

The Making of Student Television: Badger Block

Christopher Portie

Stephen Nash

Spring Hill College

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Dr. Kotchemidova

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Abstract

A student made television program offers a professionally structured outlet for students of all majors and across all academic programs to participate in integrated collaboration in pursuit of professional showcase material and/or personal interest and passion. “Badger Block” was created not only as an extra curricular teaching tool, but also as a way to entertain students at Spring Hill College. By modeling it as a variety television format, the program’s potential appeal to students offered enough distinct programming to capture a substantial percentage of viewers from Spring Hill College’s student population. Through critical analysis of the previous season and with an understanding of postmodernism that is pervasive in entertainment culture, we created new and updated content that could appeal more to our targeted audience. In addition, through this analysis we were able to pinpoint areas within the series where we lacked the necessary skills to deliver a professional product. We were able to reach out to individuals who have passion for their craft across different areas of study (graphic design, writing, filming) to supplement the areas lacking in professionalism within the series. The results were not only a substantial amount of views of the series on social media, but the positive feedback on the weekly questionnaires distributed, after each episode had aired. In addition, the continuation of the series has been written into the SHC Film Production Club constitution, so that it may continue to grow and develop throughout generations of students.

Table of Contents

Abstract.....2

Introduction.....5

Project Description.....5

Rational.....6

Goals and Objectives.....6

Target Audience.....8

Methods.....8

 Defining the Content Produced.....10

 Flagship (True Story).....10

 Utility (DIY: Dorm It Yourself).....12

 Parody (Lo Siento).....13

 Direct Student Engagement (On the Spot).....14

 Independently Made Film Highlight Feature Presentation.....16

 Promotional Markers (BSNA Promotional Campaign).....17

 Bookends.....18

Implementation.....19

Promotional Campaign.....25

 Flyers.....25

 Reruns.....25

 General Placement.....26

 Student Center Announcements.....26

Promotional Videos.....27

Email.....27

Campus Update.....28

Budget.....28

Equipment.....29

Assessment of Success.....30

Legal/Ethical Issues.....34

Problems Encountered and Resolved.....37

Reflection - Chris.....39

Reflection - Stephen.....40

References.....43

List of Appendices.....45

Introduction

Variety television is a style of television that consists of, “segments, blocks, and programme contexts,” that have the potential of being distributed singularly apart from the overall program (Neale 5). This format benefits the growing trend of providing television online through social media as explained through the Media Substitution Hypothesis that states, “[An] audience may substitute the use of a functionally similar medium for another when such a substitution need arises”(Lin 80). This is especially relevant considering the outlets necessary to reach college students, who are the primary audience of student television.

Project Description

In the fall semester of 2015, we launched a piloting program that would test the capabilities of producing and broadcasting a student made entertainment television show on the college cable channel and online outlets within a single semester. That program now known as “Badger Block” follows the variety television show format. We created a second season with appropriate evaluation to make modifications to the show’s content and structure. The season was broadcasted simultaneously on Spring Hill College’s cable channel and online channels including YouTube, Livestream, and Facebook. The premier season was reasoned as a mock run, to see the exact feasibility of creating a television show, and to evaluate the popularity of it among the proposed target audience. The main shortcoming of the first season was a lack of documented structure. Because of the lack of structure, the show was a standalone effort with no means of being continued or modified effectively. Therefore, in addition to producing and broadcasting content, we defined the show’s structure, timeline, and process for “Badger Block.”

After speaking with leadership members of the SHC Film Production Club, this project along with the structure, timeline, and procedures was appropriated to the club as an amendment to the club's constitution under "Special Projects."

Rationale

With the introduction of Spring Hill College's cable channel, a need for extracurricular programming is essential to help further develop the diversity of programming offered and consequently strengthen the effectiveness of communication with students through the channel. Furthermore the existence of a structured and tested production packet with the necessary steps and deadlines provides students with an outline of how to make a student made television show within the Communication and Fine Arts programs. This would give students the tools and structure to accumulate an outstanding amount of production experience, video products, and television graphics to introduce to their reel/portfolio.

Goals and Objectives

The goal for the second season of "Badger Block" was to improve the quality and reach of the overall program. Along with this goal we had five objectives: 1) we defined the procedure and methods necessary for producing and broadcasting "Badger Block," 2) we introduced a thorough means of evaluation for "Badger Block" to appropriately modify existing segments, 3) we were constantly improving on content from episode to episode via intermediate evaluations from questionnaires (Appendix A), 4) we reached a total count of 2,521 views exceeding our goal of 2,000 views across the sum of all online platforms for the entire series, and 5) we broadcasted and distributed all four episodes.

To thoroughly evaluate the impact of each segment, we performed SWOT analyses (Appendix B) to identify what was worth keeping and expanding upon for the upcoming season and what needed to be replaced. This season, “Badger Block” did indeed broadcast and distribute four episodes. According to the results (Appendix C) of our questionnaires, consistently around 44 to 50 percent of students (out of 200) watched “Badger Block” any given week. Furthermore the critical comments from these questionnaires were used to improve the following week’s production.

The series accumulated over 2,500 views across all social media platforms in which it was uploaded. In addition, an individual episode had between 3,000 to 3,600 reaches on Facebook (Appendix D). The amount of views across the sum of the episodes exceeded our target goal, but a trend developed from episode to episode. Each episode received fewer official views than the one before. This brings into question the effectiveness of our strategy to promote the series as well as the retention rate the show has with viewers. However, the questionnaires tell a different story. A conclusion that fits this narrative is the viewers are watching in groups, because it may be more fun and enjoyable to watch “Badger Block” with good company. This explains the disproportionate amount of views from the first episode (855) compared to the finale (380).

The procedure and methods necessary for creating Badger Block have been created and will be appropriated to the SHC Film production Club at their last meeting this semester. Elections will be held to decide which members will take on the responsibilities needed, and it will be up to these members to continue to develop the series.

Target Audience

The primary target audience was 18 to 25 year olds with direct ties to Spring Hill College, meaning recent alumni and current students. The reasoning behind this was the content made for the program is framed around direct familiarity to Spring Hill College and the experience of being a student within it. In addition a subset of our primary audience was friends and family of the individuals who participated in any way with the creation of “Badger Block.” This tie to the actor, crewmember, or participant can provide enough relevant context without the viewer having immediate knowledge of Spring Hill culture. Our secondary audience was faculty and staff of Spring Hill College. This was to provide student work to the faculty and staff who wouldn’t normally be exposed to it. These audiences were exposed via social media and through broadcast during our promotional campaign.

Methods

The distribution method for “Badger Block” utilizes both the college cable channel, and social media outlets. However, if “Badger Block” is a television show, then why distribute through social media? Since the practice of online television first began, television has naturally been featured more and more on the Internet. Hulu, Netflix, and other video hosting websites have all scrambled to populate their sites with the most up to date and engaging television content. According to Antonio Pavlov, “With the new capabilities of online platforms and cost-effective marketing opportunities, a filmmaker today has a higher chance of success than in the pre-Internet era” (33). This means in looking towards the future, the television industry could be putting Internet television as more of a priority and rightfully so. Even considering our smaller

target audience, not only is the means of distribution much more cost effective and easier to distribute online, but the outcome and effectiveness of the product and the promotions pay dividends moving forward since you can measure your results accurately.

The first aspect of focus when creating “Badger Block” was concept formation for the various types of shows that we featured this season. Several factors came into play when deciding what form the new season of “Badger Block” would take on. With the objective to entertain, we wanted to analyze and utilize tendency trends of the generation we were targeting in terms of what they find entertaining, especially in television format. We researched the theory of postmodernism and determined that this form of thinking was the best way to move forward when conceptualizing segments for the program. Charles Jencks wrote in an article, “Post-Modernism is fundamentally the eclectic mixture of any tradition with that of the immediate past: it is both the continuation of Modernism and its transcendence” (27). This mixture of styles and “tradition” allowed for the program to be broad enough to capture a larger audience. Jencks continues, “Its best works are characteristically doubly-coded and ironic, making a feature of the wide choice, conflict and discontinuity of traditions, because this heterogeneity most clearly captures our pluralism” (27). Arthur Berger also touches on postmodernism in his article, “Postmodernism rejects, it would seem, the high seriousness of the moderns and takes an ‘anything goes’ attitude towards life” (69). Both Jencks and Berger stated that postmodernism is all about the current generation parodying previous generations and giving their traditions and styles a twist that feel familiar but original at the same time. Camille Paglia agrees with this view of television and said in an interview, “TV is a genre of reruns, a formulaic rerun to what we already know. Everything is familiar” (Crowley 298). We aimed to mimic this relaxed and

familiar format of television through a variety of segments that could relate to a broad audience on campus. Using this information we were faced with conceptualizing segment ideas for “Badger Block” that fit this style. Before conceptualizing however it was important to gather feedback from the audience of season one. We also conducted SWOT analyses and measured the strengths and weaknesses of each segment from the previous season. We also strategized what needed to be changed or improved upon going into the season two. After the SWOT analyses we defined the show as a whole and conceptualized/defined the new and existing segments.

Defining the Content Produced

“Badger Block” is a student made variety television show, meaning it is student television that, “possesses a structure, a time frame, and set of basic ingredients some or all of which may involve a presentation of many narratives, but they themselves are not narrative in form” (Creeber 5). Because of the need of communicating consistency with the audience in terms of what is expected from previous seasons, it was vital to define the categories and the parameters of what shape a particular segment can take and what it can be. We defined the categories as: Flagship, Utility, Parody, Promotional Markers, Direct Student Engagement, Bookend Content, and Independent Student Work Highlight.

Flagship (True Story)

The goal of a Flagship segment is to develop a distinct show that is aimed at being the most time consuming to produce, as well as the most generally popular segment amongst other segments. Its popularity must be proven either through existing show formats, from previous seasons, or from a secondary source (YouTube channel, existing television show) and modified

for a Spring Hill College student audience. Due to its success not only in quality but popularity, for season two we chose to expand and improve upon “True Story.”

“True Story” is a show in which in each episode, a single student narrates a particular historic event that has direct ties to Spring Hill College. The angle this show takes and the reason it’s comedic is due to the two parts. We chose an outspoken and vibrant student not well versed in the history, to dictate the skeleton of a story from Spring Hill College’s history, with freedom to manipulate small details like dialogue between characters, happenings that are insignificant, or specific details. All narrations were filmed on the same weekend, to cut down on production days and to keep a level of consistency in the setting. Epstein writes of the importance of consistency in his book “Crafty TV Writing,” in which he states, “Consistency is the cardinal rule in TV. You’re going to be stuck with [the format] forever” (21). Secondary actors then depict the story. These actors were fitted with the necessary props, locations, and wardrobe to depict the narrator’s story. The reason the actors were able to sync their mannerisms and lips to be so in sync with that of the narrators is because we not only supplied them with a script days in advance, but we also had a laptop with the edited narrator files connected to a portable speaker. Before we shot each scene, we had the actors run through their lines with the narration playing, while simultaneously coaching them on the mannerisms and gestures.

After the previous season of “True Story,” we felt confident we could increase the quality of the show by increasing talent, equipment, and locations used while still operating in the same window of time. Gradually throughout the season, as we felt more comfortable in our roles and with procedure, we aimed to push the limits of what we could previously coordinate and execute.

This helped us maintain growth not only in our product, but also in the skillset in which we both possess.

Utility (DIY: Dorm it Yourself)

The purpose of a Utility segment was to offer a viewer programming that is realistically applicable and beneficial to their well being as students. This program, in some way, must detail and document specific steps for improvements and must clearly state the exact utility in which it is showcasing. 16 percent of the written feedback from season one questionnaires suggested a change in the type of Utility Program offered, specifically a change from the existing “Campus Cooking” segment. The option then was either to improve “Campus Cooking” or to create an entirely new show with a different premise. Our decision was to create an different Utility Program titled “DIY: Dorm it Yourself.”

“DIY: Dorm it Yourself” offered students unique and quirky improvements to their dorms or apartments. Each episode tackled a different project or group of projects that fall under a specific theme for each episode. The nature of this segment allowed for more dynamic options with settings, projects offered, and more visually appealing showcases. This segment was filmed in its entirety within the span of one day, with the same rationale of “True Story.” Consistency is vital for the effectiveness to communicate to audiences. Another day of shooting means we run the risk of different lighting, different camera angles, and even a change in the on screen talent’s demeanor. With this in mind we filmed this segment in four steps. First, we recorded all the standups. Then, using fasteners and weights secured the camera pointing downwards onto a flat surface to record the product being made. This part proved difficult because the various products

had objects of different sizes. Because of this we had to supply an ample amount of light to reduce our aperture and subsequently increase the depth of field within the shot composition. Next, we recorded all the voiceovers that would serve as the step-by-step instructions for the project. Finally we accumulated appropriate B-roll of the completed project being installed, utilized, or displayed.

Parody (Lo Siento)

The purpose of a Parody segment was to further diversify our potential viewership by capitalizing on a less mainstream form of content. The presented segment should either be nonsensical, cleverly derivative, structurally random, or a combination. Previously the Parody segment of “Badger Block” was “Things” a show consisting of a host listing random “things” with the corresponding images juxtaposed in the background. The problem with this program was its repetitive nature and the potential for fresh episodes with a comical niche was limited. Because of this we decided to create a new segment titled “Lo Siento.”

“Lo Siento” is a parody of Spanish soap operas meant to juxtapose a high production value and a structured engaging plot timeline, with the hook being that the dialogue is limited to Spanish vocabulary that is at a child/beginners level. This potentially appealed to both the Hispanic students as well as a specific audience that enjoys parody and attributes of postmodernism art. It also allowed the continuation of the segment into multiple seasons because of the almost endless possibilities of angles or hooks in parodying a soap opera. This is because the segment is serial, meaning, “Storylines develop over many episodes or the entire season”(Epstein 33). Because of the nature of this segment in regards to filming it, it was

necessary to shoot the series not by episode order, but by locations that appear throughout the series. This practice helped the series have a consistent look in regards to the composition at each location. To boost the effect of the segment, we had to acquire talent that could not speak Spanish fluently for the protagonist and the antagonist roles. Supporting characters had to be fluent in the Spanish language, but the driving forces of conflict could not be fluent due to the irony created by them performing the main roles. Because of this, we had to find an English to Spanish translator that would help the actors memorize lines and how to pronounce them correctly. Maria Gomez helped throughout the productions and coached the actors while the crew set up equipment in between camera moves, or when the director was blocking a scene with another actor. She also helped translate the original scripts from English to Spanish. Because this was a serial, it was important for us to try and make the first episode as relatable as possible to the audience by engaging them in a story format that is familiar. Using the Screenwriter's Bible we were able to look at a list of openings that are often used in screenplays. Trottier said, “the hero non-action introduction opens with the hero living everyday life before he/she is thrust into the extraordinary circumstances” (55). This is exact model we followed for “Lo Siento’s” opening episode.

Direct Student Engagement (On the Spot)

The purpose of a Direct Student Engagement segment was to actively incorporate students naturally unaffiliated with “Badger Block.” This instilled a connection with the target audience because there is an incentive to watch a friend or yourself being broadcasted on

television. Because of the consistency of its success dating back over a year and a half ago, we decided to produce “On the Spot” for the Direct Student Engagement segment.

“On the Spot” consisted of a recurring host asking students questions in the Student Center that are designed to elicit a funny response. The problems faced on last season’s “On the Spot” were due to a sense of repetitiveness of students featured. This was mainly due to the fact that in order to save time in production, all questions were asked to students on limited production days in hopes to complete a season’s worth of productions in a short amount of time. This led to the same sampling of individuals featured each week, which limited the amount of potential answers, which made the program somewhat stagnant. The goal this season was to dedicate one day’s worth of production to each question to diversify the potential sampling of students. Furthermore we wanted to diversify one episode in terms of setting, frame it as a special edition of “On the Spot,” and evaluate the success of it in order to provide sufficient rationale of whether or not to further develop variations in the future. Considering the rationale of having as few production dates as possible, it would have been easier and more efficient to film as many “On the Spot” episodes in one or two afternoons. However, when put into practice last season, one of the problems we had was a lack of participants because our pool of interviewees was limited to one or two production days. This limited the intended rationale for the show, as we couldn’t connect with as many students if the pool of students was limited. Therefore, this season we scheduled multiple production dates, attempting to film as many students as possible, so that more viewers would have invested interest in the segment.

Independently Made Film Highlight (Feature Presentation)

The purpose of providing a time slot for an Independently Made Film Highlight is to showcase student video work produced independently from the segments created for “Badger Block.” The videos accepted ranged from classwork to independent projects in which they have produced a narrative or documentary video that fits the standards of quality for “Badger Block.” This slot provided students with a means to distribute their work to a large sampling of viewers that follow “Badger Block.” An email was sent two weeks before the premier broadcast of “Badger Block” to all Communication Arts majors asking for existing video projects or for a timeline of projects.

This season we featured a student made serial called “C.O.P.S.” which had four episodes and was featured in every “Badger Block” this season. “C.O.P.S.” parodies public safety officers on college campuses by juxtaposing the situations usually seen in college campus disputes, citations, and incidents with the high intensity demeanor of the Spike series “COPS.” This series uses a one-camera setup operated with an over the shoulder mount to fully capture the amount of action and movements the show requires from its actors. What we faced this semester was instead of a multitude of students requesting small individual projects on “Badger Block,” we had one group of students producing and presenting one large project over the span of all four episodes. The segment “C.O.P.S.” was very well produced and was a fantastic success with our audience. It connected well even without a direct tie to Spring Hill College. However it did limit the potential for someone else’s work from being featured, and that was one of the complaints seen on the questionnaires. We had one of two options. We could stick with what was expected

and what would be consistent, which is according to Epstein, “the essence of a successful TV show is consistency” (23). Or we could stay committed to the campaign of promoting an open platform by accepting different submissions every week. Fortunately, we did not have to struggle with this too much because no one other than the creators of “C.O.P.S.” requested to be featured, but it is important to be mindful of the dilemma for further seasons.

Promotional Markers (BSNA Promotional Campaign)

There were two factors involved in the production of Promotional Markers. It is the responsibility of the SHC Student Media Leadership to insert advertisements within any programming they distribute. For the sake of convenience in that process, we decided to create promotional videos to function as a natural placeholder for where the ads would be placed without having the show modified, moved, disrupted. In case the student leadership had no ads to place in the program, these promotional materials were made available to provide natural pacing between groups of programming.

The specific direction in which we framed the Promotional Markers was as public service announcements made by “BSN,” a fake organization on campus. The goal was to frame normal situations in a comedic light by either exaggerating the situation or showcasing an uncommon situation in a realistic way. Similarly to “Lo Siento” the series had some overlapping locations, so it was important for us to plan our shoots with a location priority mindset. This means any overlapping locations were filmed together to be more efficient throughout the production. Because of the designed simplicity of this campaign, the entire series was filmed throughout the

course of one day. The Student Media Leadership team had no advertisements to place within the program, so these short videos served their purpose of pacing the show.

Bookends

The purpose of Bookends was to introduce and conclude each show. Consistently introducing the show as well as consistently ending it with an established theme and premise can help “Badger Block” change or strengthen its image as a program by the way the show is represented.

We decided to create a fairly complex intro for the premiere episode. The intro made for the premier featured students in fairly common situations in which they would “vanish” from the shot leaving one person behind. That person was a recurring character from one of the segments that would follow. We received comments from the questionnaires that the intro was too long and repetitive. The introduction was one minute and 30 seconds long and could potentially disinterest new viewers and contribute to the show’s already hefty length. We decided to replace the first intro with a 30 second promo spot we had run online and on Badger TV before the premier. We used this replacement intro as the introduction for the following three episodes. The outro we had made was well received mainly due to the animation of the “Badger Block” logo paired with the voiceover from Ahleah Paul. The conclusion to the show featured credits to every individual who had a role in creating “Badger Block.”

Implementation Plan

The first step we took when beginning this project was to create our timeline (Appendix E) for “Badger Block.” This was an outline of what we planned to do and kept us on track through deadlines that we set at the beginning of the semester. We stuck to our timeline fairly strictly, but we tried not to add dates to certain elements because of how many variables went into them. For example, production days were often determined in the week leading up to them, because it was almost impossible coordinating talent and crew of that size. Also, it gave us a chance to look at the weather forecast closer to the date so we could almost always be certain we wouldn't have to reschedule. The timeline worked to our advantage over this semester, but we did have one incident involving its accuracy. When planning the first broadcast for the following week, we were under a lot of stress because everything felt so rushed. After consulting the timeline, we realized we had excluded a week of production. This worked in our advantage in the end because it gave us an extra week to get everything ready for the premiere.

After we finished creating a timeline, we began focusing on developing the new concepts for “Badger Block.” To do this we had to conduct multiple SWOT analyses for the segments of season one. Almost every element was taken into account, and we felt confident in our evaluations. Developing the segments didn't take long because we had been discussing new segment ideas since season one had first premiered. Once the segments were narrowed down to an appropriate amount, we conducted treatments (Appendix F) of each show to formulate the summary of a segment, a breakdown of characters, an overview of episodes, a logline, and a title. Based off of the treatments, writers started writing, reworking, and finalizing scripts based on

comments and critiques from various sources. The goal here was finalizing our scripts and getting multiple eyes on them to try to increase their quality. This helped us think of new jokes for “True Story,” and actually inspired us to change the ending of the “Lo Siento” arc.

After this the director contacted a graphic designer who, with direction from us, designed all graphics that we needed (Appendix G) that were outside of the editor’s capabilities. For these designs we contacted Abigail Bacilla, a graphic design major here at Spring Hill College. Through the artistic direction of the director and editor, she created logo designs and animations for the “Badger Block” intro, “Lo Siento,” “Dorm It Yourself,” and the promotional markers. She then sent the project files to the editor to be used for further animation and to be implemented into the episode timelines. Abigail did a fantastic job with the logos and the program looked more professional with them included. She told us the first time meeting with her that she had wanted to be a part of “Badger Block” after watching the first season. This shows us that “Badger Block” has the potential to attract students in integrated collaboration.

While writing was still in progress, the director developed and distributed a casting call (Appendix H) to entice students to officially audition for the roles. The director and writers attended the audition and evaluated potential talent for “Badger Block” with recommendations on which particular segments each individual would be best suited for. The talent were required to complete audition sheets (Appendix I) that provided the following information: 1) which role they were auditioning for, 2) their class schedule, 3) contact information, 4) their interest in other roles, 5) if they would sign a release form, and 6) any allergies or dietary restrictions they were willing to disclose. The director then compiled all of the data into a talent contact sheet (Appendix J) where all information shared on the audition sheets, excluding the class schedules,

was inputted and organized. The director also created a talent schedule (Appendix K) for each segment. This proved to be one of the most vital documents we had when coordinating productions. It made contacting actors easier, and more actors were confirmed with less time committed to searching for someone available. After the auditions the director and writers made final decisions on which talent would fill which roles. The director then sent emails to all individuals who qualified in some way to star in “Badger Block.”

After auditions the director contacted potential story boarders and planned several meeting times to storyboard various scenes. We brought on Fine Arts student Ahleah Paul to draw our storyboards. During these meetings the director gave specific instructions on how each shot should look with enough detail for her to draw each storyboard (Appendix L). The storyboards didn’t aid very much on set but served an important purpose nonetheless. It was the time where the director could make out, in his mind, the exact nature of each shot. It also helped tremendously with crafting shot lists (Appendix M) later in the production process. The director also met with Spring Hill College's Film Production Club and acquired a crew that filled all the roles needed for production.

The director, with the aid of the writers, conducted location scouts as needed for potential sets and finalized them based on evaluations. This proved important because multiple locations that we assumed would fit our needs did not work or did not exist anymore.

The director sent call sheets (Appendix N) to all talent scheduled for each week of production. A similar crew call sheet (Appendix O) was distributed soon after to all crew needed for that production week. The only problem that we had with sending emails was that revisions often had to be made based off of complications with talent, location, or any number of other

reasons. This led to multiple emails being sent out, which is pretty common in the professional setting. However, because our cast and crew were students, who were not being paid to participate, the effectiveness of any email diminished if it was revised multiple times. To fix this we made it a practice to call people the day before and the day of a production to confirm they were still available. Following that, an email (Appendix P) was sent to the office of Public Safety that requested permission for the week's locations. For the locations that were outside of Spring Hill College's campus, the director contacted the Mobile Film Office and received a permission permit (Appendix Q) to film in Mobile.

Prior to any given week's productions, the storyboards available helped create shot lists that dictated the order in which shots were filmed and the composition of each shot. This list was the most important document on set, because it kept us on track to where we never missed filming a certain shot. We then made a formal script breakdown (Appendix R) that detailed the wardrobe, props, equipment, locations, cast, and special effects needed for every production scheduled for the given week. A preproduction checklist (Appendix S) was then completed to double check the readiness of each element of an individual production. This was our opportunity to make sure we had everything we needed for the following days. We usually would say the preproduction checklist was finished as soon as we physically touched every prop and piece of equipment, and wardrobe. Then, the editor created a script supervisor packet (Appendix T) that provided the director with the cast/crew contact information, storyboards, scripts, talent release forms, shot lists, and a space to write down camera output settings. This organization technique helped us efficiently distribute out documents as needed on set.

Necessary equipment was then gathered and checked out depending on the productions scheduled for that week.

After all crew, cast, props, equipment, and wardrobe were accounted for, the crew made the move to set. The equipment was unloaded, and the director began giving instruction on how the set would be arranged. Once the talent arrived, the script supervisor distributed scripts to them, and the director began blocking the scenes out with the actors. He showed them how they should move through the scenes and at which cues. After all the shots from the shot list were recorded, the crew either moved to the next location, or the director wrapped everyone at the last location. The crew then assisted the director with moving equipment back into the IMC for safe storage. We made it a priority to safely and securely store all of the equipment.

The editor immediately took the memory cards and uploaded all media onto two hard drives. This was to avoid any corruption or damage that the media could take on. He used the media management protocol (Appendix U) to ensure all media was organized within the correct folders for easy access. Over the weeks before each broadcast, the editor took the extensive amounts of media and edited it with direction from the director. He edited them into final timelines and utilized graphics, animations, and other editing skills needed.

Once all individual segments were finalized, the editor and director emailed (Appendix V) Communication Arts faculty Johnny Stevens and Stuart Babington. We set preview dates to review all segments in terms of their appropriateness for broadcast through Spring Hill College outlets. These sessions helped give us perspective on potential problems we may encounter even with a relatively narrow target audience. The potential for people outside of the target audience to view the program was present because it lived online. After all segments were approved for

the next broadcast, the editor then brought them into a final timeline and conducted one last review with the director before the final export. Because of the massive amount of editing, we usually worked on the program until 3 a.m. each week perfecting it. The final product was transported via USB drive to the producer of Badger Television, where they broadcasted through the cable channel and distributed online through SHC Student Media's Facebook page at 8 p.m. The director also contacted the Integrated Media Center Operator and requested a timely upload to the Spring Hill College YouTube channel in correspondence with the premiere date/time. The director then uploaded the program onto the SHC Film Production Club YouTube account. It was important for us to set the settings to the videos on private. Although uploading to Livestream made it more secure as to not leak before 8 p.m., there were several issues we noticed last season with the Livestream playback. First, the quality potential on Livestream was only 240p. YouTube's is a full 1080p. Also, we uploaded to the SHC Film Production Club's account, and this was not possible on Livestream since it is owned by Spring Hill College. The director then contacted other Spring Hill College related social media pages and requested that they distribute the link onto their social media pages, to maximize potential reach to the target audience.

The day following each broadcast the director and editor distributed questionnaires to a random sampling of students within the Student Center. The necessary number of questionnaires each week was 50. After all of the questionnaires were filled out, the director and editor recorded the data into excel sheets and then stored the questionnaires safely into the "The Footy," which was the filing folder we used to store all important documents. "The Footy" weighs approximately 10 pounds. This folder includes scripts, receipts, permissions, filled out

questionnaires, and any other important document that we felt should be with us at all times while on set.

Promotional Campaign

The promotional campaign for “Badger Block” was designed to have a wide spread of promotional tactics with the emphasis on exponential growth in frequency of media revealed as the premier of the season drew closer. The plan was as follows:

Flyers

A round of flyers (Appendix W) will be distributed to all dorm/apartment rooms one week leading up to the premier that will be taped on the doors of all dorm/apartment rooms. This tactic was massive in scale, so it was hard for us to execute. In total, there are around 600+ doors that had to have posters taped on them throughout the campus. Due to the amount of editing and filming necessary that week, paired with the amount of class responsibilities we had the week leading up, it was not possible to devote multiple hours putting up as many flyers as hoped. However, we compromised and decided to distribute large posters in main buildings in popular locations around campus to gain comparable exposure.

Reruns

Episodes from the prior season were given to SHC Student Media Leadership to be broadcasted on the campus cable channel in the weeks leading up to the premiere to keep “Badger Block” in the back of the mind of all individuals exposed. The episodes were also promoted on the SHC Student Media Facebook (Appendix X) with a description that notified the viewers when the new season of “Badger Block” was airing.

General Placement

Student Center napkin holders were planned to be utilized. An appropriately sized graphic was designed to showcase season two, the time and date of the premier, its regular schedule, and how students can view each episode. When inquiring about the new procedure concerning school sponsored advertising outlets, we came to find out that the caf holders were booked throughout the four week period we planned to utilize them for. We decided not to use the napkin holders and would instead place two flyers on each caf table the night before each episode every week to illicit the same effect as the caf holders.

Contact was made with as many social media accounts related to Spring Hill College as possible. We made an agreement with various Facebook pages, that if provided a link they would post the “Badger Block” episode to their page. The accounts contacted were as follows: 1) Alumni, 2) Film Club, 3) SHC Student Media, Spring Hill College (Official), 4) Admissions, 5) Communication Arts. However, only half of these organizations (Film Club, SHC Media, Alumni, Communication Arts) would share the episodes. The reluctance to share the program was expected, and the relationships we did manage to make increased our reach to students online exponentially.

Student Center Announcements

An announcement was made on the days of the auditions. We mentioned the upcoming season premier as well as calls to potential talent to audition for “Badger Block.” An announcement was also made the day of the premier of “Badger Block” season two. The goal was again to encourage individuals to watch the program. We decided to continue this tactic for the promotions for the finale.

Promotional Videos

A promotional video was made and distributed through SHC Media and was included in rerun episodes of the previous season of Badger Block. In addition, an ad spot (Appendix Y) in Thursday's on the Hill/Spring Hill Now was bought. Furthermore to this original promotional video we decided it would be beneficial to release promotional videos leading up to the finale, with the ample amount of extra media we accumulated throughout shooting. The media used in these promotional videos were behind the scenes snippets, an unused "True Story" narration, and a video sketch featuring a popular character in "C.O.P.S." These videos helped boost awareness and excitement for the finale. The results (Appendix Z) from these promotional videos emphasize the importance of filming extra and behind the scenes media for promotional purposes.

Email

An agreement was attempted with an appropriate channel that could reach every student via an "allstudents" email to send a reminder to students/faculty that "Badger Block" was airing. However, Rosalie Carpenter respectfully informed us that "Badger Block" would not have that access through either Student Affairs or the Center for Student Involvement. An email was sent to all students who had a role in "Badger Block" as either talent or crew, with information on how to view the program as well as information on when to watch it next week. We also asked all of our talent and crew to share the link to the broadcast via their own Facebook pages to help the program's reach. Finally, a more formal email was sent to all faculty with information on how to view the program as well as information on when to watch it the following week.

Campus Update

We also utilized the Campus Update to further inform the students and faculty on campus of when and where they can watch “Badger Block” each week. For the premiere episode of this season’s “Badger Block,” we accidentally posted our entry (Appendix AA) for the Campus Update late the night before. This resulted in our “Badger Block” update being at the top of the list of stories and was the first thing people saw when opening the email. This discovery led to us consistently post “Badger Block” updates late in the night before the Campus Update.

Budget

With the scale of production “Badger Block” entailed, it was necessary to expect a need for expenditures on props, wardrobe, special effects, advertising, and craft services. Based off the first season’s expenses, Chris and Stephen implemented a budget of \$250. The Film Production Club also is consistently allotted the same amount of money through the Student Activity Fee Allocation Board, so it was important for us to exceed no more than that amount. However, it was also necessary to return as many non-perishable items as possible after we were done with them. This meant instead of our target being a gross of \$250 expenditures, we measured net expenditures. In total we spent \$468.23. However, after factoring in returns we spent a net of \$132.96, a whole \$117.04 under budget. Being under our proposed budget and Film Production Club’s budget means other projects that need financial attention from the club can have the necessary resources to be funded.

Equipment

Because of the large amount of productions that vary in aesthetic, composition, and other production needs, the equipment list necessary for this project was extensive. The equipment needed was as follows:

- Sony f700
- A Media Center light kit
- Two SkyLux LED lights
- Boom pole
- Media Center shotgun microphone
- Media Center lapel microphone
- Media Center surface microphone
- Media Center handheld microphone with BTV microphone flag
- XLR cables
- Extension cords
- Reflectors
- Silks
- C-Stands
- Sandbags
- Sony batteries
- Sony memory packs
- Rokinon lens kit
- Canon to Sony lens adapter
- Tripods with plates
- Surge protectors
- Slate
- Marker

It is important to note that all of this equipment listed was not necessary in full for each production. During preproduction meetings, we assessed the equipment needs for each individual production day, but the needs never deviated from this list. Some of this equipment was not

owned by the school, but by Bill Rowan. Through a written agreement with Mr. Rowan, we were allowed to diversify the equipment we could use. With all this equipment coming in and out of the IMC on a daily and weekly basis for the span of our production dates, it was important for us to stress the prompt and secure check-ins with the Integrated Media Center Manager Johnny Stevens. Doing this decreased our chance of losing or damaging equipment and also allowed Mr. Stevens to have more faith and trust in our ability to coordinate and handle an ample amount of equipment. This respect for the equipment while around members of the Film Production Club helped us teach possible future leaders of “Badger Block” the proper way to treat equipment.

Assessment of Success

In assessing “Badger Block,” we decided to focus on two different areas. The first focus was the social media metrics (Appendix AB) for the season across all social media platforms. The total view count for the season is 2521 views. Compared to last season (2978 views) the total view count dipped by 457 views. This drop in view count can be attributed to one or more of the following reasons. We pushed our videos via YouTube rather than Livestream to our target audience this season. The threshold for accounted views on Livestream is much less than on YouTube. In fact YouTube, “counts a view after a user has watched a video for around 30 seconds” (Beck). Although confirmed by an unofficial source, Livestream seems to have a lower threshold when watching. We personally tested the site and after five seconds of watching, we saw an additional view on the video. This lower threshold might be why the first season received more views than the second. Without access to an average watch time (in minutes) for our Livestream videos it was impossible to compare with this season’s metrics. Another reason the

view count might have been lower this season was the culture “Badger Block” might be creating with students. Instead of watching alone, individuals might be pulling friends in to watch it with them. A show that is universally fun to watch with multiple people has a different tone and quality of substance than a show that you would rather watch alone. Overall this season of “Badger Block” accumulated around 630 views an episode. Views were not the only factor we looked into when determining the success. We also looked at the total (Appendix AC) and average (Appendix AD) view time of each program. On the day of the premiere episode, the total minutes viewed were 2,040 minutes. This count decreased for each episode but quickly rose again to 1,699 for the finale. The pattern of view time also holds true for the total amount of minutes watched, since there was more time to watch for each day that program was online. The exception is with the final episode, which had a total view time of less than the second episode but more than the third. However, the average duration watched statistic shows that with each episode, viewers were watching more of the program. The first episode was watched for an average of five minutes and 41 seconds. The second episode was watched for an average of seven minutes and nine seconds. The third episode showed a drop in retention and was watched for six minutes and six seconds. The finale however, finished strong and was watched for an average of eight minutes and 30 seconds. We see this as the program solidifying its base. The initial spike in the beginning was due to the natural curiosity of interest in the show. There is no strong correlation that dictates views and watch time. The view count between episode one and two are drastically different (857, 590), but the difference in total time watched (4884, 4223) is significantly less different. This means proportionately people are truly watching more of the program.

Another form of assessment we used were questionnaires distributed the day after each broadcast to students of Spring Hill College. These helped us assess how many students watched per week, how well a segment was liked in any give week, and what elements of the broadcast needed to be improved the following week. The first data set we looked at was how many of the students watched in a given week. The first week, 50 percent of students surveyed had watched “Badger Block.” The following week decreased from 50 percent to 46 percent and then to 44 percent for both week three and week four broadcasts. This correlated to the constant dip in viewers each week, but it was not enough of a dip in percentage to directly correlate with the drop in view counts. This was evidence to our claim that the trend of group watching among students is present throughout the season. Then we looked at how well each season was liked. Consistently “True Story” was the most liked segment with 47 percent of viewers choosing it as their “most liked” show each week. This statistic was very important because the purpose of us making “True Story” was so it would be the most widely appealing show in the broadcast and this data proves that we were successful. In total, “True Story” was rated an 8.75 out of 10 for the season. However, “Lo Siento” consistently rose in popularity each week based off of the viewers’ “most liked” choices. Starting at a liked rating of 25 percent for the first week, it grew to 39 percent in week two, then 55 percent the third week, and 57 percent for the finale. Being the first serial of “Badger Block,” this showed that viewers were interested in a segment that builds upon itself each week. In our opinion, the first week’s rating wasn’t because the first episode was poorly made, but was because initially as a standalone, “Lo Siento” wasn’t fully understood by the audience. As the context of the show was further explained with other episodes, viewers grew more accustomed to the show’s consistency and it grew in popularity.

“Lo Siento” rated at 8.56 by the end of the season. Throughout the “On the Spot” series, we saw two trends. From episode one to episode three, “On the Spot” was neither the “most liked” nor the “least liked” segment of viewers. We believe the rising popularity of “Lo Siento” caused viewers to choose it over “On the Spot” as their “most liked” segment. We also took “On the Spot’s” trend of decreasing in the “least liked” category as a sign that the program was still improving. However, for the last episode 0 percent of students listed “On the Spot” as their “most liked” segment. In addition, “On the Spot” had a 17 percent increase of people voting it as their “least liked” show. For the finale of “On the Spot,” we experimented with trying to deviate from the show’s typical setting and atmosphere, to try and help energize the series. However, the jump in “least liked” votes could be because we alienated the students who enjoyed the original format of “On the Spot.” “On the Spot” was rated 4.67 out of 10 by the end of the season. “Dorm It Yourself” was in the “least liked” segment 43.5 percent of the time and was in the “most liked” section for 14 percent of the time. Through comments from the viewers, we believe this has to do with “DIY” not fitting the comedic tone present throughout the program. This might give a rationale for future leadership members producing “Badger Block,” to drop, modify, or creatively work around the parameters of the “Utility” program. The goal would be to help the segment slot be consistent with all other programming.

Through the questionnaires we also gathered information about the program as a whole that we would use to modify “Badger Block” from week to week. A prime example of this modification is when a high number complained about the “program length.” The next episode we replaced the intro with one that shaved one minute off the program. We also edited the episode to be faster paced as a whole. The next two episodes only four people complained about

program length compared to the five from the first week alone. The number of complaints jumped back up to five for the finale. This was because this episode was our longest of the series. Another significant area that showed a trend in the data was with the complaint of “time of broadcast.” A total of two people complained about the time “Badger Block” broadcasted throughout the first three episodes. However, nine people complained about the time of broadcast in the last episode alone. We believe this is due in part because of a large amount of other school organizations planning their meetings and events on Wednesday evenings. Because of these conflicting times, many students aren’t available to watch “Badger Block” right when it airs and forget to watch it when they are finally available. This time slot may also be problematic since it is the middle of the week and many students find themselves busy with schoolwork and other projects. Our rationale for using this time of broadcast was that it would give the students a mid-week break to enjoy the program, but due to this data we may suggest to the future leaders of “Badger Block” to look into another time. The final trend we see through the complaints is with “production value.” It was consistently the most complained about most of all, accumulating 14 (five, five, four) complaints throughout the first three episodes. However, the fourth episode only received one complaint about the production value of the program. We believe this is due to our recognition of the trend, and our willingness to go above and beyond for the remaining productions after noticing the problem.

Legal/Ethical Issues

In order to make “Badger Block” work, we utilized an array of permission and release forms to avoid legal problems. We used location permission forms (Appendix AE), talent release

forms (Appendix AF), and equipment rental agreements (Appendix AG). The talent release forms were necessary to broadcast and distribute the name, face, and likeness of all talent and on screen participants. The location permission forms were necessary to notify the proper authorities over the various locations used, and to secure the sites for filming during the specified dates and times. Because we planned on utilizing equipment outside of Spring Hill College's own supply, equipment rental agreements were made for all equipment acquired from a third party outside of the college. Also, because of the level of evaluation needed, a series of questionnaires were approved by the IRB (Appendix AH) in order to distribute them amongst students within our target audience. All permissions, releases, and questionnaires were scanned onto a hard drive and then physically stored within "The Footy" in case they were needed again.

When it came to the music used within the program, we made sure all audio we used was in compliance with the Fair Use Doctrine that states, "the purpose and character of the use [of a work], including whether such use is of a commercial nature or is for nonprofit educational purposes" must be taken into account when deciding if we could claim we had fair use in using it (Campbell v. Acuff-Rose Music, 1994). One of the factors that determine if an act complies with fair use is if the music sampled was used, "for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, [which] is not an infringement of copyright" (Campbell v. Acuff-Rose Music, 1994). Because we technically used our music for a college project, meant to engage our minds in intellectual and critical understanding of our craft, our use of the music featured in "Badger Block" falls under the Fair Use Doctrine. However, because we were posting to YouTube, which allows artists to request a video be taken down if copyrighted material is present, we limited ourselves to a

maximum of 30 seconds of copyrighted music per song in each episode. In some countries viewers were not allowed to view “Badger Block” because of the various copyright laws across the world, but no claim was brought against us due to our self-limiting use of the music.

Since season one, we have self-imposed a few boundaries in terms of the line we set for what is appropriate and not appropriate to be broadcasted to the students. We set a cursing limit to “crap,” “ass,” and “damn.” We have also forbid nudity and the expressions of moderate and extreme sexual displays, references, and innuendos, because it would reflect poorly on the college. Anything else was subject to the context of the trends and happenings of the time it was broadcasted. For example, we replaced an episode of “True Story” in season one. It was the story about how the college integrated, and the KKK was chased off campus. The days that lead up to broadcast, the controversy at the University of Missouri regarding the “safe spaces” and other issues was happening. We decided, with counsel from professors, to postpone the episode indefinitely as to try and not add fuel to the fire that was growing across the country.

However, we have had some unknown sexual innuendos slip through our own personal reviews in the past. One instance led to an episode in season one being taken down because of the inappropriate nature of the content. This is why we formally set up content review periods before each “Badger Block” broadcast with Dr. Babington and Johnny Stevens. We did this to have two pairs of administrative eyes that would catch inappropriate elements that we may be too fatigued to see. We asked them to look for inappropriate language, situations, references, contexts, or any issues with labeling the content.

A specific ethical issue we faced was with the final episode of “True Story.” We had Ryan Flynn tell a story about the future. He then made up a scenario about the college that used characters in real life, specifically Dr. Christopher Puto, Dr. Michael Kaffer, and Conner Bueche. We had not acquired permission from Dr. Puto nor Dr. Kaffer to use their names, but portrayed them in a heroic/positive light. For this, we had no compelling reason to modify or replace the story. Conner on the other hand was portrayed as the villain, and had jokes made at his expense. Our immediate worry was that our portrayal of Conner was a form of defamation. We immediately explained the situation to Conner and he did not voice any concerns with the story. Later during the review session for that week, Dr. Babington assured us that the story most likely did not defame Conner.

Problems Encountered and Resolved

Throughout our project, we ran into a fair amount of problems. It was important for us to not only plan around them, but to also have a good idea of what the potential problems were before they could even happen. One of the problems we encountered was dealing with Mother Nature. Luckily, we were never delayed because of rain or lightning, but we did have backup days that were set in the timeline specifically for complications due to weather. However, on more than one occasion, we filmed outside. With the segments we needed field audio from, the wind was almost always a factor on the shoot, and we couldn't tell the extent of the problem until we were editing the segment. In instances when the wind was noticeably apparent in media, we decided to have the actors do voiceovers instead of filming the scene(s) again. We used our backup production days to bring the necessary talent in to record the voiceovers. This proved to

be more difficult than expected, because their demeanor and voice changed from when we first recorded. To combat this we used methods similar to our coaching in “True Story.” We let the actor listen to each take multiple times, and instructed them to match their voice frequency, facial structure, and general mannerisms with the recording. With the addition of sound effects, this method helped combat the sound of wind in any scenes. We used replacement voiceovers for “Lo Siento” episodes two and four, as well as the final episode of “Dorm It Yourself.”

A problem encountered in the first season, and that we wanted to avoid in season two, was the difficulty in finding talent and the scheduling conflicts between cast and crew. In order to combat this, we asked for all of our crew as well as everyone who auditioned for “Badger Block,” to give us their class schedule. We then entered their times into an excel spreadsheet with their name in a cell to represent when they were not available. We then color-coded the excel sheet with different colors that represented how many actors were not available during that given hour slot. This gave us an effective map that showed us, which times should be avoided and which times would be ideal for shooting. We also made schedule maps for the cast of “Lo Siento” and the narrators of “True Story” because the roles had different requirements for the select group of cast.

Our last and probably most serious problem faced was malfunctioning equipment. Most problems with equipment were solved before they were even real problems. This was because we took the time to check all equipment to make sure nothing was missing or malfunctioning the day before a shoot. This led to a decent amount of catches of either something we didn't have, or something that wasn't working. However, problems inevitably occur. So, we made it into our

procedure to bring extra equipment that had higher potential to malfunction; batteries, XLR cables, extension cords, memory cards, and surge protectors. This helped us save time by not having to figure out how to go without a piece of equipment, because we always had more than what we needed on set. Only in one instance did we have a major malfunction that jeopardized our timeline. Early on in the semester we did not store the media from the “True Story” narrations immediately after we had filmed. This led to us sitting on the media for around three days, in which time one of the memory cards was damaged. This card had all the audio from the lapel microphone, which was the only audio that recorded professional sound. However, because we had scheduled extra production days and had documented low level audio with a surface recorder, we were able to get all the hosts in on our makeup production days and film in a fraction of the time.

Reflection - Chris

I have really enjoyed these past two semesters working on “Badger Block.” This semester definitely had its learning curves in terms of organization and structure, but it has prepared me for leadership roles very early on in my career. It’s been nice to call something my own this last year. After Bre and Diego left, I had no team to surround myself with, and I had no plan on what to consume myself with during my senior year. I had no one that I was comfortable working with. There was a present anxiety in my life for the first few months, that I had peaked in my junior year, and that without the two people I learned so much from, I would make average work. Things happened to the contrary. Don’t ask me how it happened because I couldn’t tell you, but the ball got rolling almost immediately. An idea here, a joke there and Stephen Nash and I are

planning a television show for campus. No one knew what was going on half the time, not even us as the creators, but everyone was having fun doing it. The anxiety came from the unknown reception of the show, but that didn't worry us for long. Next up was seminar, and we were placing our bets on the notion that we wanted to do something that had already been done. Done by us. The only difference in the preparation from last season to this season is that we had time and a lot more of it. That time gave us the chance to think, laugh, criticize, and plan all before the Christmas break ended. People were so willing to participate in the process, to the point of us consistently not worrying about the actors, graphics, storyboards, etc. Everyone was so eager to join in the fun that we had people come up to us to show us a script they had written or T Shirts they designed for the show. This to me is what "Badger Block" is supposed to be about. It's us giving the underclassman something to rally around. It's not a class project, or a media assignment, and it's not a day at the beach, or a night drinking. It exists between these two realms of academic improvement, and social interaction. It has the power to help students produce a lot of professional content, while simultaneously helping to guide them on what they want to do with their lives. It helped me that's for sure. "Badger Block" is something this school has never witnessed before, because it gives students a stage to shout at their peers and professors, "look at what I have done," and have them actually watch and hopefully laugh along with you. You then experience being a creator in a room of consumers. Making "Badger Block" was fun.

Reflection - Stephen

"Badger Block" has been a whirlwind. It swept me up one day and hasn't given me the option to look back. During my junior year, Ryan Noble constantly expressed to me his worries

of how little work I had to show for my portfolio. Other than class projects, I had virtually nothing to show what skills I had actually learned in my time as a student. Skip ahead to senior year when Chris Portie and I began working together on “Badger TV” as the director and producer of the news programming. This was the first time I took on a leadership role in the Communication Arts program. I had finally gotten a taste of what the Integrated Media Center could offer to me as a student and I wanted more. Chris was a full step ahead of me. We would jokingly throw ideas back and forth of projects we wanted to make, and we wish we had a way to produce them all. Then Chris said it. There was an automation system just sitting there attached to a live cable channel that could reach every student on campus. That’s when we formulated a plan for a student made television show that existed outside of the classroom. This solved so many of the problems that Chris and I were experiencing in a way that would not only teach students the professional procedures of creating television content, but do it in a way that was fun and interesting. A program like “Badger Block” on Spring Hill College’s campus provides the students interested in production, a chance to take on leadership roles to express their creative ideas and also to learn the techniques needed for all parts of production. By structuring the first student made television show this college has seen, Chris and I have made a truly unique experience that teaches students, entertains them, and provides them with the opportunity fill their portfolio with hours of experience. It doesn’t matter what year you are, because “Badger Block” has multiple running parts that range from expert levels, to jobs that can be learned in a quick few minutes. “Badger Block” helps students from all departments on campus come together and be a part of a realistic television experience, whether they want to continue to work in production after college, or just join as a hobby. “Badger Block” helped me finally find my

place in the production world of Spring Hill College, and I hope future seasons help others find theirs too.

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List of Appendices

Appendix A) Questionnaires

Appendix B) SWOT

Appendix C) Questionnaire Results

Appendix D) Facebook Reach

Appendix E) Timeline

Appendix F) Treatments

Appendix G) Graphics

Appendix H) Casting Call

Appendix I) Audition Sheets

Appendix J) Talent Contact Sheets

Appendix K) Talent Schedules

Appendix L) Storyboards

Appendix M) Shotlists

Appendix N) Casting Call Sheet

Appendix O) Crew Call Sheet

Appendix P) Pub Safety Contact

Appendix Q) Mobile Film Office Permit

Appendix R) Script Breakdown

Appendix S) Preproduction Checklist

Appendix T) Script Supervisor Packet

Appendix U) Media Management Protocol

Appendix V) Faculty Review Contact

Appendix W) Flyers

Appendix X) SHC Student Media Facebook Promotion

Appendix Y) BTV Ad Spot Purchase

Appendix Z) Promotional Video Results

Appendix AA) Campus Update Entry

Appendix AB) Social Media Metrics

Appendix AC) Analytics Total View Time

Appendix AD) Analytics Average View Time

Appendix AE) Location Release Forms

Appendix AF) Talent Release Forms

Appendix AG) Equipment Rental Agreements

Appendix AH) IRB Approval

Appendix A

Questionnaires

Badger Block Questionnaire:

Academic Year: _____

Did you watch this week's Badger Block Wednesday Night at 8 P.M.?

Y / N

If you watched, which segment(s) was your favorite? (Mark all that apply)

- a) True Story
- b) Lo Siento
- c) On The Spot
- d) Dorm It Yourself

Why was this segment(s) your favorite?

Rate this segment out of 10 _____

If you watched, which segment(s) was your least favorite? (Mark all that apply)

- e) True Story
- f) Lo Siento
- g) On The Spot
- h) Dorm It Yourself

Why was this segment(s) your least favorite?

Rate this segment out of 10 _____

What aspects could have been improved on in the "Badger Block" program?

- a) Production Value
- b) Program Length
- c) Time of Broadcast
- d) Online Availability
- e) Diversity of Segments
- f) Other: _____

Any comments, questions, or other feedback:

Appendix B

SWOT Analysis

S.W.O.T. ANALYSIS OF FLAGSHIP PROGRAM

(TRUE STORY)

Definition of Flagship Programming

The goal of a Flagship program is to develop a distinct show that is aimed at being the most time consuming to produce as well as the most generally popular segment amongst other segments. Its popularity must be proven either through existing show formats from previous seasons that are expanded or improved upon in production, scale, or quality, or from a secondary source (YouTube channel, existing television show) modified for a Spring Hill College student audience. Due to it's success not only in sense of quality but popularity, for season 2 of Badger Block we have chosen to expand and improve upon "True Story". "True Story" is a show where students tell their rendition of a piece of Spring Hill College history. Then students act out the student's story to their narration.

Strengths

- True Story allowed for more students to be involved.
- Show was funny in nature.
- No need for a formal script, just followed the narration.
- Story and plot were more creative.
- Strong talent.
- Popular program.

Weaknesses

- Show can be restrictive on content due to lack of knowledge on some historical topics.
- Bigger productions means filming takes much longer.
- Limited to historical events on campus.
- Audio was weak.

Opportunities

- We can involve more students as actors in these programs which makes them more inclined to watch and share Badger Block.
- Bring better production value to make the stories more realistic.
- Better preplanned jokes to help narrators and better the humor of the show.

Threats

- Narrators' jokes not landing.
- Talent/Crew unable to make it to shoots.
- Bad weather not allowing shoots to happen.
- Equipment malfunction.
- Corrupted/Lost media.

Combatant to Threats

- Evaluated scripts with punch-ups to ensure the jokes are well written.
- Have a list of confirmed backups for talent/crew and script provisions for fill-in talent.
- Have scheduled make-up production days.
- Have access to alternative equipment and alternative strategies for filming.
- Backup all media to two separate external hard drives and make sure to download media right after each production.

Evaluation

Due to the popularity and successful productions of "True Story," we have come to the conclusion that the flagship programing will stay with the same segment.

Appendix D

Facebook Reach

SHC Film Production Club
Published by Amber Elizabeth Taylor [?] · March 2 · 🌐

Hey guys! Here is the first episode of Season 2 of Badger Block!!! We are SO excited for everyone to see this hilarious new season. We've been hard at work getting your funniest fellow-students to help us out. This will definitely make you smile during this time of high-stress Midterms. Take a 20 minute break from your textbooks and notes and enjoy **BADGER BLOCK!** True Story is back with more interesting history lessons, as well as the show everyone's been waiting for, **COPS!** LETS GOOOOO!

BadgerBlock Season 2 Episode 1: We're Block!
Badger Block is variety television show produced by students at Spring Hill College made independently from any class or assignments. The contents of this...
YOUTUBE.COM

2,997 people reached [View Results](#)

[Like](#) [Comment](#) [Share](#)

SHC Film Production Club
Published by Amber Elizabeth Taylor [?] · March 9 · 🌐

Hey guys! The second episode of season two of Badger Block is LIVE! We have more True Story, More C.O.P.S, More DIY, and did we mention more C.O.P.S??! Tag three of your friends that you want to see in future Badger Block episodes!!

Badger Block Season 2 Episode 2: Please Don't Block Us
Badger Block is variety television show produced by students at Spring Hill College made independently from any class or assignments. The contents of this...
YOUTUBE.COM

3,309 people reached [View Results](#)

[Like](#) [Comment](#) [Share](#)

SHC Film Production Club
Published by Amber Elizabeth Taylor [?] · March 16 at 8:00pm · 🌐

Here's Episode 3 of Season 2 of Badger Block! Oh for Block's sake, will you give this a like and a share?

Badger Block Season 2 Episode 3: Oh for Block's Sake
Badger Block is variety television show produced by students at Spring Hill College made independently from any class or assignments. The contents of this...
YOUTUBE.COM

2,929 people reached [Boost Post](#)

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SHC Film Production Club
Published by Amber Elizabeth Taylor [?] · March 30 at 8:00pm · 🌐

Hey guys, the season finale of Badger block is finally here! Please be sure to like this and share it with your friends to spread the awesomeness. This is the last dose of Lo Siento, DIY, True Story, and C.O.P.S that you're gonna get until next semester. Enjoy!

Badger Block Season 2 Episode 4: Blocks? Where we're Going, We Don't Need Blocks
Badger Block is variety television show produced by students at Spring Hill College made independently...
YOUTUBE.COM

3,601 people reached [View Results](#)

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Appendix E

Timeline

Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
1/15/2016 Established student roles of director, editor, and writers, with specific roles and responsibilities throughout this project.	1/18/2016 Writers start the scripts based on the concepts finalized in week one.	1/25/2016 Writers evaluate scripts and start editing.	2/1/2016 Director and editor meet with graphic designer to finalize all graphic needs and collect the set.	2/7/2016 Editor will edit the media that is available to him from the previous week's productions in an appropriate editing timeline for the director's evaluation.	2/14/2016 Director calls the Mobile Film Office to get approval for all downtown filming locations.	2/21/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/28/2016 Editor will edit the media that is available to him from the previous week's productions in an appropriate editing timeline for the director's evaluation. The outcome of this editing session will be the finalized "Badger Block" for this week's broadcast and distribution.	3/7/2016 Editor will edit the media that is available to him from the previous week's productions in an appropriate editing timeline for the director's evaluation. The outcome of this editing session will be the finalized "Badger Block" for this week's broadcast and distribution.	3/14/2016 Editor will edit the media that is available to him from the previous week's productions in an appropriate editing timeline for the director's evaluation. The outcome of this editing session will be the finalized "Badger Block" for this week's broadcast and distribution.	3/20/2016 Broadcast of episode four this week on the cable channel and a live update to social media.	3/27/2016 Continue paper edits.	4/3/2016 Paper due and prepare for presentation.
Writers define the categories of each segment to provide structure and parameters to editor conceptualize new concepts and improve upon existing ones.	Director and editor sit down to evaluate the existing graphics from previous one and conceptualize needed graphics for new segments.	Editor begins developing his media management strategies to have set to save and store all media.	Production def for "Lu Sam's" Director, editor and writer must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/15/2016 Editor will edit the media that is available to him from the previous week's productions in an appropriate editing timeline for the director's evaluation.	2/22/2016 Editor will edit the media that is available to him from the previous week's productions in an appropriate editing timeline for the director's evaluation.	2/29/2016 Editor will edit the media that is available to him from the previous week's productions in an appropriate editing timeline for the director's evaluation.	3/6/2016 Director, editor and writer must evaluate needs of the individual segments in the program as a whole.	3/13/2016 Director, editor and writer must evaluate needs of the individual segments in the program as a whole.	3/20/2016 Director, editor and writer must evaluate needs of the individual segments in the program as a whole.	3/27/2016 Hand out and record final questionnaire answers for evaluation.		
1/15/2016 Pitch letter due.	1/18/2016 Director will meet with SHC media producer and advertising and promotions manager to finalize the "Badger Block" logo and request potential promotions for "Badger Block".	1/25/2016-1/28/2016 Auditions take place.	2/1/2016 Editor and director conduct a media management session to log and organize any media from the production.	2/7/2016 Production def for "Masters" and "On The Spot." Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/14/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/21/2016 Director, editor and writer must evaluate needs of the individual segments in the program as a whole.	2/28/2016 Meeting with Communication Arts faculty to preview all segments and to evaluate to appropriateness for broadcast through Spring Hill College outlet for second broadcast.	3/6/2016 Meeting with Communication Arts faculty to preview all segments and to evaluate to appropriateness for broadcast through Spring Hill College outlet for second broadcast.	3/13/2016 Meeting with Communication Arts faculty to preview all segments and to evaluate to appropriateness for broadcast through Spring Hill College outlet for second broadcast.	3/20/2016 Hand out and record final questionnaire answers for evaluation.		
1/13/16-1/17/16 Writers conduct SWOT analysis of program in order to accurately judge which segments require improvement and which need no adjustment with a new concept. Throughout the week the writers then implement plans of improvements for each segment as well as finalize their developed concepts.	1/20/2016 The director begins finalizing a location and sends it to the production manager, the writer, the producer, the graphic designer, the camera operator, the audio engineer, and the theater department.	1/29/2016 Writers meet with a fine arts student to have the storyboard drawn throughout the week with their artistic direction.	2/4/2016 Production def for "Lu Sam's" episode one. Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/11/2016 Editor and director conduct a media management session to log and organize any media from the production.	2/18/2016 Promotional campaign begins.	2/25/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/2/2016 Broadcast of episode one this week on the cable channel and a live update to social media.	3/9/2016 Broadcast of episode two this week on the cable channel and a live update to social media.	3/16/2016 Broadcast of episode three this week on the cable channel and a live update to social media.			
	1/21/2016 Director and editor meet with a graphic designer to go over graphic needs and set up a timeline.	1/29/2016 Writers meet with a fine arts student to have the storyboard drawn throughout the week with their artistic direction.	2/5/2016 Production def for "The Surf" Director, with the aid of the writer, will conduct location scouting for potential sets and finalize based on evaluation.	2/12/2016 Production def for "The Surf" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/19/2016 Production def for "The Surf" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/26/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/5/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/12/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/19/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.			
	1/20/2016 Director and writer begin conceptualizing a promotional strategy.	1/29/2016 Director and writer begin conceptualizing a promotional strategy.	2/5/2016 Editor and director conduct a media management session to log and organize any media from the production.	2/12/2016 Production def for "Promotional Masters" and "On The Spot." Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/19/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/26/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/5/2016 Hand out and record questionnaire answers for evaluation.	3/12/2016 Hand out and record questionnaire answers for evaluation.	3/19/2016 Hand out and record questionnaire answers for evaluation.			
		1/29/2016 Director and writer choose talent for each segment.	2/5/2016 Editor and director conduct a media management session to log and organize any media from the production.	2/12/2016 Production def for "Promotional Masters" and "On The Spot." Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/19/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/26/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/5/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/12/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/19/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.			
		1/29/2016 The director will obtain permission documents for locations and talent, and will contact the Public Safety Office to get permission finalized for on campus locations.	2/5/2016 Editor and director conduct a media management session to log and organize any media from the production.	2/12/2016 Production def for "Promotional Masters" and "On The Spot." Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/19/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	2/26/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/5/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/12/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.	3/19/2016 Production def for "Clown's Footstool" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.			

Appendix F

Treatments

Title- *Lo Siento*

Logline - An uber dramatic soap opera with the only exception that it's dialogue uses beginners Spanish learned in a first semester Spanish class.

Synopsis - *Lo Siento* is a comedic, serial that follows a young man named Ernesto who shockingly finds out that the man he thought was his father actually isn't. Through the use of very basic Spanish, we see Ernesto search for his biological father. Each episode is to run about two to three minutes, which allows only a small amount of information to be learned by Ernesto and the audience.

Episode Breakdown

1 - Ernesto Nemesio, Havana Cuba's lead Fire Chief is notified that over half the city is on fire. The library, the school, the restaurants are all on fire ,and the police think he's the one to blame.

2 - Ernesto finds himself on the run through the woods. As he stops behind a tree to rest he finds a very young and beautiful woman who is very curious about Ernesto. He must discover whether it is safe to trust her or not.

3 - After being turned in by the woman and captured by the police, Captain Eduardo Nemesio, Ernesto's brother, tries to get a confession from his brother as to who committed these fires. However with tensions rising Ernesto becomes more and more stressed and might soon burst under pressure.

4 - After his intense interrogation session Ernesto is left bloodied and bruised, but with a surprise visit from his mother he could find himself in an even worse situation than jail.

4-B Continuing the interrogation the two brothers are in the midst of personal attacks and enraged insults finally ending when Eduardo slaps Ernesto, causing him to cry out to his mommy. Turns out they were little kids playing make believe. But the worst is yet to come as mommy turns the corner to find a crying Ernesto.

Character breakdown

Ernesto Nemesio - The Fire Chief of the city of Havana Cuba Ernesto Nemesio is the greatest fire chief the city of Havana has ever seen. His confidence in his men's abilities to extinguish fires has left him vulnerable to the biggest fire outbreak in Cuba's history. Framed for having a hand in the outbreak, Ernesto's whole life begins to burn in ashes.

Ernesto's success and special treatment within the family. With everything on the line and everything to lose Eduardo must face a true test of character, saving his job, or saving his brother.

Sophia Lorenzo - Executive Assistant to Ernesto for five years but their relationships began 15 years before. When a fire engulfs Sophia's home claiming both her parents, Ernesto rescued her, took her in, and raised her. Now as his assistant Sophia has secretly pledged an unwavering loyalty to Ernesto, even at the cost of her own life.

Juanita Sabian - Famed great granddaughter of Sir Juan Sabian, the world's second most famous Oboe player in the 1910's. Juanita was born into riches but soon lost it all. She was a scapegoat for her family's hedge fund and was exiled in 1999 to the Havana Forest of Death where she lives planning, hoping, praying for a way she can redeem herself.

Maria Nemesio -She is mother to both Ernesto and Eduardo. Left by her husband after the birth of her second son, Maria is a stay at home single working mom selling plastic tupperware day and night to provide for her family. Long hours working proves tough, and with parenting it's even tougher. With parenting she developed a no nonsense demeanor, forbidding fighting, and forcing a loving relationship between the two sons whether they want to or not.

Appendix G

Graphics



Appendix H

Casting Call

CASTING CALL

Want to be on TV? Like for real?

What we're looking for.

Female: Sophia & Juanita
5'7 - 5'10 Brunette, Caucasion/Hispanic
Basic understanding of Spanish
language or accent preferred.

Female: Maria Nemesio
5'4 - 5'10 Blonde, Caucasion/Hispanic
Basic understanding of Spanish
language or accent required.

Male: Eduardo Nemesio
5'7 - 6'0 Brunette , Caucasion/Hispanic
Basic understanding of Spanish
language or accent preferred.

When?
January 28th and 29th
5:00pm - 9:00pm

Where?
Student Center 2nd Floor
Room 211.

Why?
Cause you're awesome!

Dont see anything that matches?

***We have more MAIN roles in other productions that
you could excel in this semester!***

Please RSVP!
Email: chrisportie1@gmail.com
Phone: 337-513-2071

BB
BADGERBLOCK

View Badger Block
on *Livestream*
@BadgerBlock

Appendix I

Audition Sheets

AUDITION SHEET

Name: _____ Year: _____

Phone: _____ Email: _____

Show Auditioning for: _____

Role Auditioning for: _____

School Schedule:

Monday	Tuesday	Wednesday	Thursday	Friday

Would you be interested in minor/extra roles: Y / N

Would you sign a waiver giving Badger Block the right to broadcast and distribute your image? Y / N

Do you have any allergies or dietary restrictions you would like to disclose? Y / N

If yes please list _____

Appendix K

Talent Schedules

Copy of General Talent Schedule

File Edit View Insert Format Data Tools Add-ons Help Last edit was 7 days ago

	A	B	C	D	E	F	G	H
1		Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
2	7:00 AM	Hali Gibson	Hali Gibson, Jua	Hali Gibson	Hali Gibson, Jua	Hali Gibson, Juan Jaramillio, Sam	Jay Williams	Jay Williams
3	8:00 AM	Jay Williams, Ha	Sam Hutcheson,	Jay Williams, Ha	Sam Hutcheson,	Jay Williams, Hali Gibson, Samm I	Jay Williams	Jay Williams
4	9:00 AM	Kyle Halstead, W	Sam Hutcheson,	Kyle Halstead, W	Sam Hutcheson,	Kyle Halstead, Willaim Konrad, Ja	Jay Williams	Jay Williams
5	10:00 AM	B'DeJesus, Kyle	Sam Hutcheson,	Kyle Halstead, W	Sam Hutcheson,	B'DeJesus, Kyle Halstead, Willaim	Jay Williams	Jay Williams
6	11:00 AM	Sam Hutcheson,	Sam Hutcheson,	Sam Hutcheson,	Sam Hutcheson,	Sam Hutcheson, Kyle Halstead, W	Jay Williams	Jay Williams
7	12:00 PM	Sam Hutcheson,	Lane Brunson, R	Sam Hutcheson,	Lane Brunson, R	Willaim Konrad, Daniella Perez	Jay Williams	Jay Williams
8	1:00 PM	Sam Hutcheson,	Lane Brunson, K	B'DeJesus, Hali	B'DeJesus, Kyle	Kyle Halstead, Amber Taylor, Dani	Jay Williams	Jay Williams
9	2:00 PM	B'DeJesus, Kyle	Amy Zanaty, Lan	B'DeJesus, , Jay	B'DeJesus, Kyle	Kyle Halstead, Amber Taylor, Amb	Jay Williams	Jay Williams
10	3:00 PM	B'DeJesus, Kyle	Amy Zanaty, Lan	B'DeJesus, Kam	B'DeJesus, Kyle	Kyle Halstead, Kameron Powell, K	Jay Williams	Jay Williams
11	4:00 PM	Kyle Halstead, L	Amy Zanaty, Lan	Amy Zanaty, Lan	Amy Zanaty, Lan	Kameron Powell, Amber Taylor	Jay Williams	Jay Williams
12	5:00 PM	Lane Brunson, R	Amber Taylor, M	Amy Zanaty, Lan	Kyle Halstead, K	, Amber Taylor	Jay Williams	Jay Williams
13	6:00 PM	Amy Zanaty, Lan	, Juan Jaramillio	Amy Zanaty, Lan	Kyle Halstead, Willaim Konrad, Juan Jaramillio, San	Jay Williams	Jay Williams	Jay Williams
14	7:00 PM	Amy Zanaty, Lan	, Juan Jaramillio	Amy Zanaty, Lan	Kyle Halstead, Willaim Konrad, Juan Jaramillio, San	Jay Williams	Jay Williams	Jay Williams
15	8:00 PM	Amy Zanaty, Lan	Kyle Halstead, J	Amy Zanaty, Lan	Kyle Halstead, Willaim Konrad, Juan Jaramillio	Jay Williams	Jay Williams	Jay Williams
16	9:00 PM		, Juan Jaramillio	Theresa Bertini	, Juan Jaramillio		Jay Williams	Jay Williams
17	10:00 PM		, Juan Jaramillio		, Juan Jaramillio		Jay Williams	Jay Williams
18	11:00 PM		, Juan Jaramillio		, Juan Jaramillio		Jay Williams	Jay Williams
19	12:00 AM		, Juan Jaramillio		, Juan Jaramillio		Jay Williams	Jay Williams
20	1:00 AM		, Juan Jaramillio		, Juan Jaramillio		Jay Williams	Jay Williams
21	2:00 AM		, Juan Jaramillio		, Juan Jaramillio		Jay Williams	Jay Williams
22								
23								
24								
25				>4				
26				4--10				
27				11--15				
28				<15				

Appendix L

Storyboards



Appendix M

Shotlist

Lo Siento Episode 1 Shots:

1. **1.1 Medium** of Ernesto's desk
2. **1.9B Medium** of Ernesto's desk, Sofia running out
3. **1.6 Medium** over Sofia's shoulder looking Ernesto
4. **1.3a Medium** over Ernesto's shoulder looking at Sofia
5. **1.3b Medium Wide** over Ernesto's shoulder looking at Sofia
6. **1.2 Medium Closeup** over Ernesto's shoulder at report
7. **1.5 Medium Closeup** over Ernesto's shoulder at new report
8. **1.9a Medium** of Eduardo bursting through the office door gun drawn
9. **1.9b Medium Wide** of Eduardo looking around the office
10. **P.O.V. Wide** Eduardo searching the room
11. **1.12 Wide** of room
12. **1.13 Medium Wide** looking up at the ceiling
13. **Pick Up Medium Slomo** over the shoulder of Sofia throwing papers
14. **Pick Up Medium Wide** of cast at Ernesto's desk

Appendix N

Casting Call Sheet

Christopher Portie <christopher.l.portie@email.shc.edu>
to Margaret

10:17 AM (0 minutes ago) ☆ ↶ ↷

Maggie,

Just a reminder your call time today is from 12-2 at Portier Place. This means you need to be at Portier by at least 12:00pm so we can sit you down and start rolling. Story arcs, dates, and times below are just a reminder and nothing has changed.

Your Time Slot is:
Friday February 5 from 12-2 PM (Will not take 2 hours)

Location
Portier Place Common Area

Your recommended readings for this story can be found at:
https://en.wikipedia.org/wiki/Paul_Morphy

Didn't play chess while attending the college.

Thought chess was a secondary source of utility and pleasure.

Fishiness his undergrad while he was 18.

Your proposed story arcs are:

What if he was King of the nerds, or maybe the intellectuals were the dominant social class and all the bullied athletic people were like fine, we'll start our own club. And so Spring Hill started their baseball program.

He didn't play while he was here so maybe he was like a celebrity and everyone wanted his autograph and occasionally when he was drunk and feeling his ego he would play people and beat them while only using his knight.

Or the opposite. He got to school and chess hadn't made it to the south yet we were still in the checkers bubble, because trends usually get to southern states last.

- Hated checkers
- Called students pawns
- On tiles he would only move like the knight piece
- Only wears black and white
- Everything with him is chess related
- Would never pay with cash, only checks

While we do encourage creativity we ask that you keep your story somewhat grounded in some facts. Be as creative with hypotheticals but if there is a chance to be historically accurate, we must be. Also Please dress semi formally, or to **compliment the nature of your segment**.

Thank you for volunteering for True Story, if any scheduling conflicts arise please let me know ASAP.

Thanks,
Chris

Appendix O

Crew Call Sheet

Christopher Portie <christopher.l.portie@email.shc.edu>
 to Lane, bcc: me, bcc: Stephen, bcc: Hayden, bcc: Amber, bcc: Ahleah <
Please note all revision are on SATURDAY!

7:50 PM (1 hou

PLEASE MARK ALL DATES/TIMES IN YOUR CALENDARS AND SCHEDULES. PLEASE LET ME KNOW IF ANY DATES OR TIMES DO NOT WORK FOR YOU AT LEAST A DAY IN ADVANCE!!

Thursday 2/4/2016

Location: Cafeteria

Chris Portie 11:30 - 1:00pm

Location: Fairway Apartments

Crew 3:30pm - 5:00pm

Chris Portie 3:30pm - 5:00pm

Stephen Nash 3:30pm - 5:00pm

Location: Cafeteria

Chris Portie 5:30 - 6:30pm

Stephen Nash: 5:30 - 6:30pm

Hayden Pritchard 5:30 - 6:30pm

Christian Jordan 5:30 - 6:30pm

1 HOUR

Friday 2/12/2016

Location: Portier Place(Those scheduled for 10:30 call please arrive on time at the IMC)

Crew 10:30am - 5:00pm

Chris Portie 10:30am -5:00pm

Hayden Pritchard 10:30am-1:30pm

Stephen Nash 10:30am-3:00pm

Amber Taylor 10:30am-1:30p

Christian Jordan 1:30pm-5:00pm

Lane brunson 1:30pm-5:00pm

Ahleah Paul 12:00pm - 4:00pm

These times are subject to change due to the time it takes for the narrators to tell their story.

3 HOURS

Saturday 2/13/2016

Location: Apartment 305(for 1 ocklockers) IMC (for 4 ocklockers)

Crew 6pm - 10pm

Chris Portie **1pm - 6pm**

Stephen Nash **1pm - 6pm**

Hayden Pritchard **1pm - 4pm**

Amber Taylor **4pm - 6pm**

Lane Brunson **1pm - 4pm**

Ahleah Paul 4pm - 6pm

4 HOURS

Schedules are subject to change.

Thanks everyone!

Chris

Appendix P

Public Safety Contact

Senior Seminar Locations



Stephen Nash <stephen.e.nash@email.shc.edu>
to Irowland, christopher.t..

Feb 10 (6 days ago)



Hello Laury,

I hope you enjoyed your Mardi Gras weekend! All the Delta Chi men made it back safely. Chris and I were wondering if we could have these locations approved like the last time. Thanks for all your help so far, let me know if I need to change anything or do anything else.

Thank you!



4 Attachments



Appendix Q

Mobile Film Office Permit

Mobile Film Office
164 Saint Emanuel Street
Mobile, Alabama 36602

OFFICIAL PERMIT

(251) 438-7100

This permission permit is issued to the applicant to film or televise on streets or property subject to the jurisdiction at the times and locations designated below.

Please complete & submit to golson@cityofmobile.org or fax (251)438-7104.

NOT VALID UNLESS SIGNED BY FILM OFFICE COMMISSIONER

- 1. Company: Spring Hill College Contact: Chris Poitrie
- 2. Address: 4000 Dauphin St #24 Tel. No. 337-513-2071
- 3. Locations: 271 Dauphin St, Mobile AL 36602 (Exterior)
Along the sidewalk

- 4. Dates of Filming: March 10, 2016 10:00pm - 11:30pm
- 5. Insurance Company, Policy# N/A (Student)
- 6. The applicant further agrees to comply with all pertinent provisions of laws, rules and regulations.

VEHICLES ARE PERMITTED TO PARK IN AVAILABLE PARKING SPACES IN THE IMMEDIATE VICINITY OF THE ABOVE LISTED FILM LOCATIONS EXCEPT: FIRE HYDRANTS.

<u>3/7/2016</u>		<u>Director</u>
Date	Signature of Representative	Title

DO NOT WRITE BELOW THIS LINE

Date: 3/7/16 Eva Golson
Commissioner, Eva Golson

Appendix R

Script Breakdown

Lo Siento: El Fuego

Locations:

- Office

Props:

- Desk materials
- Fire report with "NO FIRE" on it
- Fireman object
- Desk
- Cabinet or object to reveal tunnel
- Clipboard
- Fake gun
- Holster
- Scotch glass
 - watered down tea
 - ice (a lot)

Cast:

- Ernesto Nemesio
- Sophia Lorenzo
- Eduardo Nemesio

Wardrobe:

- Main character in basically what wears Seth in Things
- Secretary medium length, tight skirt with white blouse, bracelets
- Chief of police white button down, black suspenders, black pants

Special Effects:

- Fake hole in ground

Appendix S

Preproduction Checklist

Area	Item	Date Locked	Date Double check	Date Final check
Production Blueprint (Why/Who)	Script	1/17/16	1/24/16	2/1/16
	Script breakdown	1/24/16	1/25/16	2/1/16
	Production schedule (multiple days)	1/23/16	1/31/16	2/2/16
Production Plan (Where/When)	Production dates	2/3/16	2/3/16	2/3/16
	Location 1	LAC 017	LAC 017	LAC 017
	Additional locations			
	Facilities plan *See below	Facilities are provided by the university	Facilities are provided by the university	Facilities are provided by the university
Production Logistics (What)	Storyboard	1/28/16	1/28/16	1/29/16
	Shot list	2/2/16	2/2/16	2/3/16
	Shooting schedule (per day), call sheets, contact list			
	Cast 1 Seth Polansky, William Konrad, Berna DeJesus	1/28/16	1/30/16	2/2/16
	Cast 2			
	Additional cast			
	Cast transportation			
	Additional cast transportation			
	Wardrobe (Corduroy Suit, Blue Button down, white button down, 2 black pants, grey sweater, blue jeans, suspenders 2 pairs of dress)			
	Additional wardrobe			
	Hair/Make-up (Bun, eyeliner,			

	foundation)			
	Additional hair/make-up			
	Props(2 handcuffs, 1 holster, 1 manila folder, assorted papers, chair, police badge, table, apron			
	Additional props			
	Additional set dressing			
	Craft services			
	Meals			
	Permits, releases, contracts, insurance			
	First aid kit present in the IMC			
Area	Item	Date Locked	Date Double check	Date Final check
Crew - Equipment Logistics (How)	DP (Camera operator) Chris Portie	1/1/16	1/19/16	2/2/16
	Assistant Camera Lane Brunson	1/21/16	1/31/16	2/2/16
	Grip/Electric Hayden Pritchard	1/21/16	1/31/16	2/2/16
	Best Boy Grip/Electric			
	Audio Christian Jordan	1/21/16	1/31/16	2/2/16
	Production Assistant Amber Taylor	1/21/16	1/31/16	2/2/16
	Production Assistant Ahleah Paul	1/21/16	1/31/16	2/2/16
	Additional crew(Script Supervisor/Spanish Translator) Stephen Nash, Maria Gomez	1/1/16 & 1/27/16	1/19/16 & 1/31/16	2/2/16
	Camera (Sony F700, 6 batteries, 1SSD memory stick, 1 lens kit, 1 canon to sony lens adaptor, Slate)	1//28/16	1/31/16	2/2/16
	Mount (1 tripod)	1//28/16	1/31/16	2/2/16
	Light kit	1//28/16	1/31/16	2/2/16
	Audio recording/mixing(
	Mic (boom pole, shotgun mic)	1//28/16	1/31/16	2/2/16
	Audio cables/wireless pack(2 XLR Cables)	1//28/16	1/31/16	2/2/16
	Grip/electric equipment(Gaffers	1//28/16	1/31/16	2/2/16

	box, extension cord, surge protector, gaffer's tape, 2 C stands, 4 sandbags)			
	Additional grip/electric equipment	1//28/16	1/31/16	2/2/16
	Crew transportation			
	Additional crew transportation			
	Equipment transportation (By hand 50 feet)			
	Additional equipment transportation			

Appendix T

Script Supervisor Packet

SCRIPT SUPERVISOR PRODUCTION PACKET

PRODUCTION TITLE: _____ DATE: _____

CAST INFO:

TALENT NAME	ROLE	PHONE #	EMAIL

SCENE: _____

LOCATIONS: _____

NOTES:

Appendix U

Media Management Protocol

Summary:

The objective of this protocol is to organize all media shot into easily accessible and recognizable folders. This will allow for easier editing and save the editor the time it takes to endlessly search through unorganized media.

Hierarchy:

Badger Block

 Segment Title

 Episode

 Clips

 Effects

 Sound

 Graphics

 Final Product

Naming Process:

Every piece of media fits into one of the four folders (clips, effects, sound, and graphics). For clips pertaining to True Story and D.I.Y., they will be named according to their scene and the action/s that happen in that scene. Media from Lo Siento will be named according to shot type and a one word description of the setting. On the Spot, the media will be categorized into either interviewer and interviewee and the number acquired.

Once files are transferred over, a copy will be made to another external hard drive for precautions.

Appendix V

Faculty Review Contact

Christopher Portie <christopher.t.portie@email.shc.edu>

Feb 11 (5 days ago) ☆ ↶ ↷

to Stuart, Johnny ↵

Johnny and Babington,

With Badger Block approaching its broadcast dates, we felt it necessary to set up a time to review the content we plan to broadcast online and on the channel. We were hoping sometime during Wednesday (1 week away from our broadcast. Please let me know what times work best for you. Maybe we can make this a weekly reoccurring meet time if it works out well for all of us.

Let me know!

Thanks,
Chris

Johnny Stevens

Feb 11 (5 days ago) ☆ ↶ ↷

to me, Stuart ↵

Chris,

BTV sets me back a bit on Wednesday's, but I should be good after 3pm. I could do a recurring appointment on that day if it fits in with Prof Babington's schedule.

Regarding the broadcast, I'm not sure Phillip knows how yet? As far as I know, he has not played around with the system and may not be ready to institute any TV programming requirements by your planned dates. Have you discussed your plans or requirements with Phillip?

Hopefully I don't seem like I'm being a "wet blanket", but keep in mind what Professor Broussard mentioned last semester: the Student Media team cannot be seen to openly favor any extracurricular project. Although you are working within the department, you will have to meet the team's strict criteria and they must chose to air your products. Also, if they chose to air the product(s), they can also mention them or advertise the play of this product(s), but not excessively. Advertisement should not seem to be any heavier for these videos than any other event or service.

I know and appreciate that you have put a ton of work into your seminar products, but the choice to officially play of these products will rest with the SHC Student Media team as they oversee the cable playback system. You and the leadership staff have had several meetings so I'm sure you guys are working all of this out. For seminar, it is very important that you formally work through the established processes to be successful.

--
-- Johnny

J.L. Stevens II
Integrated Multimedia Center (IMC) Operations Manager
Department of Communication Arts
4000 Dauphin Street
Mobile, Alabama 36608-1791
Spring Hill College
(251) 380-3067
jstevens@shc.edu



Spring Hill College

Forming leaders engaged in learning, faith, justice and service for life.

Stuart Babington

Feb 11 (5 days ago) ☆ ↶ ↷

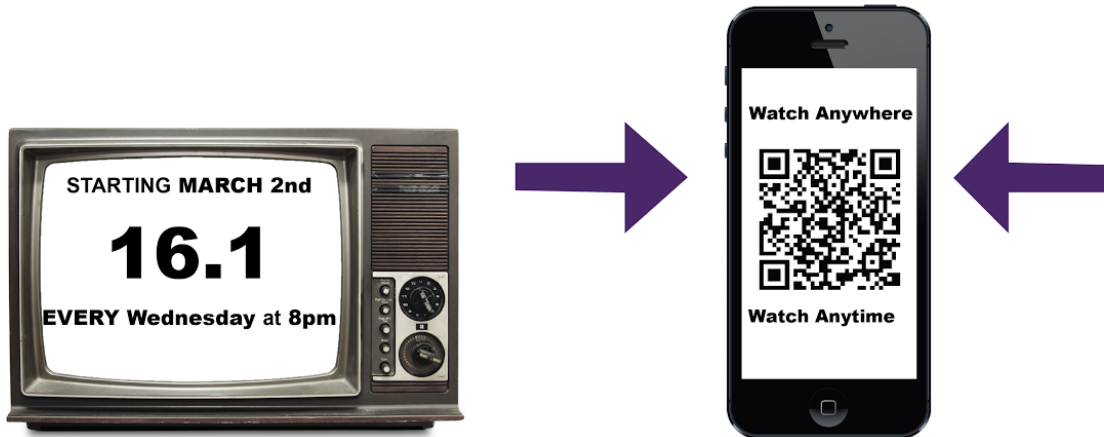
to Johnny, me ↵

I like the idea of 3 p.m. on Wednesdays!

Appendix W

Flyers

BB
BADGERBLOCK
SEASON 2!!!!!!!



contact: christopher.t.portie@email.shc.edu

Appendix X

SHC Student Media Facebook Promotion

The image displays four screenshots of Facebook posts from the page 'Spring Hill College Student Media', all published by Hannah McIntyre. Each post promotes an episode of the 'Badger Block' television show.

- Post 1 (March 2):** 'Badger Block Season 2 is here!' with a YouTube link. The video thumbnail shows a person in a car. Title: 'BadgerBlock Season 2 Episode 1: We're Block!'. Reached 1,630 people.
- Post 2 (March 9):** 'Episode 2 of Badger Block is live! Check it out!' with a YouTube link. The video thumbnail shows a stylized badger face. Title: 'Badger Block Season 2 Episode 2: Please Don't Block Us'. Reached 601 people.
- Post 3 (March 16):** 'Episode 3 of Badger Block is here!' with a YouTube link. The video thumbnail shows the stylized badger face. Title: 'Badger Block Season 2 Episode 3: Oh for Block's Sake'. Reached 288 people.
- Post 4 (March 30):** 'Badger Block Episode 4 is here!!' with a YouTube link. The video thumbnail shows the stylized badger face. Title: 'Badger Block Season 2 Episode 4: Blocks? Where we're Going, We Don't Need Blocks'. Reached 93 people.

Each post includes a 'Boost Post' button and engagement options like 'Like', 'Comment', and 'Share'. The video thumbnails also feature a play button icon and the text 'Badger Block is variety television show produced by students at Spring Hill College made independently from any class or assignments. The contents of this... YOUTUBE.COM'.

Appendix Y

BTV Ad Spot Purchase



THE SPRINGHILLIAN

Mobile's First Collegiate Newspaper
4000 Dauphin Street
Lucey Administration Center:
Communication Arts Dept.
Mobile, AL 36608

PHONE: (251) 380-3845 or 380-3840
FAX: (251) 460-2185
E-MAIL: hillian@email.shc.edu

INVOICE

Business name: Christ Portie & Stephen Nash
Address: Spring Hill College
Type: 30 second BTV ad
Amount: \$50 with 50% student discount
Total: \$25

Appendix Z

Promotional Video Results

SHC Film Production Club
Published by Chris Portie (?) · March 28 at 8:09pm · 🌐

Shout out to Wesley Grace for helping us out with True Story. Unfortunately we didn't have time to film his narration but it's hilarious on its own merit!! Stay tuned for the season finale of True Story and Badger Block Wednesday at 8pm.



1,410 people reached Boost Post

479 Views

SHC Film Production Club
Published by Chris Portie (?) · March 29 at 11:26pm · 🌐

BADGER BLOCK SEASON FINALE Wednesday March 30th at 8pm! DJ Seth Polansky and Young Lane Brunson promote their new album on the season finale of Lo Siento. We almost have as much fun on set as we do watching Badger Block.



593 people reached Boost Post

229 Views

SHC Film Production Club
Published by Amber Elizabeth Taylor (?) · February 22 · 🌐

Hey Guys! Here's a promo for season 2 of True Story, featured on Badger Block! Give it a share and a like, and don't forget to tune into Season 2 of Badger Block March 2 at 8PM!



620 people reached Boost Post

272 Views

SHC Film Production Club
Published by Amber Elizabeth Taylor (?) · February 18 · 🌐

Hey everyone! Here is the trailer to Season 2 of Badger Block!! The first episode will air March 8th at 8PM! Be sure to tune in! Until then, check out the trailer and share it with your friends 😊

<https://www.youtube.com/watch?v=rsIM3tPzIKQ>




Badger Block Season 2 Trailer
Hey y'all! Here's the trailer to this upcoming season of Badger Block!!

YOUTUBE.COM

1,784 people reached Boost Post

SHC Film Production Club
Published by Chris Portie (?) · March 30 at 5:38pm · 🌐

Badger Block Season Finale Tonight at 8PM!! Apparently there was some mixup between Chris Portie and Ryan Flynn. We're glad they were willing to settle it like adults!



631 people reached Boost Post

285 Views

Appendix AA

Campus Update Entry

[Badger Block Season 2!](#)

Submitted by Anonymous on Wed, 03/02/2016 - 11:20pm

[Badger Block Season 2](#) is officially here! This year it features True Story, DIY Dorm it Yourself, Lo Siento, and On the Spot. Also featured this week is C.O.P.S, a parody of Reno 911 made by film production club.

<https://www.youtube.com/watch?v=Sael66CxFmo>

Contact Information

Chris Portie

Christopher.t.portie@email.shc.edu

[3375132071](tel:3375132071)

- [Current Students](#)
- [Faculty](#)
- [Kudos](#)
- [Staff](#)

Appendix AB

Social Media Metrics

Post Details Reported stats may be delayed from what appears on posts

SHC Film Production Club
Published by Amber Elizabeth Taylor [?] · March 2 ·

Hey guys! Here is the first episode of Season 2 of Badger Block!!! We are SO excited for everyone to see this hilarious new season. We've been hard at work getting your funniest fellow-students to help us out. This will definitely make you smile during this time of high-stress Midterms. Take a 20 minute break from your textbooks and notes and enjoy BADGER BLOCK! True Story is back with more interesting history lessons, as well as the show everyone's been waiting for, COPS! LETS GOOOOO!

BadgerBlock Season 2 Episode 1: We're Block!
Badger Block is variety television show produced by students at Spring Hill College made independently from any class or assignments. The contents of this...

2,997 people reached [View Results](#)

You, Kelly Dolph, Theresa Stephanie Bertini and 31 others 21 Shares

2,997 People Reached

87 Reactions, Comments & Shares

57 Like	34 On Post	23 On Shares
1 Love	0 On Post	1 On Shares
2 Haha	0 On Post	2 On Shares
6 Comments	0 On Post	6 On Shares
21 Shares	21 On Post	0 On Shares

129 Post Clicks

0 Photo Views	59 Link Clicks	70 Other Clicks
---------------	----------------	-----------------

NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Post Details Reported stats may be delayed from what appears on posts

SHC Film Production Club
Published by Amber Elizabeth Taylor [?] · March 9 ·

Hey guys! The second episode of season two of Badger Block is LIVE! We have more True Story, More C.O.P.S, More DIY, and did we mention more C.O.P.S???? Tag three of your friends that you want to see in future Badger Block episodes!!

Badger Block Season 2 Episode 2: Please Don't Block Us
Badger Block is variety television show produced by students at Spring Hill College made independently from any class or assignments. The contents of this...

3,309 people reached [View Results](#)

You, Ryan Noble, Bre K Vaughn and 11 others 25 Shares

3,309 People Reached

95 Reactions, Comments & Shares

59 Like	13 On Post	46 On Shares
2 Love	1 On Post	1 On Shares
1 Haha	0 On Post	1 On Shares
1 Sad	0 On Post	1 On Shares
7 Comments	0 On Post	7 On Shares
25 Shares	25 On Post	0 On Shares

213 Post Clicks

0 Photo Views	113 Link Clicks	100 Other Clicks
---------------	-----------------	------------------

NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Post Details Reported stats may be delayed from what appears on posts

SHC Film Production Club
Published by Amber Elizabeth Taylor [?] · March 16 at 8:00pm ·

Here's Episode 3 of Season 2 of Badger Block! Oh for Block's sake, will you give this a like and a share?

Badger Block Season 2 Episode 3: Oh for Block's Sake
Badger Block is variety television show produced by students at Spring Hill College made independently from any class or assignments. The contents of this...

2,929 people reached [Boost Post](#)

You, Bernard Crandle, Bill Konrad and 9 others 23 Shares

2,929 People Reached

74 Reactions, Comments & Shares

48 Like	12 On Post	36 On Shares
1 Sad	0 On Post	1 On Shares
2 Comments	0 On Post	2 On Shares
23 Shares	23 On Post	0 On Shares

127 Post Clicks

0 Photo Views	63 Link Clicks	64 Other Clicks
---------------	----------------	-----------------

NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page

Post Details Reported stats may be delayed from what appears on posts

SHC Film Production Club
Published by Amber Elizabeth Taylor [?] · March 30 at 8:00pm ·

Hey guys, the season finale of Badger block is finally here! Please be sure to like this and share it with your friends to spread the awesomeness. This is the last dose of Lo Siento, DIY, True Story, and C.O.P.S that you're gonna get until next semester. Enjoy!

Badger Block Season 2 Episode 4: Blocks? Where we're Going, We Don't Need Blocks
Badger Block is variety television show produced by students at Spring Hill College made independently...

3,601 people reached [View Results](#)

41 3 Comments 27 Shares

3,601 People Reached

116 Reactions, Comments & Shares

68 Like	39 On Post	29 On Shares
2 Love	2 On Post	0 On Shares
1 Sad	0 On Post	1 On Shares
15 Comments	4 On Post	11 On Shares
30 Shares	27 On Post	3 On Shares

137 Post Clicks

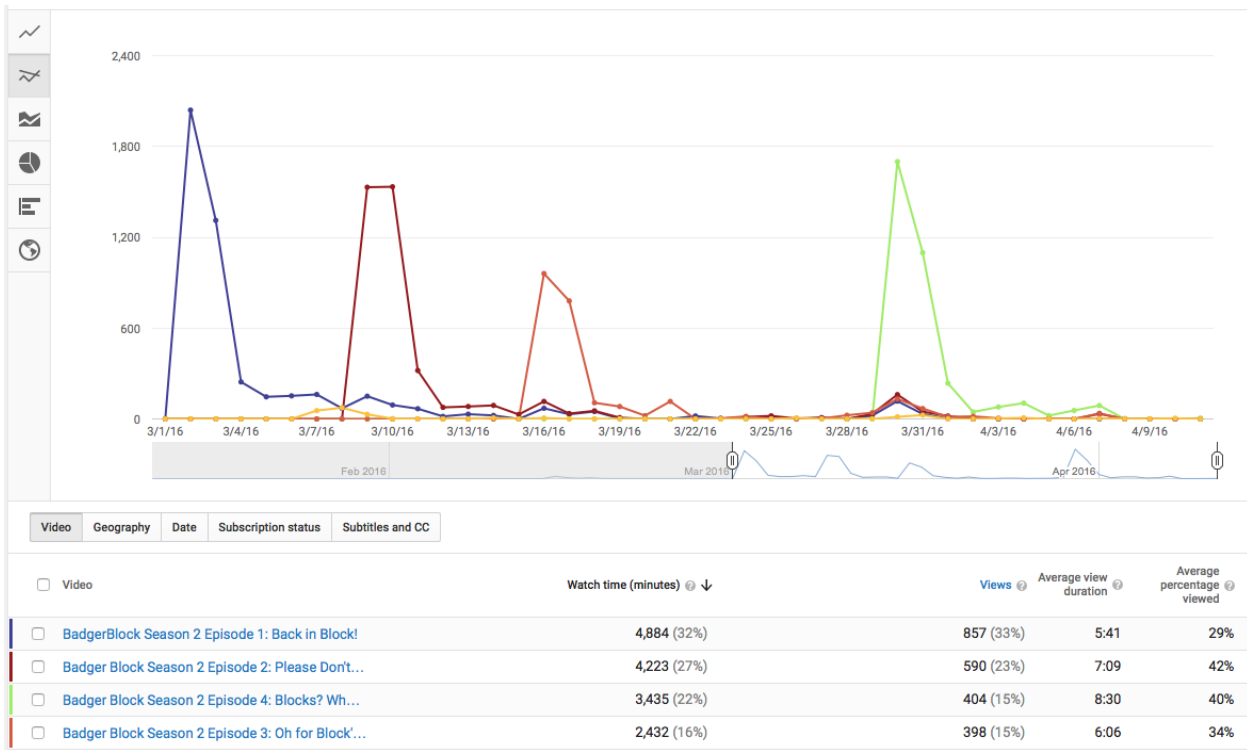
0 Photo Views	48 Link Clicks	89 Other Clicks
---------------	----------------	-----------------

NEGATIVE FEEDBACK

0 Hide Post	0 Hide All Posts
0 Report as Spam	0 Unlike Page






Appendix AC

Analytic Total View Time



Appendix AD

Analytics Average View Time

Video	Watch time (minutes)  	Views 	Average view duration 	Average percentage viewed 
BadgerBlock Season 2 Episode 1: Back in Block!	4,884 (32%)	857 (33%)	5:41	29%
Badger Block Season 2 Episode 2: Please Don...	4,223 (27%)	590 (23%)	7:09	42%
Badger Block Season 2 Episode 4: Blocks? W...	3,435 (22%)	404 (15%)	8:30	40%
Badger Block Season 2 Episode 3: Oh for Bloc...	2,432 (16%)	398 (15%)	6:06	34%

Appendix AE

Location Release Forms

2/10/2016 VideoProduction-locationrelease-en.gif (597x785)

Location Release

I hereby grant permission to use real property located at
 Address: Student Center

(“the Premises”) for the purpose of photographing and recording scenes (interior and exterior) for the use of Producer: Chris and Stephen (“Producer”). Permission includes but is not limited to the right to bring crew, equipment and property onto the Premises, and the right to remove same from the Premises after completion of work. I agree not to interfere with producer’s work on the Premises.

I represent that I own the Premises or otherwise have the authority to enter into this Agreement and grant these rights.

Permission is granted for the following consideration:
 (payment, acknowledgement, etc.)

The Premises will be used, commencing on or about the following start date: 2/11/16 1 P.M. (subject to change in the event of changes in the production schedule or because of weather conditions), and continuing until completion of all scenes and work to be completed on the Premises, currently scheduled to end on date: 2/11/16 6:30 P.M.

Producer agrees to restore the Premises to the condition in which they were delivered, reasonable wear and tear excepted. Producer agrees to use reasonable care to prevent damage to the Premises. Producer shall not be liable for any indirect, incidental, or consequential damages including, but not limited to, loss of business, loss of use and loss of profits of any party, including myself.

Producer shall own any and all rights to all photographs and recordings made by Producer on or about the Premises, including any photography or recording of any identifying names or signs appearing thereon, and will have the world-wide right to use and license others to use such photographs and recordings in any manner whatsoever, including, but not limited to, the right to exhibit, record, edit and otherwise alter at the sole discretion of the Producer such photographs and recordings or any portion thereof, in any form of media whatsoever, without limitation or restriction.

Agreed to by:

Name _____	Producer <u>Chris and Stephen</u>
Address _____	Address <u>4000 Daphin St.</u>
Date <u>2-10-16</u>	<u>[Signature]</u>
	<u>[Signature]</u> <u>[Signature]</u>

VideoProduction-locationrelease-en.gif (597x785)

Appendix AF

Talent Release Forms

GENERIC TALENT RELEASE FORM

PROGRAM

TITLE: _____

PRODUCTION

DATE: _____

PRODUCTION

LOCATION: _____

PRODUCER: _____

I have hereby participated as indicated on the above program, which I understand will be produced and recorded for airing and distribution as part of **Spring Hill College**. I agree that as far as I am concerned, this program may be edited and used in whole or in part for broadcasting purposes (including over public television stations and over other television and radio stations and CATV channels) for audio and/or visual, cassette, web site, and closed circuit exhibition purposes, and all other non- broadcast purposes in any manner or media, in perpetuity.

I consent to publication of the program transcripts in whole or in part after the broadcast and also consent to use my name, likeness, voice, and biographical material about me in connection with the program's publicity and other promotional purposes. I expressly release the producer from any privacy, defamation, and other claims I may have arising out of broadcast, exhibition, publication, or promotion of this program.

SIGNED: _____ (by parent or legal guardian if under 18)

DATE: _____

PRINT

NAME: _____

_____ (both adult and minor if applicable)

Appendix AG

Equipment Rental Agreements

Equipment

Equipment Rental Agreement

This Equipment Lease Agreement (the "Agreement") is made and entered on

_____, _____, (DATE) by and between

_____ ("Rentor") and _____ ("Rentee")

The Parties agree as follows:

1. EQUIPMENT: Lessor hereby leases to Lessee the following equipment:

2. RENTAL TERM: The lease will start on _____ (begin date) and will end on _____ (end date) (Lease Term).

3. LIABILITY: The Rentee further acknowledges and agrees that they are responsible or liable, directly or indirectly, for any damage or loss caused during their use of equipment in their possession between the rental dates.

LESSOR:

_____ (Signature)
_____ (Name) _____ (Date)

LESSEE:

_____ (Signature)
_____ (Name) _____ (Date)

Appendix AH

IRB Approval



Demetrius Semien <dsemien@shc.edu>

to Stephen, Christina, me 

Dear Christopher and Stephen,

Your research project "Badger Block Surveys" has been approved.

I have attached your IRB approval letter to this email.

Good Luck with your survey process.

Demetrius Semien, M.Div., Ph.D.
Chair, IRB Committee