



**BADGERBLOCK**

**Procedure Packet**

## Introduction

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. In addition, through analysis we are able to pinpoint areas within the 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.

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 which 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.

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## Project Description

In the fall semester of 2015, Stephen and Chris 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. They 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, they defined the show’s structure, timeline, and process featured in this packet 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.”

## Methods

The first aspect of focus when creating “Badger Block” is concept formation for the various types of shows that you feature in the season. Several factors come into play when deciding what form the new season of “Badger Block” will take on. With the objective to entertain, you want to analyze and utilize tendency trends of the generation you are targeting in terms of what they find entertaining, especially in television format. Before conceptualizing

however it is important to gather feedback from the audience of the previous season which can be found in the Film Club Google Drive under “Badger Block Results and Feedback.” You also need to conduct SWOT analyses that measure the strengths and weaknesses opportunities, and threats of each segment from the previous season. You also need to strategize what needs to be changed or improved upon going into the season two. After the SWOT analyses you need to define the new season as a whole and conceptualize/define the new 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. The defined the categories as: Flagship, Utility, Parody, Promotional Markers, Direct Student Engagement, Bookend Content, and Independent Student Work Highlight. **Going forward from season to season, it is important to define the content as we have done with the following segments.**

#### **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). The story is then depicted by secondary actors. 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 in the skillset in which we both possess.

### **Utility (DIY: Dorm it Yourself)**

The purpose of a Utility segment is to offer viewers 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 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.

We suggest moving forward that this Utility Slot be either fundamentally changed to fit the comedic tone of the other segments, or the segment itself have a comedic style. Either way it is important to document any changes and define them as you continue. In the case of a change in the type of program from “Utility” a proper definition must exist in this document where “Utility” is.

### **Parody (Lo Siento)**

The purpose of a Parody segment is 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 is 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, season 2 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 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 are 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 a 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 you take when beginning this project is to create/modify your timeline (Appendix A) for “Badger Block.” This is an outline of what you plan to do to keep you on track through deadlines that you set at the beginning of the semester. Keep in mind, production days are often determined in the week leading up to them, because it is almost impossible coordinating talent and crew of that size. Also, it gives you a chance to look at the weather forecast closer to the date so you can almost always be certain you won’t have to reschedule.

After you finish creating a timeline, you begin focusing on developing the new concepts for “Badger Block.” To do this you have to conduct multiple SWOT analyses for each of the segments of the previous season. Almost every element needs to be taken into account.

**Developing the segments shouldn't take long because you have the whole summer/winter break to do it.** Once the segments are narrowed down to an appropriate amount, you conduct treatments (Appendix B) 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, you as **the writers** start writing, reworking, and finalizing scripts based on comments and critiques from various sources. The goal here is finalizing your scripts and getting multiple eyes on them to try to increase their quality.

After this, **the director** contacts a graphic designer who, with direction from he/she, designs all graphics that you need (Appendix C) that were outside of the editor’s capabilities. Through the artistic direction of **the director and editor**, the artist creates logo designs and animations for for all of the segments. They then sent the project files to the editor via the Film Club Google Drive to be used for further animation and to be implemented into the episode

timelines. He will then schedule a meeting with the Badger TV Producer and Advertising leadership to make a deal with distributing and promoting Badger Block through the channel and online. If any problems occur volunteer to do the process yourself.

While writing was still in progress, the director develops and distributes a casting call (Appendix D) to entice students to officially audition for the roles. The director and writers attend the audition and evaluate potential talent for “Badger Block” with recommendations on which particular segments each individual would be best suited for. The talent is required to complete audition sheets (Appendix E) that provides 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 compiles all of the data into a talent contact sheet (Appendix F) where all information shared on the audition sheets, excluding the class schedules, is input and organized. The director also creates a talent schedule (Appendix G) for each segment. This will prove to be one of the most vital documents when coordinating productions. It requires you look at everyone's schedules and input their name on the corresponding hour slot in which they are not available. Then you color code it to see the exact patterns of when you should and should not film. This should be made for the general talent, the crew, and any specific talent required for a given production. After the auditions the director and writers will make final decisions on which talent would fill which roles. The director will send emails to all individuals who qualified in some way to star in “Badger Block” to congratulate them and prepare them for the following weeks on what to expect

After auditions the director will contact potential storyboarders and plan several meeting times to storyboard various scenes. For season 2, we brought on Fine Arts student Ahleah Paul to



draw our storyboards. During these meetings the director will give specific instructions on how each shot should look with enough detail for her to draw each storyboard (Appendix H). The director will then meet with Spring Hill College's Film Production Club and acquired a crew that filled all the roles he needs for the upcoming production. The director, with the aid of the writers, will then conduct location scouts as needed for potential sets and finalized them based on evaluations.

The director will send call sheets (Appendix I) to all talent scheduled for each week of production. A similar crew call sheet (Appendix J) will be distributed soon after to all crew needed for that production week. The details include meet time, location and any additional wardrobe requirements for each actor. Following that, an email (Appendix K) will be sent to the office of Public Safety that requested permission for the week's locations. For the locations that are outside of Spring Hill College's campus, the director will contact the Mobile Film Office and receive a permission permit (Appendix L) to film in Mobile.

Prior to any given week's productions, the storyboards available help create shot lists (Appendix M) that dictate the order in which shots are filmed and the composition of each shot. This list **is the most important document on set**, because it keeps you on track. You then make a formal script breakdown (Appendix N) that details the wardrobe, props, equipment, locations, cast, and special effects needed for every production scheduled for the given week. A preproduction checklist (Appendix O) is then completed to double check the readiness of each element of an individual production. This is your opportunity to make sure you have everything you need 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 creates a script supervisor packet (Appendix P) that provides 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 helps you efficiently distribute out documents as needed on set. This packet will be managed by the script supervisor, typically the editor. Necessary equipment is then gathered at least 3-5 days before any given production and checked out depending on the productions scheduled for that week.

After all crew, cast, props, equipment, and wardrobe is accounted for, the crew make the move to set. The equipment will be unloaded, and the director will begin giving instruction on how the set should be arranged. Once the talent arrives, the script supervisor distributes scripts and release forms to them, and the director begins [blocking](#) the scenes out with the actors. He shows them how they should move through the scenes and at which cues. After all the shots from the shot list are recorded, the crew either moves to the next location, or the director wraps everyone at the last location. The crew then assist the director with moving equipment back into the IMC for safe storage.

**The editor immediately takes the memory cards and uploads all media onto the Film Club hard drive.** This is to avoid any corruption or damage that the media could take on. He uses the media management protocol (Appendix Q) to ensure all media is organized within the correct folders for easy access. Over the weeks before each broadcast, the editor takes the extensive amounts of media and edits it with direction from the director. He then edits them into final timelines and utilized graphics, animations, and other editing skills needed.

Once all individual segments are finalized, the editor and director emailed (Appendix R) Communication Arts faculty Johnny Stevens and Stuart Babington. They will set preview dates to review all segments in terms of their appropriateness for broadcast through Spring Hill College outlets. **This review session is absolutely MANDATORY. The lack of these sessions**

**put the program at risk to be discontinued.** After all segments are approved for the next broadcast, the editor then brings them into a final timeline and conducts one last review with the director before the final export. Be prepared to be up late the night before broadcast. The final product **MUST BE COMPLETED** the night before the broadcast day. The final product is then transported via USB drive to the producer of Badger Television, where they will broadcast through the cable channel and distribute online through SHC Student Media's Facebook page at 8 p.m. The director also contacts the Integrated Media Center Operator and requests a timely upload to the Spring Hill College YouTube channel in correspondence with the premiere date/time. The director then will upload the program onto the SHC Film Production Club YouTube account. It is important to set the settings to the videos on private. Although uploading to Livestream makes it more secure as to not leak before 8 p.m., there are several issues. While an upload to Livestream is required, the distribution method on social media (Livestream, Facebook upload, Youtube) is up to your discretion. We used both Youtube and Livestream for Season 2 and Season 1 respectively. You might have more success with a direct Facebook upload. The director then will contact other Spring Hill College related social media pages and request that they distribute the link onto their social media pages, to maximize potential reach to the target audience. It is important that this contact be made early on in the season. You also should post to as many pages i.e the official Class of 20XX page.

The day following the **final** broadcast the director and editor should distribute questionnaires to a random sampling of students within the Student Center. The necessary number of questionnaires is 50. After all of the questionnaires are filled out, the director and editor record the data into excel sheets and then store the questionnaires in the google Drive. For all documents it is essential that every one is stored both electronically in the Drive and

physically in an accordion folder designated as “The Footy.” This folder includes scripts, receipts, permissions, filled out questionnaires, and any other important document that you feel should be with you 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. Be ready to integrate shows, characters, and any other strategies that are effective but overall **FUN** for the students to be a part of. The presented plan is as follows:

#### **Flyers**

A round of flyers (Appendix S) 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. However, you can compromise and decide to distribute large posters in main buildings in popular locations around campus to gain comparable exposure instead.

#### **Reruns**

Episodes from the prior season should be 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 should also be promoted on the SHC Student Media Facebook (Appendix T) with a description that notified the viewers when the new season of “Badger Block” was airing.

## **General Placement**

Student Center napkin holders should be utilized. An appropriately sized graphic will be designed to showcase season X, the time and date of the premier, its regular schedule, and how students can view each episode.

Contact should be made with as many social media accounts related to Spring Hill College as possible. An agreement with various Facebook pages, that if provided a link they would post the “Badger Block” episode to their page. The accounts contacted should be as follows: 1) Alumni, 2) Film Club, 3) SHC Student Media, Spring Hill College (Official), 4) Admissions, 5) Communication Arts.

## **Student Center Announcements**

An announcement will be made on the days of the auditions. Mention the upcoming season premier as well as calls to potential talent to audition for “Badger Block.” An announcement will also be made the day of the premier of “Badger Block” season X. The goal will again encourage individuals to watch the the program.

## **Promotional Videos**

A promotional video will be made and distributed through SHC Media and will be included in rerun episodes of the previous season of Badger Block. In addition, an ad spot (Appendix U) in Thursday's on the Hill/Spring Hill Now will be bought. Furthermore to this original promotional video it would be beneficial to release promotional videos leading up to the finale, with the ample amount of extra media you accumulated throughout shooting. The media used in these promotional videos should be behind the scenes snippets, an unused “True Story” narration, and a video sketch featuring a popular character in “C.O.P.S.” These videos will help boost awareness and excitement for the finale.

**Email**

An agreement should be attempted with an appropriate channel (CSI, Student Affairs, SGA) that could reach every student via an “allstudents” email to send a reminder to students/faculty that “Badger Block” is airing each week. An email will also be 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. Also ask all of the 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 will be sent to all faculty with information on how to view the program as well as information on when to watch it the following week. The faculty list will be provided in the Google Drive.

**Campus Update**

Utilize the Campus Update to further inform the students and faculty on campus of when and where they can watch “Badger Block” each week. The Campus Update goes out Mondays and Thursdays. It is vital that you post the story as late in the night before the post. This bumps the post to the top of the list.

## Timeline

Early Week - First 3 days

Later Week - Last 4 days

### **Summer/Winter Break**

- Established structured roles of director, editor, and writers, with specific roles and responsibilities throughout this project
- Writers conduct SWOT analyses of programs in order to accurately justify which segments require improvement and which needed replacement with a new concept. Throughout the week the writers then implement plans of improvements for each segment as well as finalize newly developed concepts.
- Writers define the categories of each segment to provide structure and parameters to better conceptualize new concepts and improve upon existing ones

**Week 1**

- Writers continue the scripts based on the concepts finalized over the break
  
- Take a breath and get ready for the upcoming weeks



## **Week 2**

### Early Week

- Director and editor sit down to evaluate the existing graphics from season one and conceptualize needed graphics for new segments
- Director will meet with SHC Media producer and advertising and promotions manager to negotiate the “Badger Block” time slot and mutually beneficial promotions for “Badger Block”

### Later Week

- The director begins formulating a casting call and sends it out to potential actors, film club, and the theater department
- Director and editor meet with a graphic designer to go over graphic needs and set up a timeline

### **Week 3**

#### Early Week

- Writers evaluate scripts and start editing with multiple sources
- Editor begins developing his media management template to have set procedures on how to save and store all media

#### Later Week

- Auditions take place
- Writers finalize all scripts and conduct official breakdowns, including: characters, needed props, and locations
- Writers meet with a fine arts student to have the storyboards drawn throughout the week with their artistic direction
- Director, with the aid of the writers, will conduct location scouts for potential sets and finalize based on evaluations
- Director and writers begin conceptualizing a promotions strategy
- Director and writers choose talent for each segment
- The director will finalize permission documents for locations and talent, and will contact the Public Safety Office to get permissions finalized for on campus locations

**Week 4**Early Week

- Director and editor meet with graphic designer to finalize all graphic needs and collect the art
- Pre production session

Later Week

- Production day. Editor and director conduct a media management session to log and organize any media from the productions
- Pre Production Session
- Production day.
- Editor and director conduct a media management session to log and organize any media from the productions

## Week 5

### Early Week

- 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
- Director, editor and writers meet to evaluate needs of the individual segments in the program as a whole
- Pre Pre production session

### Later Week

- Production day
- Editor and director conduct a media management session to log and organize any media from the productions
- Promotional campaign begins
- Pre production session
- Production day
- Editor and director conduct a media management session to log and organize any media from the productions
- Pre production session
- Production day.
- Editor and director conduct a media management session to log and organize any media from the productions

## **Week 6**

### Early Week

- Director calls the Mobile Film Office to get approval for all downtown filming locations
- 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
- Director, editor and writers meet to evaluate needs of the individual segments in the program as a whole
- Pre production Session

### Late Week

- Production day
- Editor and director conduct a media management session to log and organize any media from the productions
- Pre Production Session
- Production day
- Editor and director conduct a media management session to log and organize any media from the productions
- Production day
- Editor and director conduct a media management session to log and organize any media from the productions

## **Week 7**

### Early Week

- 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
- Director, editor and writers meet to evaluate needs of the individual segments in the program as a whole
- Meeting with Communication Arts faculty to preview all segments and to evaluate its appropriateness for broadcast through Spring Hill College outlets
- Pre production Session

### Late Week

- Production day
- Editor and director conduct a media management session to log and organize any media from the productions
- Pre production Session
- Production day
- Editor and director conduct a media management session to log and organize any media from the productions

## **Week 8**

### Early Week

- 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
- Director, editor and writers meet to evaluate needs of the individual segments in the program as a whole
- Meeting with Communication Arts faculty to preview all segments and to evaluate its appropriateness for broadcast through Spring Hill College outlets for second broadcast
- Broadcast of episode one this week on the cable channel and a live upload to social media

### Late Week

- Production day
- Editor and director conduct a media management session to log and organize any media from the productions
- Pre Production Session
- Production day.
- Editor and director conduct a media management session to log and organize any media from the productions

## **Week 9**

### Early Week

- 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
- Director, editor and writers meet to evaluate needs of the individual segments in the program as a whole
- Meeting with Communication Arts faculty to preview all segments and to evaluate its appropriateness for broadcast through Spring Hill College outlets for second broadcast
- Broadcast of episode two this week on the cable channel and a live upload to social media
- Pre Production Session

### Later Week

- Production day.
- Editor and director conduct a media management session to log and organize any media from the productions
- Pre Production Session
- Production day
- Editor and director conduct a media management session to log and organize any media from the productions



## **Week 10**

### Early Week

- 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
- Director, editor and writers meet to evaluate needs of the individual segments in the program as a whole
- Meeting with Communication Arts faculty to preview all segments and to evaluate its appropriateness for broadcast through Spring Hill College outlets for second broadcast
- Broadcast of episode three this week on the cable channel and a live upload to social media
- Pre Production Session

### Later Week

- Production day.
- Editor and director conduct a media management session to log and organize any media from the productions
- Pre Production Session
- Production day
- Editor and director conduct a media management session to log and organize any media from the productions

**Week 11**

- Broadcast of episode four this week on the cable channel and a live upload to social media
- Hand out and record final questionnaire answers for evaluation
- Begin Accumulating Social Media Analytics writing results, and modifying packet to accommodate changes made to “Badger Block”

## Notes from Season 2

1. There were a lot of complaints on Time of Broadcast. Maybe look into changing the time and date of broadcast. Make sure to make this constant in your promotion effort as people have been accustomed to the current time/date.
2. Within the timeline there is a week break (Spring Break, Thanksgiving). Plan accordingly.
3. Try and meet as a group everyday to keep each other informed and in the loop.
4. Do things with foresight and make no assumptions. Make sure every location is available a couple days before, that people will share Facebook posts, that equipment works and you have backups or that Johnny will be around on equipment checkouts etc.
5. Make sure to scan in and physically store ALL documents. The code to the printer is 1984 for scanning.
6. Make sure all your media is organized. This is the biggest killer of all production. Media management is #1.
7. Have Backup plans for your backup plans. Things always fall through.

## **Appendix List**

Appendix A - Timeline

Appendix B - Treatments

Appendix C - Graphics

Appendix D - Casting Call

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Appendix F - Talent Contact Sheet

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Appendix I - Talent Call Sheets

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Appendix L - Film Office Contact

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Appendix T - SHC Media Facebook Post

Appendix U - Ad Spot Purchase

## Appendix A

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
<p>1/15/2016</p> <p>Established student roles of director, editor, and writers, with specific roles and responsibilities throughout this project.</p> <p>Writers define the categories of each segment to provide structure and parameters to better conceptualize their concepts and improve upon existing ones.</p>	<p>1/18/2016</p> <p>Writers start the scripts based on the concepts finalized in week one.</p> <p>Director and editor sit down to evaluate the existing graphics from season one and conceptualize needed graphics for new segments.</p>	<p>1/25/2016</p> <p>Writers evaluate scripts and start editing.</p> <p>Editor begins developing the media management system to have one location to save and store all media.</p>	<p>2/1/2016</p> <p>Director and editor meet with graphic designer to finalize all graphic needs and collect the art.</p> <p>Production def for "La Sierra" episode three and four. Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/7/2016</p> <p>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.</p> <p>Director, editor and writer meet to evaluate needs of the individual segments in the program as a whole.</p>	<p>2/15/2016</p> <p>Director 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.</p> <p>Director, editor and writer meet to evaluate needs of the individual segments in the program as a whole.</p>	<p>2/22/2016</p> <p>Production def for "On The Spot" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>	<p>2/29/2016</p> <p>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.</p> <p>Director, editor and writer meet to evaluate needs of the individual segments in the program as a whole.</p>	<p>3/7/2016</p> <p>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.</p> <p>Director, editor and writer meet to evaluate needs of the individual segments in the program as a whole.</p>	<p>3/14/2016</p> <p>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.</p> <p>Director, editor and writer meet to evaluate needs of the individual segments in the program as a whole.</p>	<p>3/20/2016</p> <p>Broadcast of episode four this week on the cable channel and a live update to social media.</p> <p>Hand out and record final questionnaire answers for evaluation.</p>	<p>Continue paper edits</p>	<p>Paper due and prepare for presentation</p>
<p>1/15/2016</p> <p>Pitch letter due</p>	<p>1/18/2016</p> <p>Director will meet with SMC media producer and educational and promotional managers to reproduce the "Badger Block" Director will also meet with SMC to discuss promotional for "Badger Block"</p>	<p>1/28/16-1/29/16</p> <p>Auditions take place</p>	<p>2/3/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>	<p>2/11/2016</p> <p>Production def for "On The Spot" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p> <p>Production def for "The Spoils" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/17/2016</p> <p>Proposed due</p>	<p>2/22/2016</p> <p>Director, editor and writer meet to evaluate needs of the individual segments in the program as a whole.</p>	<p>3/2/2016</p> <p>Meeting with Communication Arts faculty to preview all segments and to evaluate to opportunities for broadcast through Spring Hill College outlets for second broadcast.</p>	<p>3/9/2016</p> <p>Meeting with Communication Arts faculty to preview all segments and to evaluate to opportunities for broadcast through Spring Hill College outlets for second broadcast.</p>	<p>3/16/2016</p> <p>Meeting with Communication Arts faculty to preview all segments and to evaluate to opportunities for broadcast through Spring Hill College outlets for second broadcast.</p>	<p>3/23/2016</p> <p>Hand out and record final questionnaire answers for evaluation.</p> <p>Begin final edit of paper</p>		
<p>1/13/16-1/17/16</p> <p>Writers conduct SWOT analysis of program in order to accurately pitch and establish a new concept. Throughout the week the writers that implement parts of improvements for each segment as well as finalize newly developed concepts.</p>	<p>1/20/2016</p> <p>The director begins formulating a casting call and sends it out to potential actors, film club, and the theater department.</p>	<p>1/29/2016</p> <p>Writers meet with a fine arts student to have the storyboard drawn throughout the week with the artistic director.</p>	<p>2/4/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>	<p>2/11/2016</p> <p>Production def for "The Spoils" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/17/2016</p> <p>Production def for "On The Spot" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/22/2016</p> <p>Director, editor and writer meet to evaluate needs of the individual segments in the program as a whole.</p>	<p>3/2/2016</p> <p>Production def for "On The Spot" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>3/9/2016</p> <p>Production def for "On The Spot" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>3/16/2016</p> <p>Production def for "On The Spot" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>			
	<p>1/21/2016</p> <p>Director and editor meet with a graphic designer to go over graphic needs and set up a timeline.</p>	<p>1/29/2016</p> <p>Director, with the aid of the writers, will conduct location scout for potential sites and finalize based on evaluations.</p>	<p>2/5/2016</p> <p>Production def for "The Spoils" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/12/2016</p> <p>Production def for "On The Spot" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/19/2016</p> <p>Production def for "The Spoils" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/25/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>	<p>3/3/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>	<p>3/10/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>	<p>3/17/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>			
	<p>1/30/2016</p> <p>Director and writers begin conceptualizing a promotional strategy.</p>	<p>1/30/2016</p> <p>Director and writers choose talent for each segment.</p>	<p>2/6/2016</p> <p>Production def for "The Spoils" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/13/2016</p> <p>Production def for "On The Spot" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/20/2016</p> <p>Production def for "The Spoils" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/26/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>	<p>3/4/2016</p> <p>Hand out and record questionnaire answers for evaluation.</p>	<p>3/11/2016</p> <p>Hand out and record questionnaire answers for evaluation.</p>	<p>3/18/2016</p> <p>Hand out and record questionnaire answers for evaluation.</p>			
	<p>The director will finalize permission documents for locations and talent, and set contact the Public Chief Office to get permissions finalized for on campus location.</p>		<p>2/13/2016</p> <p>Production def for "The Spoils" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/20/2016</p> <p>Production def for "On The Spot" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>2/26/2016</p> <p>Production def for "The Spoils" Director must be present on set to handle camera work and talent direction. Writers must be present for script supervision.</p>	<p>3/4/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>	<p>3/11/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>	<p>3/18/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>	<p>3/25/2016</p> <p>Editor and director conduct a media management session to log and organize any media from the production.</p>			

## Timeline

## Appendix B

### 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.

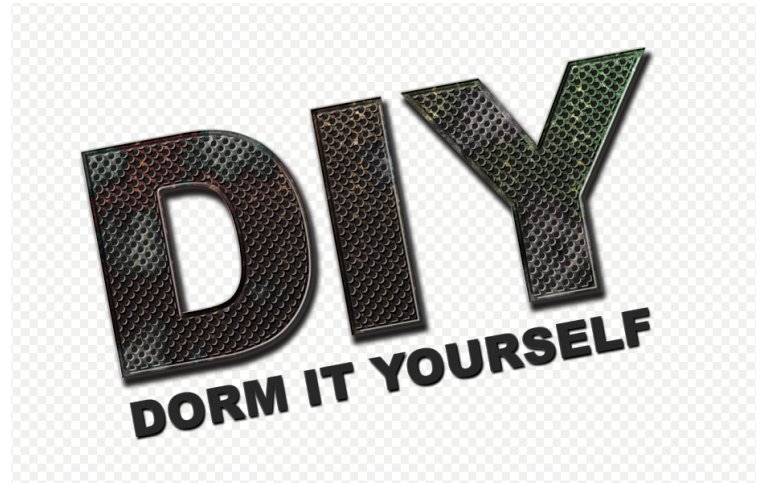
Sophia Lorenzo - Executive Assistant to Ernesto for five years but their relationships began 15 years before. When a fire engulfs Sophia's home claiming both her parents, Ernesto rescued her, took her in, and raised her. Now as his assistant Sophia has secretly pledged an unwavering loyalty to Ernesto,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

Graphics



## Appendix D

## 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](mailto:chrisportie1@gmail.com)

Phone: 337-513-2071



**BADGERBLOCK**

View Badger Block  
on *Livestream*

**@BadgerBlock**



Appendix E  
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 F

### Talent Contact Sheet

Name	Class	Email	Phone	Schedule	Segment	Role	Extras	Allergies & Dietar	Release
Lane Brunson	Junior	lane.a.brunson@	251-458-5244		ANY	ANY	Yes	No	Yes
Amy Zanaty	Junior	amy.b.zanaty@e	251-605-5626		ANY	ANY	Yes	No	Yes
Maggie Baine	Senior	margaret.m.bain	314-753-8510		ANY	ANY	Yes	Asthma	Yes
Kameron Powell	Freshman	kameron.s.powe	773-701-8009		ANY	ANY	Yes	No	Yes
Jay Williams	Freshman	jarvis.s.williams@	251-802-9723		ANY	ANY	yes	No	Yes
Hali Gibson	Freshman	hali.m.gibson@e	251-652-5922		ANY	ANY	Yes	No	Yes
Amber Taylor	Freshman	amber.e.taylor@	228-382-2502		ANY	ANY	Yes	Peanuts	Yes
Mariah Massengill	Freshman	mariah.k.masser	251-652-8454		ANY	ANY	Yes	No	Yes
Juan Jaramillo	Freshman	juan.jaramillo@e	205-529-6446		ANY	ANY	Yes	Lactose	Yes
Theresa Bertini	Sophomore	theresa.j.bertini@	773-368-4118		ANY	ANY	Yes	No	Yes
Samuel Brown	Freshman	samuel.w.brown@	205-688-7520		ANY	ANY	Yes	Citric Acid and S	Yes
Hayden Pritchard	Sophomore	haydenpritchard@	251-786-2104		ANY	ANY	Yes	No	Yes
Joshua Lollis	Freshman	joshua.p.lollis@e	504-333-9814		ANY	ANY	Yes	No	Yes
Rebeca Marroquin	Junior	rebeca.marroqui	601.466.5844		Dorm it Yourself/	Host	Yes	No	Yes
William Konrad	Junior	William.l.konrad@	251-422-8774		Lo Siento	Eduardo	Yes	No	Yes
Seth Polanski	Junior	seth.h.polanski@	251-427-2624		Lo Siento	Ernesto Nemesic	Yes	No	Yes
Maria Perez	Sophomore	daniela.m.perez@	305-439-5389		Lo Siento	Maria Nemesio	Yes	No	Yes
Kerri Ebanks	Junior	Kerri.m.ebanks@	504-427-8557		On the Spot	Host	Yes	No	Yes
Wesley Grace	Junior	wesley.f.grace@	901-833-6845		True Story	Host	No	No	Yes
Ryan Flynn	Junior	ryan.flynn@ema	773-571-8811		True Story	Host	Yes	No	Yes
Sam Hutcheson	Senior	michael.j.connell	205-240-2035		True Story	Host	No	No	Yes
Mj Connell	Senior	samuel.b.hutche	267-978-8464		True Story	Host	No	No	Yes
Berna DeJesus Estrella	Freshman	berna.i.dejesuse	863-212-3285		Lo Siento	Maria Nemesio	Yes	No	Yes
Kyle Halstead	Junior	kyle.p.halstead@	865-441-2065		ANY	ANY	Yes	No	Yes

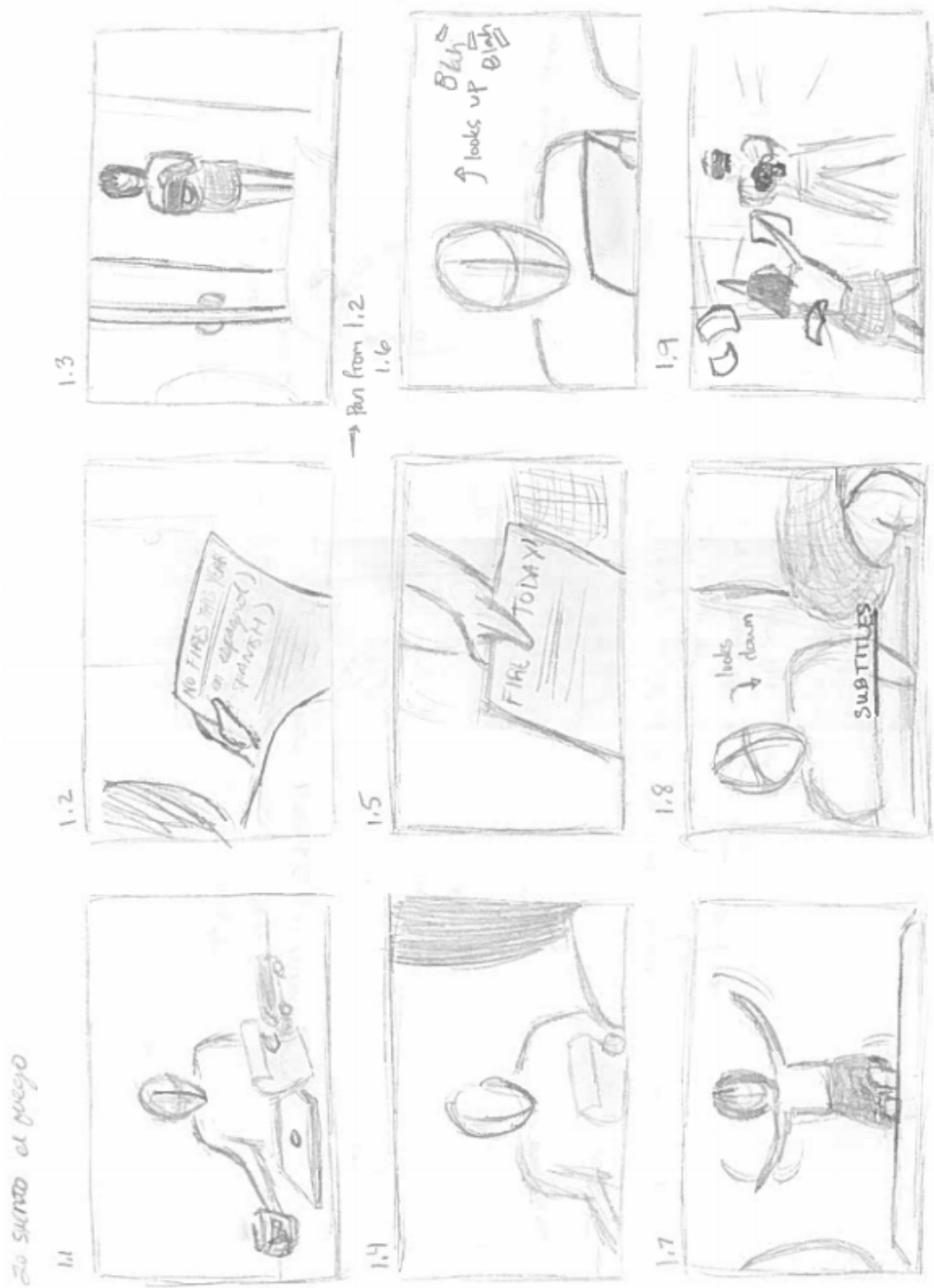
## Appendix G

### Talent Schedule

Copy of General Talent Schedule								
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fx								
	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, Sami	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, V	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, Mi	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 H

## Storyboards



## Appendix I

### Talent Call Sheets

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

10:17 AM (0 minutes ago) ☆ ↶ ↷

to Margaret ▾

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](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 J

### Crew Call Sheet

**Christopher Portie** <christopher.t.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 K

## 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 L

Film Office Contact

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](mailto:golson@cityofmobile.org) or fax (251)438-7104.

**NOT VALID UNLESS SIGNED BY FILM OFFICE COMMISSIONER**

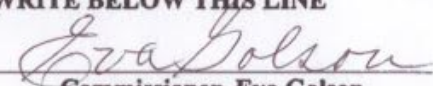
- 1. Company: Spring Hill College Contact: Chris Postie
- 2. Address: 4000 Dauphin St 829 Tel. No. 337-513-2071
- 3. Locations: 271 Dauphin St, Mobile AL 36602 (Exterior)  
Along the sidewalk

- 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   
Commissioner, Eva Golson



## Appendix M

## Shot Lists

**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  
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 O

## Pre Production 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 P

Script Supervisor Packet

**SCRIPT SUPERVISOR PRODUCTION PACKET**

PRODUCTION TITLE: \_\_\_\_\_ DATE: \_\_\_\_\_

CAST INFO:

TALENT NAME	ROLE	PHONE #	EMAIL

SCENE: \_\_\_\_\_

LOCATIONS: \_\_\_\_\_

NOTES:

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## Appendix Q

### 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 R

## Communication Arts Review Email

**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](mailto: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 S

Flyers

# BB

BADGERBLOCK


# SEASON 2!!!!!!!




contact: [christopher.t.portie@email.shc.edu](mailto:christopher.t.portie@email.shc.edu)

# Appendix T

## SHC Media Facebook Post


 **Spring Hill College Student Media**  
Published by Hannah McIntyre [?] · March 16 at 8:00pm · 🌐

Episode 3 of Badger Block is here!  
<https://www.youtube.com/watch?v=1XDb0tINyhg&feature=youtu.be>




**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

288 people reached Boost Post


 **Spring Hill College Student Media**  
Published by Hannah McIntyre [?] · March 30 at 8:00pm · 🌐

Badger Block Episode 4 is here!!  
<https://www.youtube.com/watch?v=h1xsil9aNoA&feature=youtu.be>




**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

93 people reached Boost Post

 **Spring Hill College Student Media**  
Published by Hannah McIntyre [?] · March 16 at 8:00pm · 🌐

Episode 3 of Badger Block is here!  
<https://www.youtube.com/watch?v=1XDb0tINyhg&feature=youtu.be>



**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

288 people reached Boost Post

 **Spring Hill College Student Media**  
Published by Hannah McIntyre [?] · March 2 · 🌐

Badger Block Season 2 is here!  
<https://www.youtube.com/watch?v=Sael66CxFmo>



**Badger Block 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

1,630 people reached View Results

Like Comment Share

## Appendix U

## Ad Spot Purchase



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**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](mailto:hillian@email.shc.edu)

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# INVOICE

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**Business name:** Christ Portie & Stephen Nash

**Address:** Spring Hill College

**Type:** 30 second BTV ad

**Amount:** \$50 with 50% student discount

**Total:** \$25