

NYU Madrid

SPAN-UA 9661 / JOUR-UA 9204

Madrid Stories: Engaging with Madrid

Through Intensive Documentary

Production

Instructor Information

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Course Description

- Co-requisite or prerequisite: N/A
- Class meeting days and times: Tuesdays 4:30pm-8pm [Except for Friday Sept 21st 10am-1:30pm]

This course uses documentary filmmaking to explore, observe and interrogate Madrid, its people, its neighborhoods, and its place in the Spanish imaginary. Through the intensive, semester-long process of producing a 5-7 minute documentary film in a small team, students will have an opportunity to explore, engage with, and document aspects of this protean city. It will encourage students to look, listen and explore Madrid with a documentarian's gaze, to represent the city from new perspectives, and to seek out stories that deepen, contextualize or counterpose pre-existing notions of Madrid and Spain. The course, moreover, will provide a short introduction to documentary theory, tradition and practice.

As students research and develop their projects (which will be produced in teams of two, three or four students), the class will emphasize engaging community, research, critical thinking, and the creative and rhetorical aspects of documentary film. Once stories are selected and production begins, students will encounter the creative potential of the art of documentary and its unique ability to convey emotions and experiences in many forms. As their projects take shape, students will become mini-experts on their subject matter and make nuanced choices around style, voice, representation, and point-of-view.

In this course we will use film to explore and interrogate this city, to analyze assumptions embedded in mainstream representations, and to consider how our position as outsiders impacts our choices in representing others. We will also explore and analyze how assembled

images construct meaning. What does the basic act of filmmaking – juxtaposing one image against another – do?

The final projects will be artful, creative, rigorously researched and well-crafted. The class will culminate in a lively community screening event that will bring together the student filmmakers, the subjects of their films, and the NYU Madrid community.

Previous [Madrid Stories films](http://nyu.edu/madrid/academics/madrid-stories.html) can be viewed at (nyu.edu/madrid/academics/madrid-stories.html)

Madrid Stories offers a special opportunity but also requires a special commitment. Success in this course requires a spirited willingness to dive into the unknown, to experiment, to step outside oneself, to engage others and to confront creative challenges. The class also requires a substantial commitment to off-campus fieldwork during research and filming (4-8 hours/week during shoots), and to lab work during editing (5-10 hours/week during editing). The rewards for the investment in this class will be many: engaging with Madrid and its peoples, collaborating with classmates, producing a meaningful creative work, learning to “look” at the world as a documentarian, increasing one’s sensitivity to stories that we encounter every day, and appreciating the myriad of subtleties in how to tell those stories.

Structure

The class will meet once per week for three and a half hours. In the early weeks of the course, we will generally use the first half of the class to watch examples of documentaries, often about Madrid and Spain, and analyze their language, structure and intention, as well as their place in the documentary tradition. Selected cultural readings will help place these films in context, and will offer opportunities to contemplate the city as a dynamic entity and to consider both its iconography and lesser-represented narratives. Given the students’ unique perspective as visitors to Madrid, issues of outsider point-of-view, authorship, representation and documentary ethics will also receive attention.

The second half of these class sessions will be run as an intensive documentary production workshop where students will collaborate to learn the art and craft of documentary production, and will actively support each other in pursuing their projects. In-class discussions, workshopping of story ideas, production planning, and screenings of raw footage and of works-in-progress will enable students to benefit from both instructor and peer feedback, and to learn from others’ experiences. Throughout the course, a dual focus will be maintained on nurturing style and craft, and on sharpening and experimenting with the ideas that are expressed on screen.

As the course advances and the intensity of the filmmaking process increases, the entire session will increasingly focus on the production and editing of students’ films.

Production Teams

Students will work in teams of two, three or four to collaboratively research, develop, produce, direct, shoot and edit a 5-7 minute documentary. Students will collaborate as equal producer/writer/directors, and all team members will learn to use camera, sound and editing equipment. To help facilitate fieldwork, it is helpful, but not required, that at least one member of each team have a conversational level of Spanish. In addition, it is extremely important that the team members' schedules enable substantial common time every week to do the field work and lab work.

Selecting a Topic

Students will receive a list of sample project ideas and/or areas to select from, based upon which they can develop their own proposals. Students may also pursue topics of their own choosing if they can prove sufficient access and viability. Students are encouraged to develop projects that deepen or expand upon material in concurrent coursework at NYU Madrid. All topics will be *workshopped* and developed in class. Final project ideas (including a treatment and scene list) must be approved by the instructors before any shooting takes place.

Language Of Instruction

Classroom instruction and readings will be in English. Films will be screened in English, or with English subtitles.

The fieldwork will provide a unique opportunity to practice speaking Spanish. To facilitate this fieldwork, conversational Spanish (from at least one member of the filmmaking team) is recommended and, whenever possible, teams will be assigned so that at least one team member is proficient enough to go out into the field with confidence.

Optional class outings to documentary screenings may also utilize Spanish.

Desired Outcomes

Upon Completion of this Course, students will be able to:

1. Learn how to develop a topic/subject into a documentary project idea.
2. Research, develop and produce a short documentary film.
3. "Read" and analyze documentary films with an eye towards form, structure, argument, community engagement and potential impact.
4. Engage with new communities as part of a research and/or filmmaking process.
5. Demonstrate a solid understanding of their film's topic and its context in contemporary Madrid/Spain.
6. Demonstrate an understanding of documentary theory and tradition.
7. Demonstrate an understanding of representation, point of view and voice in documentary film.
8. Understand ethical issues in documentary, and practice ethical behavior while engaging in the documentary process.
9. Demonstrate teamwork and the ability to collaborate on a creative project.

Assessment Components

The course will require active participation in class discussions, an initial encounter paper, a film response paper, a written documentary proposal/treatment/scene list, brief weekly production journals, and a final artistic statement. Great emphasis will be placed on demonstrating substantial weekly progress on film projects.

Final film projects will be evaluated on creativity, originality, effectiveness of storytelling, theme/argument, technical proficiency and quality of engagement through the filmmaking process. Teams will also be evaluated on their organization, preparation, effort and efficiency.

Failure to submit or fulfill any required course component will result in failure of the class, regardless of grades achieved in other assignments.

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade
Class participation	8%
Initial Encounter Paper	3%
Film Response Paper	5%
Written Proposal/Treatment/Scene list	12%
Weekly Production Journals	12%
Artistic Statement	5%
Final Documentary Project	55%
Creativity and effectiveness of storytelling	10%
Technical elements (camera, sound, editing)	15%
Quality of engagement with subject	10%
Organization and preparation	10%
Effort, efficiency and teamwork	10%

Failure to submit or fulfill any required course component will result in failure of the class, regardless of grades achieved in other assignments. Please note that any penalties incurred due to the “Attendance Policy” or “Late Submission of Work” policy will also be calculated into the final grade

Letter Grades

Letter grades for the entire course will be assigned as follows:

Letter Grade	Points	Percent
A	4.00	92.5% and higher
A-	3.67	90.0 – 92.49%
B+	3.33	87.5% - 89.99%
B	3.00	82.5% - 87.49%
B-	2.67	80% - 82.49%
C+	2.33	77.5% - 79.99%
C	2.00	72.5% - 77.49%
C-	1.67	70% - 72.49%
D+	1.33	67.5% - 69.99%
D	1.00	62.5% - 67.49
D-	.67	60% - 62.49%
F	.00	59.99% and lower

COURSE SCHEDULE (OVERVIEW)

Topics and Assignments

Week/Date	Topic (see below for details)	Reading
Session 1 September 4th	INTRODUCTION TO THE COURSE / MODES OF DOCUMENTARY	<ul style="list-style-type: none"> • Rabiger #1, "The Nature of Documentary" p. 19-30 (uploaded to Resources on NYU Classes). • Cultural reading #1 (uploaded to Resources on NYU Classes).
Session 2 September 11th	DOCUMENTARY FILM CONSTRUCTION / HOW TO SHOOT 101: CAMERA	<ul style="list-style-type: none"> • Rabiger #2, "Story Elements and Film Grammar" p. 75-93 (uploaded to Resources on NYU Classes.) • Optional "Cultural viewing": 15M: Excelente. Revulsivo. Importante. (15M: Excellent. A Wake-up Call. Important.) (vimeo.com/71961963)
Session 3 September 18th	MODES OF DOCUMENTARY / HOW TO SHOOT 101: COMPOSITION /WORKSHOP PROJECTS	<ul style="list-style-type: none"> • Documentary Ethics Reading #1 "Honest Truths: Documentary Filmmakers on Ethical Challenges in Their Work" at (cmsimpact.org/resource/honest-truths-documentary-filmmakers-on-ethical-challenges-in-their-work/) • Documentary Ethics Reading #2 "Filmmaker or Journalist?" from "Dangerous Documentaries: Reducing Risk when Telling Truth to Power" report at (archive.cmsimpact.org/media-impact/related-materials/documents/dangerous-documentaries-reducing-risk-when-telling-truth--0#filmmakerorjournalist) • Additional cultural readings may be assigned based on content/needs of each project.
Session 4 FRIDAY September 21 st 10am-1:30pm	HOW TO SHOOT 101: SOUND / CAMERA & SOUND IN-CLASS EXERCISE / WORKSHOP PROJECTS	<ul style="list-style-type: none"> • Rabiger #4, "Conducting and Shooting Interviews" p.449-467 (uploaded to Resources on NYU Classes). • Rabiger #3, "Composing the Shot, Camera Operating" p.190-197; "Microphone Handling, Shooting" p.155-160, "Directing" p.199-207 (uploaded to Resources on NYU

Week/Date	Topic (see below for details)	Reading
		<p>Classes).</p> <ul style="list-style-type: none"> Additional cultural readings may be assigned based on content/needs of each project.
Session 5 October 2 nd (COMPUTER ROOM 4:30-6:30)	PREPARING THE EDIT / SCREENING OF SHOOT #1 FOOTAGE	<ul style="list-style-type: none"> Additional cultural readings may be assigned based on content/needs of each project.
Session 6 October 9 th	OVERVIEW OF THE EDIT PROCESS / SCREENING OF SHOOT #2 FOOTAGE	<ul style="list-style-type: none"> Rabiger #5, "First Assembly" p.216-228 (uploaded to Resources on NYU Classes).
Session 7 October 16 th COMPUTER ROOM 4:30-5:30pm	PREPARING A ROUGH CUT / SCREENING OF ASSEMBLIES	<ul style="list-style-type: none"> Rabiger #6, "Refining the Edit" p. 229-240 (uploaded to Resources on NYU Classes).
Session 8 October 30 th (NO CLASS on October 23 rd) COMPUTER ROOM	SCREENING OF ROUGH CUT #1 / PREPARING ROUGH CUT #2	
Session 9 November 6 th COMPUTER ROOM	SCREENING OF ROUGH CUT #2 / PREPARING ROUGH CUT #3	<ul style="list-style-type: none"> Rabiger #7, "Final Editing" p. 241-253 (uploaded to Resources on NYU Classes).
Session 10 November 13 th COMPUTER ROOM	SCREENING OF ROUGH CUT #3 / REFINING THE EDIT	
Session 11 November 20 th COMPUTER ROOM	POST-PRODUCTION / SCREENING OF FINE CUT	
Session 12 November 27 th COMPUTER ROOM	FINALIZING YOUR FILM	
November 30th COMPUTER ROOM	OPTIONAL EDIT MEETINGS	

Week/Date	Topic (see below for details)	Reading
December 4 th COMPUTER ROOM	DELIVERY OF FILMS	
December 5 th 6:30-8:00pm	FINAL SCREENING OF PROJECTS	

COURSE SCHEDULE (DETAILED)

Session 1 - September 4th

INTRODUCTION TO THE COURSE / MODES OF DOCUMENTARY

Lecture and discussion:

- Introduce course, syllabus, equipment, grading policy and course policies.
- Introduce art and craft of documentary. What is documentary?
- Screen and discuss selected student films from previous semesters. Explore key elements of story, character, place and theme, and analyze the director's voice, intentions and techniques.
- Discuss menu of project ideas and teams.

Assignments:

- Readings:
 - Rabiger #1, "The Nature of Documentary" p. 19-30 (uploaded to Resources on NYU Classes).
 - Cultural reading #1 (uploaded to Resources on NYU Classes).
- Field & written work: Initial Encounter Research Assignment. Pick a subject/location from the menu of project ideas that interests you. Walk through that area and begin observing. Look for details or stories that "say more" and begin brainstorming project ideas. Then write up your observations in a journal format, including brainstorms for three possible ideas for your film. (See "Initial Encounter Research Assignment" under Resources on NYU Classes.) *Due on the Monday before next class, 5pm.*

Session 2 - September 11th

DOCUMENTARY FILM CONSTRUCTION / HOW TO SHOOT 101: CAMERA

Lecture and discussion:

- How are documentaries constructed?
- Screen and discuss Patricio Guzman's *Madrid* (2004). Explore key elements of story, character, place and theme. Analyze the director's voice, intentions and techniques.
- Deconstruct a short film to understand how it was made, from start to finish, including number of scenes, number of interviews and other elements.

- Discuss readings.

Production:

- How to Shoot 101: A hands-on introduction to camera equipment.
- Discuss project ideas from Initial Encounter assignment.
- Assign teams.
- Discuss securing access to subjects.

Assignments:

- Readings:
 - Rabiger #2, "Story Elements and Film Grammar" p. 75-93 (uploaded to Resources on NYU Classes.)
 - Optional "Cultural viewing": [15M: Excelente. Revulsivo. Importante.](https://vimeo.com/71961963) (15M: *Excellent. A Wake-up Call. Important.*) (vimeo.com/71961963)
- Film Response paper: See "Film Response Paper Instructions" under Resources on NYU Classes. *Due on the Monday before next class, 5pm.*
- Field work: As a team, research and brainstorm three possible ideas for your film. Email us three paragraphs, with one explaining each idea. Be sure to describe the person/place that the film would be about, what themes it would explore, and how you propose to tell the story. Your three ideas can be in the same place (for example, three different ideas all set in Retiro) or in different locations. If a topic includes people, you must talk to them to confirm that they would participate in the film before you propose it. (If you are unable to secure access to a person/topic by next class, we will assign a topic.) *Due on the Monday before next class, 5pm.*

Session 3 - September 18th

MODES OF DOCUMENTARY/ HOW TO SHOOT 101: COMPOSITION / WORKSHOP PROJECTS

Lecture and discussion:

- How to shoot 101: Examine composition, camera work, and "the shots needed to make a scene."
- Screen clips from documentary films, including films related to Madrid and Spanish culture, emphasizing the "modes of documentary" that will be used in this class: "poetic", "observational" and "participatory" documentary. Analyze composition, shooting style, techniques, director's intentions, etc.

Production:

- "Workshop" ideas from teams. (Depending on the size of the class, we may break into two groups to allot more time per project.)
- Discuss Production Supervision, CSI Insurance and footage backup procedures.

Assignments:

- Readings:
 - Rabiger #3, "Composing the Shot, Camera Operating" p.190-197; "Microphone Handling, Shooting" p.155-160, "Directing" p.199-207 (uploaded to Resources on NYU Classes).

- Documentary Ethics Reading #1 “[Honest Truths: Documentary Filmmakers on Ethical Challenges in Their Work](http://cmsimpact.org/resource/honest-truths-documentary-filmmakers-on-ethical-challenges-in-their-work/)” at (cmsimpact.org/resource/honest-truths-documentary-filmmakers-on-ethical-challenges-in-their-work/)
- Documentary Ethics Reading #2 “[Filmmaker or Journalist?](http://archive.cmsimpact.org/media-impact/related-materials/documents/dangerous-documentaries-reducing-risk-when-telling-truth--0#filmmakerorjournalist)” from “[Dangerous Documentaries: Reducing Risk when Telling Truth to Power](http://archive.cmsimpact.org/media-impact/related-materials/documents/dangerous-documentaries-reducing-risk-when-telling-truth--0#filmmakerorjournalist)” report at (archive.cmsimpact.org/media-impact/related-materials/documents/dangerous-documentaries-reducing-risk-when-telling-truth--0#filmmakerorjournalist)
- Additional cultural readings may be assigned based on content/needs of each project.
- **Field & Written work:** As a team, write a Project Proposal including a brief background of your chosen subject, drawn from academic as well as popular sources, a treatment, and a preliminary scene/scene list for your film. (See “Project Proposal Instructions” under Resources on NYU Classes.) *Due Thursday September 20th 10pm [**NOTE due date**]*
- **Production Paperwork:**
 - Email Professors Production Supervision Form and, once approved, fill out the “ServiceLink” form.
 - Email Professors CSI Insurance Certificate (NOT the confirmation email but the actual PDF with the insurance, which we are required to have on file). (Please see “Insurance” section of syllabus for instructions). *Due on Friday Sept 21st before class.*

Session 4 – FRIDAY September 21st 10am-1:30pm

[**NOTE FRIDAY CLASS SCHEDULE**]

HOW TO SHOOT 101: SOUND / CAMERA & SOUND IN-CLASS EXERCISE / WORKSHOP PROJECTS

Lecture and discussion:

- How to Shoot 101: A hands-on introduction to sound equipment.

Production:

- Do practical in-class exercises with camera and sound.
- Screen and discuss footage from in-class camera/sound exercises, paying special attention to both composition and content.
- “Workshop” proposals/treatments/scene lists. (Depending on the size of the class, we may break into two groups to allot more time per project.)
- Discuss plans for first shoots.
- Discuss equipment check out procedures.
- Sign Student Filmmaker Agreement and Hard Drive/ SD Card Form.
- Distribute hard drives and SD cards.
- Distribute student certification letters.

Assignments:

- **Readings:**
 - Rabiger #4, “Conducting and Shooting Interviews” p.449-467 (uploaded to Resources on NYU Classes).
 - Additional cultural readings may be assigned based on content/needs of each project.
- **Written work:**

- Production Journal #1. (See “Production Journal Instructions” under Resources on NYU Classes.) *Due on the Monday before next class, 5pm.*
- For some teams, at request of the Professors: revised/updated project proposal. *Due on the Monday before next class, 5pm.*
- Field work: Shoot #1 (Estimated 4-8 hours in the field.) (Note: this shoot is aimed at gathering observational material, not interviews, which we will discuss next week.) Be sure to follow the “Download instructions” document under Resources on NYU Classes when you download your footage to your hard drive.
- Lab work: Online Tutorial on Adobe Premiere Pro. (See detailed links in “Adobe Tutorials” document under Resources on NYU Classes.)
- Production Paperwork: one single PDF of all the releases verifying all permissions for shoot #1. *Due on the Monday before next class, 5pm.*

Session 5 - October 2nd

PREPARING THE EDIT / SCREENING OF SHOOT #1 FOOTAGE

(COMPUTER ROOM 4:30-6:30)

EDIT LAB: We will prepare your edit projects so you can begin organizing your material into selects for each scene. You will then prepare 5 minutes of selects for screening in second half of class. (See “Creating your edit project” under Resources on NYU Classes.) **Please remember to bring your drives and SD cards to class.**

- Introduce Adobe Premiere.
- How to log footage, organize bins, tag footage, and make selects.
- Hands-on editing basics.

Production:

- Discuss interviewing.
- Screen and discuss footage from shoot #1.
- Identify pieces that are missing to tell the story and brainstorm solutions.
- Plan next shoots.

(Depending on the size of the class, we may break into two groups to allot more time per project.)

Assignments:

- Field work: Shoot # 2 (Estimated 4-8 hours in the field.).
- Production Paperwork:
 - PDF of the releases verifying all permissions for shoot #2. *Due on the Monday before next class, 5pm.*
 - Transcriptions of any interviews that you shot as part of Shoot #2 (See “Transcription Guidelines” under Resources on NYU Classes.). *Due next Tuesday by class time.*
- Lab work:
 - Online Tutorial on Adobe Premiere Pro. (See detailed links in “Adobe Tutorials” document under Resources on NYU Classes.)
 - Select and organize shoot #2 material for class viewing.
 - Export Quicktime of selected shoot #2 footage for screening in class. (See “Quicktime output for screening” under Resources on NYU Classes.) *Due next Tuesday by class time.*

- Written work: Production Journal #2. *Due on the Monday before next class, 5pm.*

Session 6 - October 9th

OVERVIEW OF THE EDIT PROCESS / SCREENING OF SHOOT #2 FOOTAGE

Lecture and discussion:

- Overview of the edit process, from raw footage to picture lock.
- Preparing for the edit: Useful “analog” tools including cards, transcriptions, paper cuts, etc.
- Editing the Assembly.
- Deconstructing a film

Production:

- Screen dailies of week #2 shoots. Peer critique.
- Identify pieces that are missing to tell the story and brainstorm solutions.
- Plan next shoots.
- Develop edit structure and revised outline for each project.

(Depending on the size of the class, we may break into two groups to allot more time per project.)

Assignments:

- Readings: Rabiger #5, “First Assembly” p.216-228 (uploaded to Resources on NYU Classes).
- Field work: Shoot #3 (Estimated 4-8 hours in the field.)
- Production Paperwork:
 - PDF of the releases verifying all permissions for shoot #3. *Due on the Monday before next class, 5pm.*
 - Transcriptions of any interviews that you shot as part of Shoot #3 (See “Transcription Guidelines” under Resources on NYU Classes. *Due next Tuesday by class time.*
- Lab work: Write a brief outline for an assembly and edit the first assembly of your film (maximum length 15 minutes). Export Quicktime of assembly for screening in class. (See “Quicktime output for screening” under Resources on NYU Classes.) (Estimated 5-10 hours edit time). *Due next Tuesday by class time.*
- Written work: Production Journal #3. *Due on the Monday before next class, 5pm.*

Session 7 -October 16th

PREPARING A ROUGH CUT / SCREENING OF ASSEMBLIES

(COMPUTER ROOM 4:30-5:30pm)

EDIT LAB. The entire session will be devoted to the editing process:

- Screen and discuss Assembly. Peer critique.
- Identify problems and solutions.
- Plan Rough Cut #1 and continued editing.
- Demonstrate editing “scenes”.

- Hands-on editing basics.

(Depending on the size of the class, we may break into two groups to allot more time per project.)

Assignments:

- Readings:
 - Rabiger #6, "Refining the Edit" p. 229-240 (uploaded to Resources on NYU Classes).
 - Additional cultural readings may be assigned based on content/needs of each project.
- Field work: Shoot #4 (Estimated 4-8 hours in the field.)
- Production Paperwork:
 - PDF of the releases verifying all permissions for shoot #4. *Due on the Monday before next class, 5pm (due date is October 29th –please note that there is no class on October 23rd).*
 - Transcriptions of any interviews that you shot as part of Shoot #4 (See "Transcription Guidelines" under Resources on NYU Classes.) *Due next Tuesday by class time (October 30th – no class on October 23rd).*
- Lab work: Edit Rough Cut #1. Export Quicktime for screening in class. (Estimated 5-10 hours edit time). *Due next Tuesday by class time (due date is October 30th – please note that there is no class on October 23rd).*
- Written work: Production Journal #4. *Due on the Monday before next class, 5pm (due date is October 29th –please note that there is no class on October 23rd.)*

Session 8 October 30th

SCREENING OF ROUGH CUT #1 / PREPARING ROUGH CUT #2

(PLEASE NOTE: THERE IS NO CLASS on October 23rd)

(COMPUTER ROOM)

EDIT LAB. The entire session will be devoted to the editing process:

- Screen and discuss Rough Cut #1.
- Identify problems and solutions.
- Plan Rough Cut #2 and continued editing.
- Demonstrate editing "transitions".
- Plan pick-up shoots (as needed).
- Deconstructing a film.

(Depending on the size of the class, we might break into two groups to allot more time per project.)

Assignments:

- Field work: Optional Shoot #5, as needed. (Estimated 4-8 hours in the field). Deadline to shoot a main character interview.
- Production Paperwork:

- PDF of the releases verifying all permissions for shoot #5. *Due on the Monday before next class, 5pm.*
- Transcriptions of any interviews that you shot as part of Shoot #5 (See “Transcription Guidelines” under Resources on NYU Classes.). *Due next Tuesday by class time.*
- Paper Cut / Transcript of Rough Cut #2 as submitted. (See “Paper Cut Sample” under Resources on NYU Classes.) *Due next Tuesday by class time.*
- Lab work: Edit Rough Cut #2. Export Quicktime for screening in class. (Estimated 5-10 hours edit time). *Due next Tuesday by class time.*

Session 9 November 6th

SCREENING OF ROUGH CUT #2 / PREPARING ROUGH CUT #3

(COMPUTER ROOM)

EDIT LAB. The entire session, which will be held in the computer room, will be devoted to the editing process:

- Introduce the theory and practice of sound editing/mixing.
- Screen and discuss Rough Cut #2.
- Plan Rough Cut #3 and continued editing.
- Plan any final pick-up shoots (as needed).
- Discuss working with music.

Assignments:

- Readings: Rabiger #7, “Final Editing” p. 241-253 (uploaded to Resources on NYU Classes).
- Lab work: Edit Rough Cut #3. Export Quicktime for screening in class. (Estimated 5-10 hours edit time). *Due next Tuesday by class time.*
- Written work:
 - Production Journal #5. *Due on the Monday before next class, 5pm.*
 - Paper Cut / Transcript of Rough Cut #3 as submitted. (See “Paper Cut Sample” under Resources on NYU Classes.) *Due next Tuesday by class time.*

Session 10 November 13th

SCREENING OF ROUGH CUT #3 / REFINING THE EDIT

(COMPUTER ROOM)

EDIT LAB. The entire session will be devoted to the editing process:

- Discuss subtitles.
- Screen and discuss Rough Cut #3. Peer critique. Possible guest critic.
- Plan Fine Cut and continued editing.
- Plan any final pick-up shoots (as needed).

Assignments:

- Lab work: Edit Fine Cut. (Estimated 5-10 hours edit time). *Due next Tuesday by class time.*

- Lab work: Prepare subtitles (for films with subtitles) in google docs and email to Professors for approval (see “Subtitle Guidelines” under Resources on NYU Classes.) *Due next Tuesday by class time.*
- Written work: Transcript of Fine Cut as submitted. *Due next Tuesday by class time.*

Session 11 - November 20th

POST-PRODUCTION / SCREENING OF FINE CUT (COMPUTER ROOM)

EDIT LAB. The entire session will be devoted to the editing process:

- Discuss audio editing
- Discuss main titles & credits.
- Introduce the theory and practice of color correction.
- Screen and discuss Fine Cut. Peer critique. Possible guest critic.
- Plan final revisions.

Assignments:

- Lab work: Prepare main titles & credits in google docs and email to Professors for approval (see “End Credits Instructions” under Resources on NYU Classes.) *Due on the Monday before next class, 5pm.*
- Lab work: Finalize films, including final editing, color correction, sound work, main titles, credits and subtitles (Estimated 5-10 hours edit time). *Due next Tuesday by class time.*
- Production Paperwork: Final PDF (one document only please) containing all releases from all shoots, including personal releases, location releases, materials releases and music clearance. *Due on the Monday before next class, 5pm.*
- Written work: Production Journal #6. *Due on the Monday before next class, 5pm.*

Session 12 November 27th

FINALIZING YOUR FILM (Last official day of class for this course.) (COMPUTER ROOM)

EDIT LAB. The entire session, which will be held in the computer room, will be devoted to finalizing films:

- Screen and discuss almost-Final Cuts.
- Execute any final revisions.
- For films with subtitles, double-check and make any final adjustments.
- Plan final screening.

Assignments:

- Lab work: Finalize films and create final Quicktime output. *Final Quicktimes due on Tuesday, December 4th at 4:30pm. Also due are the hard drive and the SD card. All equipment must be returned by then.*
- Written work: Prepare Artistic Statement reflecting on and analyzing your subject, process and finished film. (See “Artistic Statement Instructions” under Resources on NYU Classes.) *Due on Wednesday, May 5th at 12pm.*

- Written work: Final Production Journal (See “Final Production Journal Instructions” under Resources on NYU Classes.) *Due on Wednesday, May 5th at 12pm.*

November 30th

OPTIONAL EDIT MEETINGS

(COMPUTER ROOM)

We will be holding optional edit meetings (computer room) for those teams that need additional help as they finish their projects. Times TBD depending on teams’ availability.

December 4th

DELIVERY OF FILMS

(COMPUTER ROOM)

This is the day you will deliver your films, and turn in your hard drives and the SD cards.

December 5th 6:30-8:00pm

FINAL SCREENING OF PROJECTS

A festive final screening event featuring a Q&A with the filmmakers. Open to the entire NYU community. We encourage you to invite the subjects of your films, as well as your friends, to attend this event.

Required Co-curricular Activities

N/A

Suggested Co-curricular Activities

Students are encouraged to attend screenings of Spanish documentaries and events outside class and to explore various aspects of Spanish culture.

Students are encouraged to attend events hosted by [DOCMA](http://docma.es/), Asociación de Cine Documental (docma.es/), as well as screenings at Madrid’s [Cineteca](http://cineteca.com/) (cinetecamadrid.com/) and the Filmoteca Española’s [Cine Dore](http://mcu.es/cine/MC/FE/CineDore/Programacion.html) (mcu.es/cine/MC/FE/CineDore/Programacion.html) among others.

Course Materials

Required Textbooks & Materials in Print Form

- None

Required Textbooks & Materials in NYU Classes

- All readings are available as .pdf files under Resources on NYU Classes. Readings will generally be drawn from the sources listed below.

Optional Textbooks & Materials

Documentary:

Rabiger, Michael. *Directing the Documentary*, 6th Edition. Focal Press, 2015.

Aufderheide, Patricia. *Documentary Film: A Very Short Introduction*. Oxford University Press, 2007.

Barnouw, Erik. *Documentary: A History of the Nonfiction Film*, 2nd Revised Edition. Oxford University Press; 2nd Revised edition (January 7, 1993).

Curran Bernard, Sheila. *Documentary Storytelling*, 3rd Edition. Focal Press, 2011.

Nichols, Bill. *Introduction to Documentary*, 2nd Edition. Indiana University Press, 2010.

Cultural:

Hooper, John. *The New Spaniards*, 2nd Edition. Penguin Books, 2006.

Janoschka, Michael, Jorge Sequera, and Luis Salinas. "Gentrification in Spain and Latin America—a Critical Dialogue." *International Journal of Urban and Regional Research* (2013).

Nash, Elizabeth. *Madrid: A Cultural and Literary Companion* (Interlink Pub Group, 2001).

Parsons, Deborah. *A Cultural History of Madrid: Modernism and the Urban Spectacle* (Bloomsbury Academic, 2003).

Puga, Dolores, and T. Castro. "Madrid Historical District: A Space Between Marginality and Regeneration." *Ponencia a: The Global Challenge and Marginalization (UGI), Brasil* (2005).

Tremlett, Giles. *Ghosts of Spain: Travels Through Spain and its Silent Past*. Walker & Company, 2006.

Walliser, Andrés. "New Urban Activisms in Spain: Reclaiming Public Space in the Face of Crises." *Policy & Politics* 41.3 (2013).

Resources

- **Access your course materials:** [NYU Classes](https://nyu.edu/its/classes) (nyu.edu/its/classes)
- **Databases, journal articles, and more:** [Bobst Library](https://library.nyu.edu) (library.nyu.edu)
- **Assistance with strengthening your writing:** [NYU Writing Center](https://nyu.mywconline.com) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](https://nyu.edu/it/servicedesk) (nyu.edu/it/servicedesk)

Course Policies

Attendance Policy

Study abroad at Global Academic Centers is an academically intensive and immersive experience in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student's final course grade for every week's worth of classes missed. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in harsher penalties including failure.

Unexcused absences affect students' grades: In classes meeting once a week, a 2% deduction from the student's final course grade occurs on the occasion of the first unexcused absence.

Absences are excused only for illness, religious observance, and emergencies.

Illness: For a single absence, students may be required to provide a doctor's note, at the discretion of the Assistant Directors of Academics. In the case of two consecutive absences, students must provide a doctor's note. Exams, quizzes, and presentations will not be made up without a doctor's note.

Religious Observance: Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their instructor and the Academic Office in writing via email one week in advance before being absent for this purpose. If exams, quizzes, and presentations are scheduled on a holiday a student will observe, the Assistant Directors, in coordination with the instructor, will reschedule them.

Please note: if you are unable to attend class, you are required to email your professors

directly and notify them.

Late Submission of Work

Students are required to have production materials (sample footage from the weekend's shoot, assemblies, rough cuts, fine cuts) ready for the class when they are due. This is extremely important and affects the functioning of the entire class. Thus, each failure to present production materials on time will result in a 5% deduction from the student's final course grade. (If you have an excused absence the day that materials are due, you are still responsible for getting materials in as soon as you return to NYU from your absence. If you wait until the next class, the materials will be considered late.)

Written assignments are due via email on Mondays at 5pm, or by the deadline noted on the syllabus. Late written assignments will be penalized 10% of the assignment grade per late day and will not be accepted after 5 days. (Receipt on Monday after 5pm constitutes one day late.)

All written assignments must be submitted via email to professors as attachments in .pdf format (no printed copies).

Academic Honesty/Plagiarism

At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.

Plagiarism: *presenting others' work without adequate acknowledgement of its source, as though it were one's own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:*

- *a sequence of words incorporated without quotation marks*
- *an unacknowledged passage paraphrased from another's work*
- *the use of ideas, sound recordings, computer data or images created by others as though it were one's own*
- *submitting evaluations of group members' work for an assigned group project which misrepresent the work that was performed by another group member*
- *altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.*
- *using language translation software.*

For further information, students are encouraged to check [NYU Policies and Guidelines on Academic Integrity](http://about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html) (about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html)

Disability Disclosure Statement

Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. For more information, see [Study Away and Disability](http://nyu.edu/students/communities-and-groups/students-with-disabilities/study-away.html) (nyu.edu/students/communities-and-groups/students-with-disabilities/study-away.html)

Special Policies Relating to Film Production

The course will be governed by the filmmaking policies below. (Please note that much of the text below is adapted, and in some cases taken verbatim, from the [NYU Tisch School of the Arts Handbook](http://filmtv.tisch.nyu.edu/page/handbook.html) (filmtv.tisch.nyu.edu/page/handbook.html) to conform with well-established policies governing student productions at NYU. Sources for specific policy language are available upon request.)

Equipment Policies & Information

NYU will supply cameras, tripods, sound gear and editing equipment.

Production Equipment Package

In the field, each team will use a “production backpack” containing the following equipment or equivalent:

Video Camera - Panasonic AG-AC90AEJ
Additional Battery – Panasonic CGA-D54S
Tripod - Libec TH-650HD
Shotgun Microphone - Rode NTG1
Boompole - Rode Boompole
Shockmount - Rycote InVision INV-HG
Lavalier Microphone – AKG C 417 PP
Headphones - Sony MDR 7506
Audio Cables – 2 (short and long)
Audio splitter
Clear "Protection" Filter - Tiffen 49mm Digital Ultra Clear Filter
Lens Cleaning Kit
Backpack – Petrol PC306

Each team will also receive a hard drive case containing the following equipment or equivalent:

Hard Drive – G-Tech 1 TB 7200 RPM USB3 (1 for each crew)
Media Card - SanDisk SDXC 64GB (1 for each crew)

Check-Out Process. You must complete the required in-class technical training and purchase the required CSI insurance before you can check out equipment.

All team members must be present at check out. When checking out equipment, you will need to present your valid NYU I.D. card. Your crew should set up and test each piece of equipment thoroughly before signing any paperwork. Once you have signed the check-out sheet, you will be held responsible for any missing or damaged items that were not recorded as missing/damaged on the sheet. After signing, you will receive a copy of the check out sheet. It is important that you keep your paperwork with your equipment at ALL times. This is a security measure to help prevent unauthorized equipment from leaving campus.

IMPORTANT! It is absolutely vital that you check all of your equipment thoroughly, to make sure that all items are present and in proper working condition. If you do not check a piece of equipment before you leave for your shoot, and it is broken upon return, you will be responsible for the full cost of its repair or replacement. Thoroughly check your forms, as well as the list of contents inside the backpack, to ensure everything is present. There are a lot of little accessories that can easily be overlooked if you are not thorough. The check-out sheets are contracts --once you sign them you are taking liability for every piece of equipment on that sheet. "I never got this" or "We never used this," are not adequate explanations for missing or damaged equipment.

Maintenance Issues. Students should notify the instructor immediately of any maintenance issues and show the relevant equipment to the instructor prior to class or during office hours.

Exchanging Equipment in the Field. Students may NOT swap equipment in the field, with the exception of handoffs pre-approved in writing by the professors for crews that need to shoot on the same weekend.

Check-In Process (Returning Equipment). It is highly recommended that all crew members be present at check-in. Regardless, at least one crew member must be present during the check-in process - equipment cannot be "dropped off". When checking-in, make sure that equipment is packed properly: cables should be wrapped neatly and tripod legs should be fully retracted, etc. "Production backpacks" will not be accepted in disarray. After checking in, you will sign our copy of the check-out contract.

Lateness. Equipment must be returned on time because your fellow students are depending on it. Lateness and no-shows are taken very seriously, as it affects our ability to ensure that each student's reservation and equipment are guaranteed. So please be on time. Chronic lateness will result in loss of equipment privileges. Equipment will be checked out/in only during the operating hours of NYU Madrid staff.

Broken Equipment During Your Shoot. In the event that any piece of equipment breaks or malfunctions during your shoot you should return it as soon as possible where it will be repaired

or replaced if possible. Please note that the individual components of the “production backpack” must be kept together at all times, so if there is a problem you must bring in the ENTIRE KIT.

Security. Never leave your equipment unattended, and never travel alone with your equipment if you can avoid it. Madrid is generally a very safe city, but pickpocketing and the taking of personal property left unattended are common problems, especially in tourist areas. Stay aware of situations where you feel you or your equipment may be vulnerable.

Equipment liability & Joint Liability Policy

The Joint Liability Policy stipulates that crew members are jointly liable for the equipment. Under the joint-liability policy, should the equipment be lost, stolen or damaged, the charges will be divided equally amongst all members of the crew, unless it can be proven that only one crew member is solely responsible. In signing for equipment, you acknowledge that each piece is fully functional and in good condition. If a piece is slightly damaged but functioning, and you choose to take it out, note this on your Check-Out Sheet so that you are not liable for the damage.

Note that all liability issues must be resolved before a grade can be issued for the course.

Post-Production Equipment

NYU Madrid will provide access to the computer lab with Mac computers loaded with Adobe Premiere Pro, to be used for editing. These computers are shared with other students, and are available on a first come, first serve walk-in basis.

Each team will check out a USB3 hard drive for the duration of the semester. However, each team is required to back up the contents of their hard drive after every day of work. This can be accomplished by backing up to a laptop, to cloud storage or to an external hard drive/flash drive (estimate 50-100GB of storage).

In addition, we will maintain a large back up drive for the class, which will serve as a secondary backup, and which the Professors will bring to class every week. All teams are responsible for backing up their projects onto the class drive each week.

OWNERSHIP POLICY – RIGHTS, CREDITS AND RESPONSIBILITIES

The class will operate as a conservatory environment, in which ideas are collaboratively discussed and exchanged in and out of classes. We all give ideas to each other and offer our creativity freely. By agreeing to be here, you are accepting the following default position: films made as an assigned part of the curriculum are the creative and financial property of the writer/director, and in cases where films are made in teams of multiple writer/directors, the ownership is shared equally. This covers creative control, ownership and credits and is the “default position” for all curricular assignments, both in class and out. If students believe a

different relationship is appropriate, they should, subject to the instructor's written approval, agree on it before hand and put it in writing. If there is a conflict about crediting, the professors will resolve the credits in their sole discretion.

PROJECT – REVIEW & APPROVAL

Early in the course, you will have an opportunity to pitch possible project ideas and to develop one of your ideas for production, including writing a brief treatment and scene list. After creative review, each project will be vetted for production considerations including feasibility and any possible safety, clearance, or other issues. Upon final instructor approval, you will write and sign a "Student Filmmaker Agreement". Only after the agreement is signed, and after you have satisfied insurance requirements, will you be able to check out equipment and begin shooting.

SHOOT – REVIEW & APPROVAL

Prior to each shoot, you will submit your shooting plans via e-mail, via a form, or via your production journal, where you will detail the location, time, and proposed shooting activities. Your instructor must approve each shoot. Any changes to location, time and activities require approval by the instructor.

In addition to the instructor's approval, a Production Supervision Form must be submitted and approved by NYU Risk Management before shooting begins.

CLEARANCE PROCEDURES

You must secure written permissions for the people, places, music and materials that appear in your film. Sample "Personal Release", "Location Release", "Composer-Musician Release" and "Materials Release" forms will be provided.

MUSIC CLEARANCE

You must secure permission for all music included in your film with certain narrow "fair use" exceptions. Unfortunately, such permissions are generally very difficult and time consuming to secure. It is thus recommended that you either include only original music (where you can secure permission directly from BOTH the composer and the performer), or that you use music from online music libraries available for license, which will be discussed in class.

COSTS

In order to participate in this course, you must purchase CSI "College Student Insurance" for an approximate cost of \$155. (See details below under "Insurance".) You must also find a suitable solution to back up your material, which might or might not require additional cost.

PRODUCTION CONSTRAINTS & LIMITATIONS

The following strict constraints are placed on all production activities pursued in relation to this class. While some of these limitations exist for liability reasons, many are pedagogical: by limiting the complexity of production, students are forced to focus on the challenges of storytelling itself. (For a fascinating exploration of how constraints can challenge and influence filmmaking, watch Lars Von Trier and Jorgen Leth's film *The Five Obstructions*.) The limitations are:

- **Pre-Approval of all Production Activities:** All production activities, including each shoot location, shoot time, and proposed shooting activities must be pre-approved using the appropriate approval form.
- **Minimal production size:** The equipment package assigned to you includes a camera and a tripod, along with handheld equipment, such as a boompole and microphone. Your footprint should be minimal, and no other equipment is allowed on location.
- **No third-party equipment:** You must stay within the equipment package assigned to you as part of the class. Third party equipment (including student-owned equipment) is prohibited.
- **Distance Limits:** All shoot locations must take place inside the boundaries of the M-40 highway that circles Madrid. Specific locations may be assigned for each project.
- **Time of Day Limits:** All shoots must be undertaken between 6am and 11pm. Any off-hours shooting requires written approval of the instructor.
- **Public Property:** You must follow all local government rules and regulations in regards to shooting/recording on public property. In general, you do not need a permit if you are shooting/recording on public property (including sidewalks), provided your production is of limited size and scope and you are not: Blocking off sidewalks or streets, impeding pedestrian or street traffic, using lights, dolly track, or doing stunt work.

PROHIBITED ACTIVITIES

For safety reasons, the following activities are prohibited. Violation of these rules will result in immediate disciplinary action, ranging from an automatic decrease of one letter grade to expulsion from the class.

- **Lighting:** NO lighting equipment is included as part of the equipment package, and NO lighting equipment may be improvised on location.
- **Electricity:** NO equipment may be plugged in to the electrical system at a location. Equipment must be powered SOLELY by batteries that are charged at either NYU Madrid or in the student's home prior to the shoot. Batteries may not be charged at location except in emergencies.

- **Cars and Car Shots:** Car shots are PROHIBITED: whether moving or stationary, unless they are naturally occurring in the background. No prop cars, picture cars, camera cars, personal vehicles or rental vehicles are permitted at any time.
- **Mobile Locations:** Shooting in/on/from trains, subways, buses, boats, airplanes, helicopters and taxis is strictly PROHIBITED. This includes subway stations, bus stations, boat depots, airports, heliports, etc. (Taxis may be used to transport crew and equipment only.)
- **Fire, Pyrotechnics, & Weapons:** Fire, open flames, explosives, or weapons of any kind including guns and knives are strictly PROHIBITED. This includes toy guns or knives.
- **Water Scenes:** Scenes which depict swimming in, standing in, or filming near any body of water (ocean, lake, river, creek, swimming pool, dock, pier, etc.) are strictly PROHIBITED. Filming is, however, permitted nearby man-made bodies of water in public parks and near swimming pools provided there is a railing, fence or other safety barrier in place.
- **Rooftops, Fire Escapes, Balconies, Bridges, and High Altitudes:** Any shoots taking place on rooftops, balconies, bridges or any such property are strictly PROHIBITED.
- **Nudity, Partial Nudity, Sexually Explicit Content:** Nudity, partial nudity, sexually explicit content are strictly PROHIBITED.
- **Stunt Activity:** Stunt-Activity, including rough physical contact or fighting, simulated combat, combat martial arts, combat-based dance, simulated combat or physical stunts, are strictly PROHIBITED.
- **Physical Restraints:** Any use of rope, tape, handcuffs or other restraints are strictly PROHIBITED. This includes any restraints to movement or breathing such as gags, or plastic bags over an actor's head.
- **Trespassing:** Do not trespass onto other neighbors' or merchants' property. Remain within the boundaries of the property where you have received permission to film.

KEEPING SAFE

It is your right and professional responsibility to work on a SAFE SET or SAFE DOCUMENTARY LOCATION. SAFETY SUPERSEDES ALL CREATIVITY. IT'S ONLY A MOVIE – NO ONE SHOULD BE HURT.

Serious accidents – even fatalities – have occurred on film sets, including on the simplest documentary productions. Every film production, including small documentary shoots, requires careful attention to safety. But no safety program, safety guidelines or set of government regulations can cover all possible unsafe acts. Ultimately, it is up to you to work safely, to prevent accidents, and to avoid injury to yourself and your fellow crew members. The best time to identify a safety issue is before someone gets hurt!

This can be accomplished by being **SAFE**:

- **Scan your surroundings!**
- **Assess the potential risks and hazards!**
- **Find out more about these dangers!**
- **Ensure the proper training of all members of a production!**

Make sure to speak up if you think that something is unsafe, and do not hesitate to bring your concerns to the attention of the instructor. If you find that anyone has to argue over whether or not something is safe, then it probably is not. There is always a creative way to avoid a dangerous condition. It is never a waste of time to take five minutes to pause and rethink a solution in order to avoid a potential disaster. The safest – and most productive – shoots are the results of careful planning and preparation. Rushing and getting it wrong is not only dangerous, but it will require redoing it and taking more time away from your day.

SAFETY RULES & GUIDELINES

The following safety rules and guidelines – drawn from the “Safety Handbook” referenced below – are mandatory. In addition, note that certain activities are not allowed – see “Prohibited Activities” below.

- **Cold Weather:** Madrid generally has a mild climate and snow, ice and freezing temperatures are rare to non-existent. That said, it does get cold in the winter and you should dress appropriately – several layers work well to help control varying periods of exertion and rest. You should also drink plenty of fluids. The extreme cold will cause you to dehydrate quickly.
- **Doorways & Exits:** Do not block exits with equipment. Stage equipment in a safe manner, not in doorways and exits. Keep a 4-foot fire lane clear.
- **Hot Weather:** Madrid generally has a mild climate, but during the summer temperatures can reach 90-100 degrees Fahrenheit. Provide more water than you think necessary. When working in temperatures over 85 degrees Fahrenheit, drinking a minimum of 1 quart per hour is recommended. Salt tablets help your body retain water. Provide shade and sunscreen (suntan lotion with at least SPF 15). Limit your exposure to the sun. Watch out for symptoms of heat exhaustion including nausea, weakness, dizziness, headache, fatigue, vomiting, and the inability to sweat. Take these symptoms seriously as they may lead to Heat Stroke which begins rapidly and can be fatal. Anyone experiencing any of these symptoms should stop work and get into a shaded area with good ventilation. Seek medical attention immediately. Drink fluids and apply cool packs or cool, moist towels.
- **Ladders:** NYU allows stepladders up to 10 feet in height. Only use approved ladders that are in good working order (do not use metal ladders near electricity). Only double-sided stepladders are designed for a person to stand on each side. Never stand on the top or the highest rung of a ladder. Have a crew member "safety" a ladder, by putting

one foot and two hands on the ladder, when the ladder is not on perfectly flat and/or level ground.

- **Lightning:** Lightning is a real potential danger. If an exterior shoot is interrupted by lightning and rain, then it is INTERRUPTED, and the shoot must be shut down until it is safe to continue. Follow the 30-30 Rule:
- When lightning is seen, count the seconds until thunder is heard, then divide the seconds by five to obtain the approximate distance in miles.
- If you count to 30 seconds or less (from lightning to thunder), the lightning is within 6 miles of your location and you are in potential danger.
- The second 30 means you should wait 30 minutes after the last thunder sound is heard to return to the area.
- **Liquids:** Beware of liquids, usually beverages around a set and/or equipment, including the edit computer. You could destroy the equipment or damage someone's home!
- **Night Shooting:** Everyone should have a flashlight. Be aware of your surroundings. Note the restriction below that all shooting must occur between 6am-11pm.
- **Rain:** Equipment requires immediate protection from rain and should normally be shut off. If you are planning a shot that requires rain, prior instructor approval is required. Crew members should have rain jackets, rain pants, waterproof shoes, etc. No running in slippery conditions.
- **Sidewalks:** You may not block the sidewalk.
- **Streets:** Do not stand or set up camera in the road/street. Anything off the curb and in the pathway of cars is defined as the road/street. Do not handhold lights or camera in the road/street.
- **Sleep Deprivation:** Long hours have been and will be fatal! Your judgment is off and your reaction time is down. Sleep deprivation is as mind altering as heavy drinking and drug use. While not normally an issue on student documentary shoots due to shorter shooting schedules, in the rare cases that it applies, students must comply with NYU's policy of 12 hours "On" (maximum total work time) and 12 hours "Off" (minimum total rest time.)
- **Windows:** If the equipment, crew or talent cannot be pushed through the window then it is safe to shoot through a window.

You are required to read the Tisch School of the Arts' [SAFETY HANDBOOK](#) carefully. Although this is not a Tisch Course, we require this handbook because it offers an excellent orientation to the potential risks and hazards present in the production of motion pictures, and it explains how to ensure a safe working environment and how to help prevent accidents and injuries on all student productions.

EMERGENCIES

In case of an emergency, follow these steps:

- If someone is injured, seek immediate medical attention by calling 112, the Madrid emergency number.
- If the injury needs attention, but is not life threatening, seek medical attention at a hospital emergency room, which is known as “Urgencias” in Spain. (If you do not know Spanish, you should at least be able to tell a cab driver “Hospital! Urgencias!” and get help. If the driver does not understand you, write these two words on a piece of paper and show it to the driver.) If you are not sure of the seriousness of the injury, do not hesitate to take the injured person to the hospital immediately.
- As soon as possible, contact the NYU Madrid Emergency number at 679-903-331, 24 hours a day, 7 days a week.
- As soon as possible, inform your Instructor.
- Keep copies of all police reports and bills/records for emergency room/hospital visits.
- Equipment Theft: In the case of equipment theft, it is your responsibility to get a police report listing in detail any stolen equipment. You must also report the theft of NYU equipment to NYU Office of Public Safety, and follow the steps outlined by the NYU Insurance & Risk Management Department.
- If applicable, and in coordination with the professors, contact [NYU Department of Insurance and Risk Management](#) to file an insurance claim. Provide a detailed description of the incident, along with copies of all paperwork.

URGENT “NON-EMERGENCY” ISSUES

- **Equipment Failure:** If any of your NYU equipment fails in the field, you must let the professors know about the problem via email immediately.
- **Sudden Change in Weather:** Always have a cover set, and an interior location ready to shoot in case of rain.
- **Crew or Cast No-Show:** If a crew member, cast member or documentary subject does not show up, keep a list of back-up scenes that you may be able to film and back-up crew members (your classmates) that may be able to come in and save you... in some cases no one will be available so some crew members may have to wear several hats. Note that in this course, ALL team members are required to participate in EVERY shoot. No exceptions. You are NOT allowed to shoot without a partner.
- **Lost Shooting Days:** Notify your instructor immediately if you lose a day of shooting. Pick up shoots and/or reshoots are only approved on a case-by-case basis.

INSURANCE

As long as you follow applicable procedures, NYU provides insurance coverage for large liability and equipment claims, but there is a deductible of \$5000, which still leaves students open to substantial liability for lost, damaged or stolen equipment. Students are thus required to purchase CSI “College Student Insurance”, which will cover the cost of the deductible for any equipment that is lost or damaged, leaving the student with a much reduced financial burden. With a CSI policy, the deductible goes down from \$5000 to \$500. The policy covers not only your personal equipment, but also NYU's equipment when in your care, and any equipment that you borrow or rent. As an added benefit, the CSI policy also covers all your own personal property in your apartment or dorm room including phones, laptops, bicycles, etc.

The CSI supplemental insurance will cover students for one calendar year. The same CSI policy can be used for all production classes during the year of coverage. No equipment will be issued until the CSI insurance certificate is presented to instructor.

How to purchase CSI:

Step 1: Go to [College Student Insurance](http://collegestudentinsurance.com) (collegestudentinsurance.com). Click **Order Policy**.

Step 2: From the pull-down menu, select **New York** as the School State and **New York University (Film/Photo/Journalism)** as the School Name.

Step 3: Select **YES** for the \$60 Equipment Endorsement and choose your personal property coverage: The minimum Policy Limit is **\$6000** with a **\$500** Deductible for a cost of **\$90**. Continue to fill in your personal information.

Step 4: Enter your credit card information and purchase the policy. Once your order has gone through you will receive a confirmation E-mail.

Cost of CSI Insurance

The total minimum cost of the plan is \$155. This total is broken down as follows:

Item	Cost
Policy (\$6000 Limit/\$500 Deductible)	\$90
Equipment Endorsement (\$25,000 Limit)	\$60
Processing Fee	\$5
Total	\$155