

INTRODUCTION

Welcome to the Student Production Guide! This document is your one-stop shop for all the instructions and policies governing student use of photography, filming, and audio recording equipment and of the Media Lab Studio. The goals of the Guide are to **equip**, **protect**, and **educate** students with best practices to produce audio/visual content.

Equip: The Guide lays out the steps and requirements for any student use of audio/visual recording equipment. All the requirements must be met for a student production to be greenlit. Productions of any size or type should always have this information on hand. Gathering this information ahead of filling out the Reservation Form helps you fill out the form easily and equips your production with the resources it needs.

Protect: The Guide is an agreement between students and the college about how the equipment and the Media Lab Studio will be used. When both parties agree to the terms laid out below, both parties gain protection in case something goes wrong - everybody is working from the same rules when solving issues or settling disputes. Additionally, the Guide's policies are in place to physically protect you and the gear you're using from harm.

Educate: The Guide is a microcosm of the industry's standards for content production. Going through the pre-production, production, and post-production checklists gives you a starting familiarity with what it takes to safely and successfully produce content. This Guide is meant to encourage diligence, attention to detail, organization, patience, consideration, and appreciation for cultivating these values in industry work.

The Guide is divided into the three timelines of all productions: [pre-production](#), [production](#), and [post-production](#). The timelines can be used as checklists for each stage of your production. If you want to jump to the full production checklist, click [here](#).

The Guide includes the policies for using equipment and the Media Lab Studio and the penalties for misuse. All students who want to make a reservation for equipment or the Studio must read these policies and penalties carefully and sign the attached agreement page at the end of the Guide.

If you ever have any questions at any point about how the Guide works, why it asks for the information it does, how filming in NYC works, or any broader production process questions, please email the Media Lab Supervisor, Jess Stempert, at jess_stempert@tkc.edu.

PRE-PRODUCTION

Gather production information -> Fill out Reservation Form -> Attend Greenlight Meeting

In the **pre-production** stage you'll do all the planning and collect all the information you'll need to fill out the [Reservation Form](#). This includes your paperwork, schedule, cast and crew, locations, and gear needs. The more diligent you are in pre-production, the easier production will be. Not all productions will need all of the information included in this list and in the Reservation Form, but it is strongly encouraged to have all of your pre-production information in place before you start the Form.

For the vast majority of reservations, the Reservation Form will take 5 minutes to fill out. Productions with large numbers of crew, locations, gear, or risk activities will vary in how much time the form takes.

WHEN TO SUBMIT YOUR RESERVATION FORM

Reserving gear, *but NOT* Media Lab Studio

If you are reserving gear but do not need to shoot in the Media Lab Studio, your completed Reservation Form must be submitted at least **2 business days** ahead of your desired gear pickup date. This date may also be the date that you are shooting. Your Greenlight Meeting must happen in these 2 days. It is strongly recommended you review the Media Lab Calendar frequently and early ahead of your shoot, as available times for pickups and returns will be shifting often.

Reserving gear *AND/OR* Media Lab Studio

If you are reserving gear *and/or* reserving time to shoot in the Media Lab Studio, your completed Reservation Form must be submitted at least **7 business days** ahead of your desired shoot date(s). This will put a hold on your desired shoot date(s), and will leave 2 business days for the production to be reviewed, your Greenlight Meeting to be scheduled, and the production to be greenlit. All Media Lab Studio reservation holds for any party must be confirmed or cleared 5 business days ahead of the hold.

Pre-Production Checklist:

- Read through the entire Guide thoroughly and sign the agreement page at the bottom.**
 - That signed page must be submitted with your Reservation Form. One signed page will serve for the same student across multiple productions/submissions of the Form.
- Write out the production's description.**
 - This can be a logline, an assignment description, or a few sentences summarizing what's going to be filmed and how it's going to be used.

- If the production involves anything that could be deemed a **Risk Activity (review the full directory of Risk Activities [here](#))**, students must write up a Safety Plan for how they are going to shoot the Risk Activity safely. Students may use this [template](#) to draft their plan, and may reference this [example](#). Expect to discuss the activity and the surrounding safety plan in the Greenlight Meeting. Productions with any Risk Activities should be prepared to leave extra lead time before shooting to submit their Reservation Form and have their Greenlight Meeting - depending on the Activity and the plan presented in the Meeting, the production crew may need to meet with the Media Lab Crew multiple times to ensure an acceptable safety plan is developed.
- Write out how long the production will take to shoot/film, and if filming video, what the final project runtime is estimated to be.**
- Get the necessary faculty or staff advisor sign-off form filled out and signed.**
 - You can download the appropriate form letter [here](#). One signed form will serve for the same student for the duration of the class/student's time in the organization.
- Write out the roles for all cast and crew and collect all their names, emails, and phone numbers.**
 - Every production must have one person assigned the role of Producer. Unless assigned otherwise on the Reservation Form, the person who submits the Reservation Form will be the Producer by default. The Producer will be the main point of contact for the production.
- Write out all the locations where you will be filming.**
 - Include all full addresses and the contact information for each location's point of contact.
 - If you're filming on campus but not in the Media Lab, complete the appropriate Space Reservation forms. You can submit a Space Reservation form [here](#). Your point of contact for on campus locations will be studentservices@tkc.edu.
 - If you're filming off-campus:
 - Outdoor locations: review the NYC MOME outdoor filming permit requirements [here](#).
 - If you shoot outdoors in NYC and don't use stands (only camera may be on a tripod, everything else must be **handheld**) you do **NOT** need a NYC MOME permit to shoot.
 - If you shoot outdoors in NYC and you use stands, you **MUST** have an NYC MOME permit on hand to shoot. Permits cost \$300.
 - Your point of contact for outdoor locations is the Producer.
 - Indoor locations: for private but small-scale locations like someone's apartment, you should get a statement in writing from the person who lives in the apartment that they permit you to shoot in the space. For private but larger-scale locations like a restaurant, shop, church, etc., you must get a signed copy of a location release letter signed by the owner of the location permitting you to shoot and permitting the location's image to be used in your video/photos. You can find the location release letter

[here](#). Your point of contact for indoor locations you've gotten signed releases for should be the person who signed the location release.

- If you're filming in the Media Lab Studio, you'll fill out your requested date and time on the Reservation Form. You don't need to fill out a point of contact for Media Lab Studio reservations.
 - The Media Lab Studio is available for student reservations for up to two full consecutive days per 7-day week. These two days can be filled up by multiple, different productions or by the same production. The time is on a first-come, first-serve basis. All set-up and tear-down must occur within the reserved time. The Media Lab Studio must be left as clean and organized as you found it.
 - Check the [Media Lab Studio Calendar](#) BEFORE submitting your reservation request to make sure your dates are available. If you submit a reservation request for a date that's already reserved, your reservation will not be greenlit and you may be required to fill out the form again.
- Write out a list of all the gear the production will require.**
 - Be careful to not forget things like grip equipment, expendables, and supplies for the cast and crew, if needed. You can browse the student gear catalog [here](#).
- With all this information gathered, fill out the Reservation Form.**
 - Be sure to leave the necessary amount of time for the Reservation Form to be processed (see the [Reservation Form timelines](#) above)
- At the end of the Form, **schedule your 15-minute Production Greenlight Meeting with a Media Lab Team member** (virtually or in-person) to make sure the production has everything it needs. If the production is approved in this meeting, it will be greenlit and the reservations will be confirmed. Select a meeting time from the available slots on the the Media Lab Supervisor's [calendar](#).
 - The vast majority of meetings will take less than 15 minutes. Productions with large numbers of crew, locations, gear, or risk activities may take longer than 15 minutes.

Once the Reservation Form has been submitted with all the necessary information and a Greenlight Meeting date and time requested, a member of the Media Lab Crew will reach out to confirm your Greenlight Meeting date and time and will assign your production its **Production Code**. This is how your production will be identified across all forms and paperwork, and you must include the code in the subject line of any emails to the Media Lab Crew about your production.

For the Greenlight Meeting, be prepared to go over all the details submitted in the Reservation Form and clarify any questions the Media Lab crewmember may have. The goal of the meeting is to both make sure all the requirements are correctly met, all the logistics are safely and reasonably planned out, and that all your and the Media Lab Crew's questions are answered. The meeting should take no longer than 15 minutes (most meetings will take far less time) and may be conducted in person or over Zoom.

PRODUCTION

Check out gear -> Shoot -> Return gear

In the **production** stage you will be enacting your pre-production plan and shooting your content. Your production should follow exactly the information laid out in your Reservation Form. If a change must be made to the pre-production plan during production, it is the Producer's responsibility to immediately email the Media Lab Supervisor, Jess Stempert, at jess_stempert@tkc.edu. Emails about a specific production must include the production code in the subject line of the email.

Pick up your reserved gear.

- Gear can only be picked up by the student whose name the reservation is under.
- Gear must be picked up on time. If the student fails to show up within 10 minutes of their pickup time, the student must email the Media Lab Supervisor to make new arrangements to pick up the gear. If new arrangements are not made, the gear reservation is forfeited and a new Reservation Form must be submitted. If the pickup time must be edited, the student should email the Media Lab Supervisor as soon as the edit is known. A gear pickup time may only be changed **once**; after that, students must submit a new Reservation Form.

Shoot your content safely and responsibly.

- The most important thing on any set is safety. Ahead of creativity, storytelling, ingenuity, and fun, every crewmember on a set should be committed to keeping themselves and each other safe.
- Make the decision before you shoot that you will stop shooting the moment something goes wrong or feels uncomfortable. Choose your crew's safety first, ahead of every other decision. Always err on the side of caution.
- Review these articles for set safety recommendations and best practices:
 - [Adorama's Set Safety Tips](#)
 - [WitsEnd NYC Set Safety Tips](#)
 - [SAG-AFTRA Current Set Safety Guidelines](#)
- Keeping your crew safe:
 - Ahead of every shoot, email everyone on your set a call sheet for the day that lays out the timeline and plan for the day, includes all important contact numbers, and lays out a plan in case of emergency.
 - Start every shoot at every location with a Safety Meeting that includes your entire crew. Go over the plan for the shoot, make note of any risk activities or anything peculiar to your location, go over the plan in case of an emergency.
 - When shooting an indoor set, adhere to the physical set safety tips listed in the articles above.
 - When shooting outdoors, monitor the weather, pay attention to what's happening around you, and have clear and frequent communication with all crew.

- In case of emergency, follow the College's procedures: call the emergency phone, report the incident, and follow any instructions you're given. Once the emergency is handled, email the Media Lab Supervisor, Jess Stempert, at jess_stempert@tkc.edu with a full report of what happened within 24 hours of the incident.
- Stay aware at all times where each member of the crew is, during shooting, breaks, or traveling.
- Have a first aid kit, water bottles, snacks, and extra masks available at all times.
- Keeping your gear safe:
 - Only the student whose name the reservation is under may check out and return gear and hold on to it when not in use during a shoot. Do not give the gear to anybody unless it is for the purpose of the shoot.
 - Handle each item of gear with care and use it appropriately.
 - Keep track of all pieces and parts. Do an inventory with the Media Lab Crewmember assisting you when you pick up your gear and when you drop it off.
 - Organize and store it safely on set, out of the way of set activity and in a secure area that non-crew will not be able to access it.
 - Stay aware at all times of where each piece of gear is being used or being stored.
 - If you're keeping gear overnight or for long stretches of time, store the gear securely when you're not using it. Keep careful track of each item for the duration of its time in your care.
 - If something breaks or is lost or stolen, notify the Media Lab Supervisor, Jess Stempert, at jess_stempert@tkc.edu immediately. Be sure to include the production code in the subject line of your email. If you don't write out a full incident report in that email, a full incident report must be emailed within 24 hours. A meeting to review the incident will be scheduled, and possible penalties will be assessed.
- Keeping your set safe:
 - Filming outside:
 - Conduct a tech scout ahead of your shoot, to get familiar with what the area is like. If you're not able to do a tech scout ahead of your shoot, build in time before you start shooting to thoroughly familiarize yourself and your crew with the area.
 - Stay aware of all your surroundings at all times. Have enough people on set to have someone keeping an eye on passersby, traffic, and any other factors that could disrupt your set.
 - Keep a careful eye on the weather and stop shooting if conditions become unsafe.
 - Adhere to the shoot requirements of your permit, if applicable.
 - Filming inside (including in the Media Lab Studio):

- Conduct a tech scout ahead of your shoot, to get familiar with what the space is like. If you're not able to do a tech scout ahead of your shoot, build in time before you start shooting to thoroughly familiarize yourself and your crew with the space.
 - Leave every space as you found it.
 - Handle equipment carefully, especially during set up and tear down, to avoid damaging the space.
 - Collect and throw out trash responsibly.
 - Adhere to the shoot requirements of your location release, if applicable.
 - Remember at all times to conduct yourself and your production with Honor.
- Return your reserved gear.**
- Gear can only be returned by the student whose name the reservation is under for the production.
 - Gear must be returned on time. If the student fails to show up within 10 minutes of their return time, the student must email the Media Lab Supervisor to make new arrangements to return the gear within 24 hours of their original return time. Failure to make new arrangements and/or failure to return the gear within that 24 hour window will result in penalties.

POST-PRODUCTION

Off-load shot material -> Edit material -> Publish material

In the **post-production** stage you'll save all the material you've shot, edit it, and prepare it for publishing to your platform of choice. The majority of this section is focused on recommended best practices for post-production. But there is one Guide **requirement** for King's shoots that students must be aware of and adhere to: **adhere to the legal guidelines for intellectual property and fair use.**

From [Wikipedia](#): "Fair use is a doctrine in United States law that permits limited use of copyrighted material without having to first acquire permission from the copyright holder." In general, copyrighted material that is included in media created by students for educational assignments or purposes that are not monetized falls under fair use. Students editing material shot using King's equipment and including copyrighted material must publish that material in a way that preserves fair use.

Educational Fair Use Resources:

- [Bibliography.com Fair Use Summary](#)
- [Google Guidelines for Fair Use on YouTube](#)
- [Best Practices for Fair Use in Online Video](#)

These checklist items are post-production best practices that you should keep in mind:

- Keep your final destination in mind from the beginning.**
 - Where your final content will be published makes a difference in how you shoot and edit it. For example, a video optimized for Instagram will look awkward on YouTube, while a short film that looks great on Vimeo will be too restricted on TikTok. Be aware of elements like frame size, frame rate, pixel quality, color grade, final runtime, music, graphics, etc., as these will look wildly different across the many platforms on which your content might live.
- Prepare and organize for offloading your media.**
 - Whether it's on a hard drive or to cloud storage, how well you label and organize your media as you offload it from your camera can make or break your post-production. Some best practices for keeping your media clean, accessible, and organized include:
 - Setting up your naming system and folders on your drive before you shoot
 - Have separate folders for each day, each camera, and each media type
 - Name each folder or each file consistently and ask everyone in your post-production pipeline to follow the same naming system
 - Organize as you off-load, not after
 - Check that files are playable or viewable as you off-load **on set**, not after

- Have multiple back ups, on set and off.**
 - There is nothing worse than setting up an entire shoot and losing part - or all - of your material. Back up your content to at least two drives, back it up often, and never delete anything until you've confirmed that your backups are successful and accessible. Keep these best practices in place at each stage of post-production.
- Keep track of your edit draft versions.**
 - Have a clear labelling system for each draft of your material so you don't lose track of when changes get made or by whom.
 - Don't delete any old drafts until your project is finished and published - they can act as safe backups in case of emergency!
- Archive your raw media, drafts, and final versions responsibly.**
 - Have a plan for where your raw, unedited material, all your edit drafts, and your final exports are going to live long-term. Choose something that is going to be stable and accessible for a long time.
 - Hard drives are a safe choice if you can physically protect them from damage. LaCie brand drives are a good middle-ground of price point, durability, and storage capacity. In particular the [LaCie Rugged Mini](#) drive is a great place to start for your first hard drive.
 - Cloud services are increasingly reliable and affordable; Google Drive offers up to 15GB free, and 100GB is \$1.99/month (as of November 2021).

FULL PRODUCTION CHECKLIST

Pre-Production:

- Read through the entire Guide thoroughly and sign the agreement page at the bottom.
- Write out the production's description. This can be a logline, an assignment description, or a few sentences summarizing what's going to be filmed and how it's going to be used.
- Write out how long the production will take to film and what the final project runtime is estimated to be.
- Get the necessary faculty or staff advisor sign-off form filled out and signed.
- Write out the roles for all cast and crew and collect all their names, emails, and phone numbers.
- Write out all the locations where you will be filming. Include all full addresses and the contact information for each location's point of contact.
- Write out a list of all the gear the production will require.
- With all this information gathered, fill out the Reservation Form.
- At the end of the Form, schedule your 15-minute Production Greenlight Meeting with a Media Lab Team member (virtually or in-person) to make sure the production has everything it needs.

Production:

- Pick up your reserved gear.
- Shoot your content safely and responsibly.
- Return your reserved gear.

Post-Production:

- Keep your final destination in mind from the beginning.
- Prepare and organize for offloading your media.
- Have multiple back ups, on set and off.
- Keep track of your edit draft versions.
- Archive your raw media, drafts, and final versions responsibly.

MEDIA LAB CREW DIRECTORY

All production-specific emails must include the production code in the subject line.

Media Lab General Inquiries: medialab@tkc.edu

Media Lab Supervisor: Jess Stempert, jess_stempert@tkc.edu

Video Production Assistant: Brianna Surface, brianna.surface@tkc.edu

IMPORTANT PHONE NUMBERS

The King's College Emergency Number: (646) 242-4411

Student Services: 212-659-7200

Police Department: 911

Building Management Office: 212-510-6480

Lobby Security Desk: 212-344-2920

LINKS

- [Reservation Form](#)
- [Greenlight Meeting Calendar](#)
- [Gear Catalogue](#)
- [NYC Mayor's Office of Media and Entertainment Website](#)
- [NYC MOME COVID-19 Resources](#)
- [Faculty/Staff Advisor Sign Off Letter](#)
- [Location Release](#)
- [TKC Incident Report Form](#)
- [Directory of Risk Activities](#)
- [Risk Activity Safety Plan Template](#)

PENALTIES FOR BREACH OF THIS AGREEMENT

The student whose name the reservation is under will be penalized depending on the severity of the breach and the cost of resolving the breach. Penalties can be issued in three categories: strikes, fines, and bans.

Definitions

Each student who reserves gear or the Media Lab Studio from the Media Lab Crew will be assigned a profile to track their use of the gear and Studio. Correct adherence to this agreement will be noted, as well as strikes for breaches of the agreement. When a student receives their third strike, they will be banned from using any equipment or the Media Lab Studio for the remainder of their enrollment as a student.

Fines will be assessed based on the cost of the equipment in question and will vary depending on the severity of the breach. Students who are issued fines will always be issued strikes.

A ban means the student in question will not be permitted to use any part of The King's College media equipment or the Media Lab Studio and will not be permitted to work on any sets involving College equipment or Studio for the duration of their time as an enrolled student.

Broken/Lost/Stolen Equipment

If equipment is broken but could be repaired without fully replacing the item, the student whose name the reservation is under will be charged 25% of the original purchase cost for each item of broken or lost equipment, up to \$50 per item of equipment, total not to exceed \$500. The student will receive one strike on their use of equipment and the Media Lab Studio.

If equipment is lost or broken and in need of full replacement, the student whose name the reservation is under will be charged 50% of the original purchase cost for each item of broken or lost equipment, up to \$100 per item of equipment, total not to exceed \$500. The student will receive two strikes on their use of equipment and the Media Lab Studio.

If equipment is stolen, an investigation into the incident will be opened. The investigation will involve the Media Lab Supervisor, the staff or faculty member who signed off on the production, the student whose name the reservation is under, and other parties as deemed appropriate for the situation. The investigation will seek to determine whether the theft was preventable/occurred out of the student's negligence, or if the theft was not preventable/occurred beyond the student's control. If the student is found to be at fault, the same fines and strikes for broken or lost gear will apply. If the student is found not to be at fault, no fines will apply and the student will not receive a strike.

Late Equipment Pickups and Returns

If the student whose name the reservation is under fails to show up within 10 minutes of their pickup time, the student must email the Media Lab Supervisor to make new arrangements to pick up the equipment. If new arrangements are not made, the equipment reservation is forfeited and a new Reservation Form must be submitted. If the pickup time must be edited, the student should email the Media Lab Supervisor as soon as edit is known. An equipment pickup time may only be changed **once**.

If new arrangements are not made, the equipment reservation is forfeited and a new Reservation Form must be submitted. The student whose name the reservation is under will receive one strike on their profile.

If the student whose name the reservation is under fails to show up within 10 minutes of their return time, the student must email the Media Lab Supervisor to make new arrangements to return the equipment within 24 hours of their original return time. If new arrangements are not made, or the equipment is not returned on time, a per-diem late fee of \$1 per unreturned item will apply and the student will receive one strike on their profile. If equipment is not returned by the end of the semester in which the reservation was made, the equipment will be considered lost and the corresponding fines and strikes on the student profile will apply. If the gear is returned after it has been deemed lost, the fines and strikes will not be refunded.

Media Lab Studio Use

If the Media Lab Studio is damaged during a shoot and the student whose name the reservation is under reports the damage to the Media Lab Supervisor, the student will be charged a one-time damage fee of \$100 and receive one strike on their profile. If the damage is not reported, or more damage than was reported is discovered, the student will be charged a one-time damage fee of \$300 and receive two strikes on their profile.

It is the responsibility of the student whose name the reservation is under to ensure the Media Lab Studio is left in the same state as it was found at the start of their reservation. This includes but is not limited to:

- throwing out all trash
- putting all gear away where it belongs
- breaking down sets appropriately and fully
- cleaning any spills/messes/etc.

If anything is left uncleaned but is reported to the Media Lab Supervisor before the end of the reservation time (i.e. if the student is unsure where to put gear away to or is struggling to break down something on a set), no penalties will apply, but the student will be required to learn the appropriate correct cleaning protocol from the Media Lab Supervisor before they will be allowed to reserve the Media Lab Studio again. The Media Lab Supervisor will be responsible for arranging a time for this training.

If anything is left uncleaned but is not reported to the Media Lab Supervisor before the end of the reservation time, the student will receive a strike on their profile and will still be required to learn the appropriate correct cleaning protocol. The Media Lab Supervisor will be responsible for arranging a time for this training.

Production Does Not Follow Pre-Production Plan

Your production should follow exactly the information laid out in your Reservation Form. If a change must be made to the pre-production plan during production, it is the Producer's responsibility to immediately email the Media Lab Supervisor, Jess Stempert, at jess_stempert@tkc.edu. Emails about a specific production must include the production code in the subject line of the email.

Changes include but are not limited to:

- people working on set who were not listed
- shooting at un-approved locations
- shooting without proper paperwork or releases
- forging paperwork
- shooting risk activities that were not discussed

Factors outside of a Producer's control can make conditions unsafe or unwise for a production to continue as planned. These can include but are not limited to:

- changing weather conditions
- crowds
- public transportation issues

Production changes in these cases must also be reported according to the above policy.

If any changes occur during production that are not reported, or productions encounter conditions that should force changes or a halt to production for safety reasons and those changes are not made/production is not halted, an investigation will be opened. The investigation will involve the Media Lab Supervisor, the staff or faculty member who signed off on the production, the student whose name the reservation is under, and other parties as deemed appropriate for the situation. The investigation will seek to determine the severity of the unreported change and the severity of the consequence.

Any unreported change will result in at least one strike added to the student's profile. Severe unreported changes, multiple unreported changes, or productions continuing under unsafe conditions may result in multiple strikes or a full ban. Unreported changes that result in broken/lost/stolen equipment or harm to a crewmember will result in a full ban.

