



UNIVERSITY OF GEORGIA

Master of Fine Arts in Film, Television and Digital Media

MFA Graduate Student
Production Handbook ©
2022-2023
Edition

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Once on board, the Production Manager will oversee, maintain, and help manage all equipment for the program.

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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 entertainment industry 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 the range of work in the industry, with emphasis on applied skills in demand in the film and television production sector.

It is a 62-credit hour, six-semester program over two years, including summers. The first year is based primarily in Athens where students take 32 credits of course work learning fundamentals of storytelling and film production, supplemented by special "movie nights," screenings and talkbacks, to gain more insight on film and TV history and 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 take 30 credits of course work at one of our dedicated studio partnership locations.

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. Starting in January 2023, we will begin our partnership with Athena Studios, located about 10 minutes from UGA's campus. Athena Studios will serve as our production office and dedicated soundstage. All UGA MFA FTVDM students will have access to top-of-the-line digital cinema kits, extensive grip and electric packages, and post-production facilities, diving headfirst into writing, directing, and producing for the screen. In short, students in the program learn by *doing*.

Interfacing with the Production Office

All student short 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 Office 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 Manager 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 Manager will green-light projects based on three essential criteria:

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

ALL SHOTS MUST FOLLOW BASIC PRODUCTION GUIDELINES, including:

- Daily call sheets (sent no later than 11:59pm the night before) to all cast and crew.
- Certificates of Insurance (COI), permissions, and permits (as required)
- Overnight production/incident reports
- Compliance of all sustainability protocols on set

- Loading in/wrapping out of locations (codified, with release signatures)
- Deal memos 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.
- For thesis films only: a 10% budget contingency.

PLEASE NOTE: We are working to set up a paperless process using DocuSign or similar. In this Handbook, all “paperwork” referenced will be digital and all approvals and compliance forms can be signed electronically.

NO APPROVALS/RELEASES/PERMISSIONS = DELAYED PRODUCTION. This is entirely at the discretion of Production Faculty in close consultation with the Production Manager. No exceptions.

All pre-production, production, and post-production electronic paperwork must be submitted to the Production Manager’s office via email for the Production Coordinator to keep on file.

Athena Studios has its own set of rules and regulations outlined in the Code of Conduct section.

- **Fall Semester**

Requirement: 4 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. **IMPORTANT NOTE: You must successfully complete your MOS and sync sound films and receive a passing grade and participate in a public screening and feedback session for both films in order to be considered for a greenlight for your thesis film.**

SUMMER SESSION to include one of **three options** for the **first-year** cohort:
Only one (1) 3 credit class is required in summer session.

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

Screenwriting 2.5: Rewrite Workshop in Athens/remotely – professor of record TBD

Studio Internship* – professor of record: Shandra McDonald

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 craft of filmmaking, and are encouraged to follow their own interests, inspirations, and artistic voices.

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

*In year one, the primary focus on editing courses will be Adobe Premiere. In year two, students also have the opportunity to learn Avid and Pro Tools.

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 IN ORDER TO GRADUATE:

Production: Every student must complete at least two (2) short films during their first academic year (one MOS, one synch 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: **thesis film** (write and direct, and/or produce, and deliver a finished 10–15-minute thesis film). While most students will also edit their films, students have the option to secure an outside editor at their own expense or to collaborate with a student editor – in close consultation with production faculty for approval.

Writer/Producer Track: In addition to the above Core Requirements: **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.**

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 length, 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 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 and/or a public screening in a festival atmosphere is also required in order to graduate. 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. Thesis “defense” sessions will adhere to Liz Lerman's *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.

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 faculty, department heads, and chairs.

All students are required to meet 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 MANAGER (PM):

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

The PM 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.

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 PM reviews the project.

The PM 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 PM doesn’t ever review anything without the blessing and approval of Production Faculty.

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

There is no scenario in which the PM is making creative decisions or that the PM undermines or overrides faculty.

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

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

Please note that the Production Manager may flag additional concerns as related solely to physical production and safety. For example, the PM 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 25-mile radius of our main campuses in Athens and Fayetteville is not advised and could be untenable. *Think globally, shoot locally.*

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

- Director's notebook on One Drive or Google Drive
 - By Friday, December 2nd, 2022.
- Rough cut with full-assembly and temp music
 - By Friday, June 2nd, 2023
- Final cut with final-assembly, final music, color, credits, and full sound mix
 - By Friday, August 4th, 2023
- Director is encouraged to finesse and refine writing deliverables although they will not be required to be reviewed by the committee
 - For core writing requirements, as long as a student receives a satisfactory grade in their screenwriting workshop, we will assume those scripts were completed as coursework, and they will not need to be submitted to and reviewed by the committee.

Writer/Producer Track:

- Those students choosing to have a written thesis project must adhere to the following milestones:
 - **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 1st**, a full draft of the screenplay must be delivered to your thesis committee.
 - Between May 8th-15th will be notes sessions with students' thesis Chairs.
 - **By July 8th**, a full revised polished* draft of the feature length screenplay or TV pilot and pitch deck is due. This is the final draft that will be considered the student's thesis.
- In addition to a polished written thesis, writer/producer track students must also complete:
 - Producer's notebook on One Drive or Google Drive
 - Produce 1 short film from current cohort thesis members
 - Advise director toward rough cut and final cut

Thesis Delivery Specs

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 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

* 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.

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 collaborative and intensive process which draws on key concepts from both visual arts and commerce. Key phases include development, pre-production, production, wrap, and post-production.

Development:

The development period begins at concept stage in the fall of their senior year. Planning occurs with the goal of 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.

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. Casting
- V. Preparation of detailed budget and schedule
- VI. Location Scouts
- VII. Permitting
- VIII. Securing equipment and staging/testing
- IX. Insurance certificates
- X. Safety plans and protocols
- XI. Crew recruitment
- XII. Distribution of shooting script
- XIII. Pre-visualization to include shots lists, floor plans and storyboards
- XIV. Production meetings, including concept and tone meetings
- XV. Circulate paperwork to crew
- XVI. Transportation and parking coordination
- XVII. Camera tests and tech scouts
- XVIII. Wardrobe/Hair and Makeup tests and fittings

- XIX. FINAL Production Approval – only after your PREPRODUCTION CHECKLIST and compliance forms have been signed off by Production Faculty can your project move to the PM. 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. 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 (do this during your location scout) can save a lot of time.
- II. All actors must sign a Talent 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 completed overnight production report. It is **MANDATORY** that it is sent to the PM and Taylor Potter the same night as wrap.

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. Short films need to find and engage an audience, and a successful festival run or online launch can prime filmmakers for the next steps in their careers.

- 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 is in charge of the crew and the visual look 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 and 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 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, break down, 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. Is in charge of 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 consistency. 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.

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 the Production Manager 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.

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.

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 minimum of ten 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 shotlist, overhead, and safety plan to their professor when seeking permission.

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 PM 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 both on screen and off screen. Students may use substitutes on screen when approved by their supervising professor.

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

Stunts: Any stunts (including riding skateboards, bicycles, falls, jumps, choreographed fights) require a strict shot list and approval from the supervising professor and Production Manager, 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.

“Set Medics” 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.

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: 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.

Any prop that could be considered by a reasonable person to be a firearm, regardless of its legal status, requires that an off-duty law enforcement officer from the jurisdiction that production is occurring within must be present on set when such props are present.

Bottom line: For anything technically a firearm, 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 required 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 Manager for special permissions and instructions.

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.

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 child care 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 child care 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 in 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. 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.
20. 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.

21. 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:

Expulsion from the production

Suspension or expulsion from the UGA MFA FTVDM Program – no refunds

Fines to be paid for damages of equipment, property, and/or injuries.

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

ATHENA STUDIOS RULES

MFA FTV students will have 24/7 access to our production space and soundstage via unique pin codes to keypads at the main entrance. Each keypad code will be linked to each student. We'll always know who enters and exits the building. Security cameras will also be on site to verify identity. Do not share your code with anyone! We will reassign all codes on a regular basis as an extra layer of security.

During regular business hours (M-F, 9 to 5), we'll have our Production Manager and/or a Grad Assistant on duty.

Anyone entering the building on weekends and before/after regular weekday business hours (9:00am - 5:00pm) will be responsible for cleaning up, turning off lights, and locking up after they leave.

Our 4 camera kits will be locked up in a secure room at Athena Studios, and only the Production Manager, Taylor Potter, and work-study grad students with purview of the equipment room may access equipment. Everyone else must reserve equipment in advance and sign off as being 100% responsible for any loss, theft or damage.

All GFA equipment will be stored in a LOCKED equipment cage on the soundstage, and only GFA instructors will have access to it for class time use.

MFA FTV students will have priority to reserve and use the soundstage and classroom, but EMST undergrad students and instructors may also reserve access to these spaces via the PM and Taylor. No drop-ins permitted.

To share these collaborative spaces, reservations must be made at least 24 hours in advance via the Production Manager (always CC Taylor Potter).

If you've checked out our equipment, it's your responsibility and you will NOT have access to the locked storage room or GFA equipment cage off hours. This means that all students are responsible for equipment they check out and should not expect they can store this equipment overnight at Athena unless they make advance arrangements to do so, and this will depend on the availability of the PM and cage workers. Plan ahead. Be responsible.

All non-MFA FTV equipment will continue to be stored and checked out from the equipment cage in Grady via Jim Black.

While we will have janitorial services, students must keep the kitchen and all other spaces pristine. Leaving trash, empty or partially empty food containers, and spills unattended will result in privileges to Athena Studios being suspended for one week. Second infraction: no studio access outside of class time.

The kitchen is ours to use, but if you leave stuff in the refrigerator, label it as yours. Takeout food containers left in the fridge will be discarded after 24 hours. This is a shared, collaborative space, not your apartment! Be considerate and respectful of others at all times.

Per our environmentally sustainable set practices: no single use plastic water bottles allowed. We'll provide you with refillable water bottles after the first of the year, and the studio has a refillable, purified water station on-site.

The restrooms must also be respected for cleanliness. Please report and plumbing problems immediately to the PM and always CC Taylor.

Conserve water, flush toilets after use, report empty toilet paper and paper towel dispensers, and turn off faucets after use.

Clean up after yourselves on set and in learning spaces. All craft services food, drinks, plates, etc. must be properly disposed of in trash containers and recycling bins. Smelly overflowing trash should be bagged and disposed of in outside trash dumpsters.

Per our Code of Conduct Compliance rules: NO SMOKING or vaping in any Athena Studios spaces. No drugs or alcohol permitted at any time.

No guests or visitors allowed without prior permission in writing via Taylor or the PD. Cast and crew names must be on call sheets or cleared as official visitors.

Athena Studios will have a security guard on duty, but please always be mindful of your and your peers' personal safety. We strongly discourage anyone being alone at the studio, especially at night. We highly encourage car pooling and working in teams or via the buddy system.

Editing suites will remain at Grady in our MFAFTV space. Ditto dubbing and sound mixing room, and the small soundstage. All screenwriting and non-production courses for first year MFA FTV students will continue to be taught on the UGA campus.

Undergrads are not allowed at Athena Studios on weekends or after regular business hours, and are never allowed to shoot on the soundstage without a faculty member present... unless they've been designated on your call sheet or cleared via the PM as crew members on MFA FTV film shoots.

To avoid any strangers entering our studio space, students should always carry their UGA ID cards for identification, and guests (for casting sessions, meetings, receptions and screenings) must be checked in and provided with a GUEST PASS. This is to ensure everyone's safety.

Spills and any damage must be reported to Taylor and the PM. Accidents can happen, so we will exercise lenience in first offenses, but failure to report a known accident or messy food and drink spillage will be deemed a worse offense, so please always disclose and report so we can keep our new production hub clean and safe.

Parking is free outside the studio. Please lock your cars and don't assume studio security will be protecting your vehicle. They're not liable for any loss or theft.

Take pride in this amazing opportunity. It's your production home away from home. Let's all work together to make this a great collaborative space for our FTV community.

UGA TITLE IX POLICIES:



Equal Opportunity Office **UNIVERSITY OF GEORGIA**

- [About](#)
- [Title IX and Sexual Misconduct](#)
- [Civil Rights and NDAH](#)
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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 interfere 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
 - Veterans 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.

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.

Equipment List

CAMERA KIT
Canon C-300 Mark III w/ Rig
Camera Cage
Video Accessories Bag

Follow Focus
Matte Box
Support Rails
Tripod w/ Head
(2) C-fast2 Cards
Cfast2 reader
Batteries & Charger
Handlebars
Shoulder Pad
Dovetail Plate
(2) 6' BNC cables
(2) 25' BNC cables
Articulating Noga Arm
Rokinon Prime Lens Kit (35mm, 50mm, 85mm, 135mm, Canon EF 24mm-70mm)
Rokinon Prime Lens 14mm
Rokinon Lens Case
Filters ND
Miscellaneous Cables and Adapters
Camera Bag
Slate
Spike Tape, Markers, Expendables

CAMERA SUPPORT
Dana Dolly
Rails
(2) Low Roller Stands
Kessler Crane 12'

Kessler Crane Soft Bag
Kessler Crane Tripod
Kessler Crane Head

LOCATION AUDIO
Zoom F4 Recorder
Zoom F4 Recorder w/ bag
Audio Gear Bag
25' XLR cable
Rode Boom Mic w/ Boom Pole Kit
Rode NTG3 RF-Bias Shotgun Mic and Rycote Super-Shield Kit
K-Tek KE-110CC Avalon Series Aluminum Boompole with Internal XLR Cable
Hosa Technology Neutrik XLR3F to Right-Angle XLR3M Camcorder Microphone Cable-25'
(2) XLR cables L-head
(2) XLR Cables 25'
(2) Rode Lavaliers with Transmit/Receivers
(2) SD Cards
Headphones w/ Pin Adapter
power extension cables 25'
Miscellaneous Cables and Adapters

LIGHTS
"ARRI Hybrid LED & Tungsten Kit "
ARRI L5-C 5" LED Fresnel Kit
Kino Diva LEDs 2-Kit
(3) Baby Stands
Rock n Roller cart

(2) Light Gels Location Packs
GRIP AND ELECTRIC
ARRI Grip Kit
Flag Set
(4) Crates
8x Frame & Rag Set
grip ears for 8x frame set
grip heads for mounting 8x to stand
(2) C-stands sliding leg
(1) C-stand turtle base
(2) Flex Fills
(8) 25 lb Sandbags

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 damages or losses.

My current local address is:

My permanent address is:

 City _____ State ____ Zip _____
 Telephone (____) _____

 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 Jim Black (jimblack@uga.edu) for reservations and cancellations.

At UGA in Trilith, please contact the PM at email for reservations and cancellations. The student must fill out the reservation form and send it to the PM. The PM 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.

Equipment Checkout: Athens

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

Check in/out is held from **9-11:30am and 1-4:30pm Monday- Friday**. You must **make an appointment with Jim Black via email and have it confirmed**.

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 Jim Black 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 Filmmaker of Record is responsible for the repair or replacement of that piece of equipment.

When checking in:

- Remove all tape from equipment and cases.
- Neatly re-package all equipment, properly wrapping all cables.
- You must be cleared by the cage in order to depart. No equipment drop-off is allowed.

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**.

Reservation Policy

- You must sign up with the **UGA College of Journalism and Mass Communication**
- **Equipment Statement of Responsibility** form at 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. The Cage Assistant can let you know if the equipment you want is available, but you must fill out a 210 Gear Checkout Form in order to be officially placed on the reservation schedule.
- The reservation must be submitted and approved 24 hours before check-out.

- Standard reservation policy allows the Cage Assistant to take a reservation up to 2 weeks in advance of check-out.
- 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 the 210 Cage environs.

Checkout/Return Policy

- **Checkout**
 - 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 Filmmaker of Record is responsible for the repair or replacement of that piece of equipment.
- **Return**
 - Remove all media card from equipment and cases.

- Neatly re-package all equipment, properly wrapping all cables.
- You must be cleared by the cage in order to depart. No equipment drop-off is allowed.
- You are asked to return equipment in **48 hours from your checkout**. If the 210 Cage doesn't open in 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.**
- While equipment is in your care, you are expected to treat it in a professional, responsible manner:
- It is not the Cage Assistant's responsibility to ensure that you have everything you need. In your own best interest, try out your equipment in the cage before you leave so you know it will work the way you expect.

Editing Suite Reservation Policy

- Students can reserve time on 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 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.**

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)

Cage Assistant, Heidi Choi & Xavier Brown (UGA210Cage@gmail.com)

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 Manager and Equipment Managers to settle grievances. All final decisions on these cases will be made by the Executive Director in consultation with 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

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

Trilith and Georgia Film Academy Spaces

If anyone is interested in shooting in the Trilith/UGA or Georgia Film Academy spaces, please submit a proposal about your intentions. Make sure that it includes the following:

1. Name of your production

2. Shoot dates
3. Shoot times
4. The specific area (s) you are requesting
5. Size of crew
6. Names, emails, and phone numbers of non-UGA crew and UGA students
7. Craft services – please keep minimal craft services in the space. A table can be placed right outside the classroom area with a water source for refillable water bottles. NO SINGLE USE PLASTIC BOTTLES ALLOWED. Light snacks should also be nutritious and packaged in recyclable packaging. 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. ALL TRASH MUST BE REMOVED FROM LOCATION AND DISPOSED OF WITH ENVIRONMENTAL SENSITIVITY. Please separate recyclables, compostable food, and landfill trash.
8. Editing rooms are off limits to non-students.
9. Meals. Please do not eat meals in the space. 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.
10. We need an equipment list.
11. Approved certificate of insurance from UGA.
12. Synopsis of project.

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 to Shandra and Sanghoon, please CC both along with the Production Manager, at least a week in advance. If you have questions:

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

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

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

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.
- ✓ 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 yells, "Slate in!"

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

The director yells, "Roll sound!"

The sound recordist starts the recorder, and when it's rolling yells, "Speed!"

The director 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 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" 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.*

PRODUCTION INSURANCE:

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

Students must request a Memo of Understanding (MOU) to be signed by the student **prior** to any **insurance being granted** by the carrier.

The following process is how to obtain a certificate of insurance, which is mandatory to receive a greenlight.

Step 1:

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

Step 2:

- ✓ **Request and fill out** the Memo of Understanding issued by the Entertainment and Media Studies (EMST) department chair, Dr. Jay Hamilton, via email. Students request that **MOU** from **Cheryl Christopher via email: cherylch@uga.edu**

MOU includes:

- a. Title of project:
- b. Filmmaker of Record:
- c. Location / Insured / Entity Information:
 - 1.) Full name of the Entity
 - 2.) Full address of the Entity
 - 3.) Contact Name / Attention (if available)
 - 4.) Entity email (if available)
 - 5.) Entity phone number (if available)
 - 6.) Short description of the Entity. E.g., Is it a homeowner? government? or vendor?

Examples of entity information:

Anne Mathews and Steven Arntson (homeowners)
 11050 NE Maine St.
 Kingston, WA 98346
 (206) 495-2556

Midnight Oil Films (Camera and G&E)
 22140 Indianola Road
 Poulsbo, WA 98370
 (206) 605-3456

John Abromowski (Darkroom equipment)
 476 West Photography
 29403 Port Gamble PI NE
 Kingston, WA 98346
 (508) 212-4049

- d. Principal photography start/finish dates:
- e. Course and Instructor:
- f. Exclusions and Conditions of Insurance

Step 3:

Submit MOU at least 5 business days prior to filming to Cheryl Christopher*.

cherylch@uga.edu

Step 4:

Cheryl Christopher* then handles the paperwork with Rob Jones, representative from the carrier.

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

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

***ONCE OUR DEDICATED PRODUCTION MANAGER IS HIRED, THESE RESPONSIBILITIES WILL BE UNDER THEIR PURVIEW VIA THE PRODUCTION OFFICE.**

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.

Equipment

All of our 8 camera & lighting packages are insured up to full replacement cost @ \$38,000. each package. MFA FTV students are required to sign forms upon checkout of equipment stating that the student filmmaker is 100% responsible for all equipment from checkout to return.

However, these waivers require that the student be responsible for solely the DEDUCTIBLE AMOUNT on any lost, stolen, or irreparably damaged equipment. [The current deductible amount is \\$3,500.](#)

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 MANAGER'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 PM will withhold the greenlight to production.**

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 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 distribute such work until such student has either graduated from UGA or is no longer matriculated at UGA.
- 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 DocuSign, and each student will be provided with their own folder of paperwork for each filming project they will complete in this program.

In your dedicated DocuSign folder, you will find forms that you will need throughout the course of your productions, such as agreements, release forms, and insurance forms.

These forms are entirely signable online and are accessible on desktop, laptop and phone.

For DocuSign access, please contact Taylor Potter at taylor.potter@uga.edu

You can access DocuSign [here](#).

ALL OF THE FOLLOWING MUST BE ADDRESSED ON YOUR PREPRODUCTION CHECKLIST PRIOR TO GREENLIGHT:

1. [Application for Greenlight](#)
2. [Arts and Materials Release](#)
3. [Certificate of Insurance](#)
4. [Crew Memos](#)
5. [Location Release](#)
6. [Talent Release](#)
7. [Compliance Agreement](#)
8. [Overnight Incident Report](#)

In the event DocuSign access is not possible and forms need to be completed, students may print the necessary forms from the linked Google Drive folder above. Students should make every effort to utilize DocuSign and only rely on the printable Google Drive forms in emergencies. Students printing forms will be required to scan and upload their printed forms to their respective DocuSign folders for archival purposes. If this happens, students should notify Taylor Potter to ensure proper documentation and organizational needs are met.

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.rclid.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/>

E-PAPERWORK:

ALL SIX OF THE FOLLOWING FORMS MUST BE FILLED OUT AND SIGNED IN ORDER TO RECEIVE A GREENLIGHT:

1. [Fillable Application for Greenlight.pdf](#)
2. [Contractor Agreement.docx](#) [CREW AGREEMENT](#)
3. [Location Agreement - generic.docx](#)
4. [Standard Materials Release.doc](#)
5. [Talent Release_generic.docx](#)
6. [Code of Conduct compliance form \(signed by filmmaker and approved by the PM\)](#)
7. [Environmental sustainability compliance agreement form \(signed by filmmaker and approved by the PM\).](#)
8. [Overnight Production Incident reports to be sent to Production Coordinator with PM in CC.](#)

For the time being, forms not hyperlinked above can be found here:

Google Drive. Login info:

Username: UGA.MFA.ProductionPaperwork@gmail.com

Password: UGAMFA1\$

Link to the folder with all the documents:

https://drive.google.com/drive/folders/1-QB1eCGzW5LDSgw5Uwyhbvm3-KPG_X?usp=sharing