and construction re-routing.

Film Shooting at UGA - Athens

As a general policy, film shooting is not allowed in UGA buildings unless otherwise approved by 1) producing faculty **and** 2) the department in charge of the building in which students wish to shoot.

This is because UGA has a commercial/not-for-profit shooting policy which charges fees for external crews to shoot on campus. However, UGA students are allowed to shoot on campus free of charge as members of the UGA community. This step is necessary because superiors may see shoots and wonder if they are student or commercial productions, and they would like to be able to identify between the two.

Please notify **Chris Childs**, Broadcast Manager for Integrated Media Communications at UGA, about shoots on campus in exterior and public facing areas.

Division of Marketing and Communications Address

286 Oconee Street, Suite 200N Athens, GA 30602

Chris Childs Contact Information

706.202.9033 mobile

chris.childs@uga.edu

Interior shoots are determined at the discretion of each department and area. Students may approach individual departments to obtain written permission to shoot within a private space in that department.

To shoot on campus at UGA in Athens, you must obtain a request form / on campus release form. The student must get signatures from the building / faculty / department head for that location, eg: To shoot in the Fine Arts building, they'd have to get a signature from Julie Ray, Head of Theater and Film Studies and/or the Facilities 'Operations Manager.

A Separate MOU should be required for each location, property, equipment rental, etc.

All Cast and Crew must sign a release form and follow all Code of Conduct protocols.

Permits

Athens: For permits to shoot in public spaces in Athens, contact **Jeff Montgomery**, Athens-Clarke County Camera Ready Liaison of the Athens-Clarke County Public Information Office.

301 College Ave., Suite 102, Athens, GA 30601
 706-613-3795
jeff.montgomery@accgov.com

UGA permits will also be handled by Cheryl Christopher: cherylch@uga.edu

Fayetteville: If you are shooting in Fayetteville not on private property, you will need to apply to bwismer@fayetteville-ga.gov. Form linked [Here](#)

- If you are shooting on County-owned property, county road right-of-way or inside County buildings you need a permit. You will need to submit this form [here](#). Inquiries can be sent to mhill@fayettega.org.

Location Scouting Checklist

Before shooting, production will typically make multiple trips to ensure that the location meets all location needs. A final trip should include key members of your production team (Director of Photography, Gaffer, Location Sound Mixer, Production Designer, 1st AD) to check the location for suitability and needs for their respective departments. This is known as a tech scout. If you're unable to bring along key crew, be sure to check out the location on your own using the check list below.

- ✓ Survey your location on the same day of the week and time of day that you plan to shoot. Make sure you have enough space for shooting, equipment storage, cast members, crew, etc.
- ✓ Check for the light – which way will the sun be hitting the location? What happens if it is overcast? Or it rains?
- ✓ Check for sound – what is the traffic pattern like? Will there be construction nearby? What about inside? Is there a noisy refrigerator or old AC? In short – what must I contend with when I shoot here?
- ✓ Check for adequate power supply. Locate the fuse/breaker box. Take a picture for reference. Note the amperage.

- ✓ Know where the bathrooms are. Know where you can assign designated areas for meals, crafty, and break spaces.
- ✓ Determine which outlets are connected to which fuse/breaker. These are called circuits. Each circuit is capable of handling a maximum wattage according to the formula $\text{Watts} = \text{Volts} \times \text{Amps}$. Voltage is usually 110v (standard outlet) unless it is a 220v line (like an oven or a dryer) and has a different plug configuration. Most fuse/breakers serve 110v circuits and are 10, 15, or 20 amps. These can handle wattages of 1000, 1500, and 2000 respectively. So, if you are using a lighting unit of 450 watts, you can safely put 2 of those units (900 watts) on a 10-amp circuit IF there is nothing else pulling on that same circuit. The key is to distribute your power relative to the watts you are pulling and the amperage of the circuit. Don't overdo it or you will blow the fuse.
- ✓ Draw up a ground plan of the location. Make copies and draw up each camera set up and shot along with your lighting plot for those shots on a ground plan so your crew will know what they are doing and why.

Part VII: Key Production Protocols

Basic Set Operations

Ideally, the Director, DP, and other key creatives have had the opportunity to tech scout the location so everyone knows where to park, access for load in, where to stage camera and G&E equipment, where to stage personal gear, where any craft service area might go, cast holding, hair and makeup, and wardrobe, etc.

Before lighting commences, go over the scene with the DP and explain to the **entire crew** what scene is going to be shot and the action in the scene. Then do a simple walk-through of the action so everyone can witness the character and camera blocking you hope to achieve.

After the walk-through of the action, do not forget to allot a certain amount of time for lighting and camera set up.

Once you have roughed in your lights and camera move, bring in your actors and have them lightly rehearse for camera and lighting to make sure you have what you want. If you need focus marks for camera and actors, walk them through the scene and get those marks. Make tweaks as necessary. Once rehearsals are complete and you are comfortable with the performance, you are ready to shoot.

Calling the Shot

The slate should be clearly marked for the upcoming shot, indicating the scene number, shot letter, take number, and sound number (if applicable). It is held open in front of the camera, well-lit and in focus.

There are several versions of calling the shot. The important thing is that you discuss with your crew in advance the set protocols you would like to use so that you can save time on the set. You want the appropriate/accurate information on the slate and on the sound roll so that the editors can quickly and efficiently sync your dailies.

The director (or AD depending on your protocols) prepares the cast and crew with, “Quiet please! Lock it up. This is for camera.” It is a good idea to check with the DP and sound independently to make sure everyone is ready. It also will be beneficial to call for “last looks” which allows costume, hair and makeup, and props to make sure everything looks good.

The director or AD yells, “Slate in!”

The AC or PA takes the open slate with the accurate information in front of the camera.

The director or AD yells, “Roll sound!”

The sound recordist starts the recorder, and when it’s rolling yells, “Speed!”

The director or AD yells, “Roll camera!”

The DP/camera operator turns on the camera and responds, “Rolling!”

The AC or PA audio slates the information on the slate (e.g., Sc 1A, tk 1, Marker). Then “claps” the slate shut. Make sure you are still when the slate closes so the camera can clearly see the slate closed. This doesn’t have to be loud or aggressive (soft sticks) but has to be distinct and clearly audible.

Once the AC or PA has cleared the scene, wait for the DP to reset if necessary (this is a good habit and the best practice) and they respond with “frame” or “set” indicating that they are ready for the scene to unfold.

Then the director gets to say the magic word: “Action!”

At the end of the take, the director then calls, “Cut!” Both the camera and sound recorder are shut off. The AC notates the shot on the camera report. The sound recordist notates the sound report. If the director likes the take, they may ask the cameraperson and the sound person how they liked the take aesthetically and technically. The director may want to make some alterations to the performance and/or the camera and the next take in the sequence begins.

Casting

Post character breakdowns on www.backstage.com or www.breakdownservices.com.

Attend theatre productions, comedy shows, poetry readings, and anything and everything you can find that might feature potential cast for your films. Even SAG/Equity/AFTRA actors and known actors who might not look to audition for a student film may do it if asked. They also might do it if they are interested in the script.

Many actors’ agents and managers want exposure for their clients and talent pool. If you have secured SAG Approval, there are many resources to reach out to actors.

Casting and Rehearsal Spaces

Space for casting can be arranged through either Grady College (through Cheryl Christopher cherylch@uga.edu) or Franklin College (through Stephen Carroll scar1106@uga.edu) or through

facilities reservation system. Please contact faculty and/or coordinator at Trilith for use of spaces for casting. Students must request permission well in advance of use.

In person auditions should be run by at least two or more students. Directors should not be alone in auditions with actors. There should be a reception student in holding to check in actors before they audition. Please no food or drink in audition or holding areas.

Directing Talent

Directors are encouraged to spend a great deal of time analyzing the script to best direct their talent. Thorough analysis and understanding of the nuances of character, dynamic relationships and circumstances can lead to great performances. Visualization with lens theory, technical understanding of camera, lighting, and other aspects of mise en scene can augment that artistry of the execution.

SAG Student Film Agreements

The Screen Actors Guild does have provisions/agreements for student films. Here are the types of agreements that a student film can come under based upon the budgetary amounts:

- [Microbudget agreement - \\$20,000 or less](#)
- [Student agreement - \\$35,000 or less](#)

If you choose to work with SAG, you will need to contact SAG and follow the steps for becoming a signatory to the union. Please give yourself at least two months to apply and fill out all the paperwork. This can be a very arduous process, but it's worth it for the right actor.

You will have to request, complete and turn in paperwork prior to shooting and after. Please have the sufficient amount of crew in place to help with this process.

Casting Breakdown Guide

You will need to create a casting breakdown.

Here's a casting breakdown template to help guide you. It's the information you should plan to include in your casting breakdown to attract actors:

- Title:
- Written By:
- Directed By:
- Produced By:
- Union/non-union?

- Length of the project (short versus feature):
- Shooting location:
- Shooting dates:
- Logline:
 - This is a 1—2-line “teaser” of what your film is about. You don’t need to give away major plot points here. Instead, explore the basic action and theme of the film.
- Synopsis:
 - This is a 3—4-line description, which is more in-depth and nuts-and-bolts than the logline.
- List of roles
 - For each role list the character’s name, ethnicity, age range, and gender (where necessary). Then list whether the role is a lead role, major supporting role, or minor role. Also add a 3—4-line description of the character’s major personality traits and the role they play in the overall story of the film.

For your scenes, obviously some of the above doesn’t apply. However, the casting breakdown is an important document used to attract cast, casting directors, agents, etc. You are dipping your toe into these waters, so treat it seriously. It will help you when posting for cast for your future projects and, more importantly, help you articulate what you are looking for in an actor for particular roles.

Costume and Prop Loan

Props and costumes may be available for use at the Athens campus and Trilith. Students are encouraged to inquire about both possibilities. However, UGA is not responsible for providing props and/or costumes for thesis films. The department encourages to be resourceful and/or hold fundraisers to include crowdfunding and more.

Part VIII: Copyright, Legal, and Insurance

Screenplay and Teleplay Format Samples

- Explanations of Screenplay Format with Format Examples:
<https://www.studiobinder.com/blog/how-to-write-a-screenplay/>
<https://www.studiobinder.com/blog/brilliant-script-screenplay-format/>
<https://www.studiobinder.com/blog/how-to-write-shots-in-a-script/>
- Free Downloadable Screenplay Examples:
<https://www.scriptreaderpro.com/screenplay-example/>
- Explanations of Teleplay Format with Format Examples:
<https://www.studiobinder.com/blog/what-is-a-teleplay/>
<https://www.studiobinder.com/blog/tv-script-format-examples/>
- Free Downloadable Teleplay Examples:
<https://www.scriptreaderpro.com/best-tv-scripts/>

Releases

All actors, locations, crew, and materials in your film need to have releases. *Please see “Production Paperwork” toward the end of this handbook.*

Crew Resources

Grady College also has The Industry, which is a ListServ to solicit help for undergraduate productions. We need to develop/standardize this workflow for graduate students to get crew. The single most critical need we have is a solid crew force. Working on each other’s films get the students important experience across every hob, but we need to nurture collaboration across cohorts and both colleges.

Production Insurance

Each student production must obtain proof production insurance. This is a multi-step process initiated by the student.

According to developing policy, Dr. Jay Hamilton is requiring students request a Memo of Understanding to be signed by the student **prior** to any **insurance being granted** by the carrier.

Step 1:

- ✓ **Complete** pre-production electronic paperwork.

Step 2:

- ✓ **Request** and **fill out** the Memo of Understanding (MOU) issued by the Entertainment and Media Studies (EMST) department chair, Dr. Jay Hamilton and linked below. Students will then need to email their filled-out **MOU** to **their designated Production Coordinator**

Blank MOU Form

Step 3:

Submit the MOU at least 5 business days prior to filming to your designated Production Coordinators.

Step 4:

The PCs will then share the paperwork with Rob Jones, representative from the carrier.

Rob Jones then issues the *Certificate of Insurance (COI)* for the Entity to the Student Filmmaker and the PCs who keeps the COIs on record for EMST.

SAMPLE FORM HERE: [COI - Sample.pdf](#)

All student shoots, without exception, require insurance coverage through the UGA Insurance plan to protect UGA, the MFA Film Program, departments, and students against injury and losses. This rule applies even to those students who have their own legal entity production companies and/or their own private insurance. They must file a MOU with the EMST Department to assure coverage that adequately protects all parties.

Insurance: What is Covered?**General Liability**

The UGA liability insurance protects UGA and/or its students from bodily injury claims. Coverage includes the ability to name others as additional insured. Coverage is available only to students who attend UGA and are involved in a student production. COIs cover all production-related locations with up to \$1 million in liability insurance coverage.

Equipment

All commercially rented and borrowed equipment and vehicles must be reported to the UGA Insurer prior to production for coverage to be in effect. It is recommended that you purchase additional equipment and vehicle insurance, when available, to improve coverage and reduce your liability for the deductible. Also, automobile insurance offered through a rental company or credit card may be broader than UGA's coverage, so check into this when renting a car and if so, purchase this additional coverage.

What is Not Normally Covered?

Some types of production activities may not be covered by the UGA plan. Students and their instructors should carefully review finished scripts prior to pre-production. THE PRODUCTION COORDINATOR'S JOB IS TO FLAG anything that seems risky or dangerous to determine if there will be a problem securing insurance coverage for their production. **Until rectified, the PC will withhold the greenlight to production.**

Our coverage does not extend to transportation to or from set / production meetings / rehearsal /etc. It only takes effect once a crew member "clocks in" on the set. If after they've "clocked in" they drive somewhere for work purposes (ex. Go to pick up forgotten batteries) then they could be covered. We would then file a claim and it would be up to the insurance company to decide if they will cover it.

Types of shoots not normally covered by the UGA plan and that may require a special request (and a possible premium payment) fall under these categories and are noted in the MOU:

- Foreign shoots
- Firearms, explosives, squibs, blanks, and other projectiles
- Rooftops, moving cars w/ outboard camera mounts (hostess trays, suction cups), aircraft, boats, and fire escapes.

See the Insurer for special arrangements.

Copyrights

- All student works are owned by the students who created them.
- Any income from the distribution of any student work shall be the property of the students who created the work. Students should decide in advance how they will distribute income from the film using the Operational Structure document in the Appendix.
- All students who create or participate in the creation of a student work are jointly and severally responsible for ensuring that student work is not libelous, obscene, or otherwise contrary to law. Such students shall also be responsible for obtaining any

necessary permissions for the use of any copyrighted materials included in such student work.

- The student who owns each student work agrees not to enter into any contractual obligations or commerce on their films while still full-time students in our program as we cannot provide legal guidance or counsel to students.
- The student who owns each student work grants UGA:
 - The right to purchase copies of the student work at cost, whenever, at the University's sole discretion, such copies are needed for any University use
 - The right to reproduce, display, or perform such prints or other copies of student work anywhere and for any reason, without any royalty or other payment of any kind to the students.

Part IX: Production Paperwork

All paperwork will be completed using Google Drive. Each student will create their own folder of paperwork for each filming project they will complete in this program.

In your dedicated online folder, you will upload completed production forms such as agreements, release forms, and insurance forms for MFA faculty and staff to look over and keep for program records.

The following forms must be submitted into your shared Google Drive project folder 2 weeks or 10 business days before your first shoot day: All Crew Memos, All Talent Release Forms, and All Location Agreements along with any Arts and Materials Release Forms or SAG MFA Compliance Agreements.

The following forms must be submitted to your dedicated Production Coordinator 2 weeks or 10 business days before your first shoot day: All MOUs and your projects Application for Greenlight.

The following forms must be submitted to your dedicated Production Coordinator 1 week or 5 business days prior to your first shoot day: All completed COIs must be in your shared Google Drive project folder. As well, COI Agreements, and the Production Handbook Compliance Agreement must be submitted to your dedicated production coordinator for each student in the program.

ALL OF THE FOLLOWING MUST BE ADDRESSED ON YOUR PREPRODUCTION CHECKLIST PRIOR TO GREENLIGHT (click [title](#) to access form):

1. [Application for Greenlight](#)

2. Arts and Materials Release
3. Certificate of Insurance Agreement
4. Crew Deal Memos
5. Location Release
6. Talent Release
7. Production Handbook Compliance Agreement
8. SAG MFA Compliance Agreement

ALL OF THE FOLLOWING MUST BE ADDRESSED DURING **PRODUCTION**:

1. Incident Report Form
2. Daily Production Report (2nd Year Students Only)
3. Daily Call Sheets

ADDENDA



Equal Opportunity Office **UNIVERSITY OF GEORGIA**

UGA Office of Relationship and Sexual Violence Prevention (RSVP)

(Provides crisis support, information, advocacy, education and outreach) (706) 542- 7233 or (706) 542-8690

<https://healthpromotion.uga.edu/rsvp/>

Process Support Services

(Process Support Services at the University of Georgia are available to any student who has been accused of violating the University System of Georgia Board of Regents' Student Sexual Misconduct Policy)

(706)542-0753

<https://healthcenter.uga.edu/processsupport/>

UGA Center for Counseling and Personal Evaluation

(706) 542-8508

<https://coe.uga.edu/directory/counseling-and-personal-evaluation>

UGA Psychology Clinic

(706) 542-1173

<https://psychology.uga.edu/clinic-information>

Aspire Clinic

(Offers individual, couple, and family therapy) (706) 542-4486

<http://www.aspireclinic.org/>

UGA Family Justice Clinic

(706) 542-6272

<http://law.uga.edu/family-justice-clinic>

The Cottage Sexual Assault Centers and Children's Advocacy Center

(Provides interventions, referrals, support and resources for survivors of sexual assault and child abuse)

(706) 546-1133

24-hour Crisis Line: (877) 363-1912 <http://www.northgeorgiacottage.org/>

Project Safe

(24-hour confidential domestic violence services) (706) 543-3331; Text Line - 706-765-8019

<http://www.project-safe.org/>

Employee Assistance Program (EAP)

(Help in work or personal life) (844) 243-4440

<https://benefits.usg.edu/>

Health and Medical Services

University of Georgia's Health Center

(706) 542-1162

<https://healthcenter.uga.edu/>

Gynecology Clinic

(706) 542-8691

<https://healthcenter.uga.edu/services/gynecology-clinic/>

UGA Primary Care Clinics and Urgent Care

(706) 542-1162

<https://healthcenter.uga.edu/services/medical-clinics/>

UGA John Fontaine, Jr. Center for Alcohol Awareness and Education

(706) 542-1162

<https://healthcenter.uga.edu/aod/>

UGA Health Promotion Department

(706) 542-8690

<https://healthpromotion.uga.edu/>

UGA Collegiate Recovery Community

(706) 542-0285

<https://healthpromotion.uga.edu/crc/>

St. Mary's Hospital

(706) 389-3000

<http://www.stmarysathens.org/>

Piedmont Athens Regional Medical Center

(706) 475-7000

<https://www.piedmont.org/locations/piedmont-athens/piedmont-athens-home>

Athens-Clarke County Health Department

(706) 389-6921

<http://publichealthathens.com/wp/clinics/health-departments/clarke-county/>

Law Enforcement and Student Conduct Services

University of Georgia Police Department

911 or (706) 542-2200

<http://www.police.uga.edu/>

Athens-Clarke County Police Department

911 or (706) 613-3330

<http://www.athensclarkecounty.com/200/Police>

UGA Office of Student Conduct

(706) 542-1131

<http://www.conduct.uga.edu/>

Academic Support or Problem Solving

Office of the Vice President for Student Affairs

(706) 542-3564

<https://studentaffairs.uga.edu/vp/>

Office of Dean of Students, including Student Care and Outreach

(706) 542-7774 or sco@uga.edu

<http://dos.uga.edu/>

<https://sco.uga.edu/>

Division of Academic Enhancement

(706) 542-5436

<http://tutor.uga.edu/>

UGA Regents' Center for Learning Disorders

(706) 542-4589

<http://www.rclld.uga.edu/>

UGA Disability Resource Center

(706) 542-8719 / (706) 542-8778 (tty)

drc@uga.edu

<http://drc.uga.edu/>

UGA Human Resources

(706) 542-2222

hrweb@uga.edu

<http://www.hr.uga.edu/>

Office of Legal Affairs

(706) 542-0006

<http://legal.uga.edu/>

Ombudsperson Program

<https://ombuds.uga.edu/>

Ombudsperson For Students

Charisse Harper (706) 542-8544

charper@uga.edu

Ombudsperson For Faculty

TBA

Ombudsperson For Staff

TBA

Housing Services

University Housing Department

(706) 542-1421

<https://housing.uga.edu/>

Residential Programs & Services

(706) 542-6533

Cultural Support

UGA Office of Multicultural Services and Programs

(706) 542-5773

<http://msp.uga.edu/>

PRIDE Center

(706) 542-4077

<https://pride.uga.edu/>

Student Veterans Resource Center

(706) 542-9629

<https://svrc.uga.edu/>

UGA International Student Life

(706) 542-5867

<http://isl.uga.edu/>

Office of Global Engagement

(706) 542-2900

<https://globalengagement.uga.edu/>

UGA Office of Institutional Diversity

(706) 583-8195

diverse@uga.edu

<http://diversity.uga.edu/>

UGA Women's Resources

<http://women.uga.edu/>