

Art 4200-002: Professional Practices

Instructor: Patty Newton pnewton@uta.edu 817.272.2891 Office: FA 162 Hours: M/W 1-2 By appointment only

Instructor: Course Description

A study of professional practices for upcoming graduating BFA film video majors. Exploration of professional capabilities applied to motion picture and video production business in preparation for a life as an employee, entrepreneur and/or filmmaker. In addition to individual assignments you will have two group projects: 1) Students will develop, produce and host an industry networking event to showcase their talents, skills and work for leading DFW production companies. 2) Students will prepare and produce the UTA spring film and video festival. Pass/Fail – You can not pass this class if you don't satisfy these two requirements.

Course Objectives/Learning Outcomes

- Students will set professional goals, both short term (0-5 years) and long range (6+ years).
- Students will develop skills so they are confident and at ease in interview situations.
- Students will create a resume, artist's canon, philosophy of filmmaking and an artist's statement.
- Students will know how to confidently negotiate for anything negotiable including contracts.
- Students will have a basic understanding of the freelance market in film and video and know how to find jobs.
- Students will have an understanding of PR/Marketing and industry journalism.
- Students will have a basic knowledge of preparing a business plan.
- Students will be able to identify sources of grants and seed money.
- Students will have a working knowledge of tax information as it relates to filmmakers.
- Students will attend at least one professional organizational meeting.
- Students should be able to identify copyright laws and infringements.

Seminar Topics/ Class Schedule (subject to change)

Jan 14	Survey... Discuss Goals and Career Objectives
Jan 28	Business basics – Resumes, Statements & Canons; Freelance vs. Staff jobs
Feb 4	Grants - Fundraising
Feb 11	Building a Public Presence
Feb 18	Interviewing skills; Resume due/graduate schools?
Feb 25	Grants /Artist statement due; Business Plan Prep
March 4	Festival basics
March 11	Spring Break
March 18	Speaker Panel
March 25	Negotiating
April 1	Industry Networking Event *
April 8	How to Conduct a Job Search
April 15	Mentor Videos, Business Plans due
April 22	Legal Matters, Insurance, Taxes and Death; Copyright Issues
April 29	Exit Interviews Completed, All remaining work due
May 6	Film Festival *

Grading Policy

Gradebook	
Interviews	15
Assignments/homework	10
Grant Applications	15
Business Plan	15
Biz cards/Resume/Demo/Website	20
Class Participation/Trades	10
Mentor Interviews	15
	100*

*Your work on Networking event and Film festival are both pass/fail

Policies

Communication

ALWAYS CHECK YOUR MyMav/UTA EMAIL WITHIN AN HOUR BEFORE CLASS – there may be changes in assignments, meeting, etc. For reasons of web security, faculty, staff, and students **must** use their **official** UT Arlington e-mail address for all university-related business. Please only email me from **your mavs.uta.edu**. NOTE: Students may contact the instructor through email, but the instructor has the right not to respond evenings, Fridays and weekends.

Attendance

This is a class to prepare you for work and you will need to consider showing up for this class to be just like showing up for a job. You will be treated and considered an employee for this class. Do not come to class late. Class starts promptly at 7:00 pm. It is your responsibility to coordinate other commitments – jobs, family, doctor appointments around this class. If you have any other conflicts drop the class and take it when you can show up, on time, every time.

There are no unexcused absences. We only have fourteen regularly scheduled classes. One unexcused absence will constitute a lowering of the final grade by one letter and you will have additional assignments to do in order to qualify for that letter reduction. Being late twice, sleeping during class and/or leaving class early will constitute one absence. Absences for religious holidays or medical reasons with documentation will be excused if you send me an email in advance of the class you will miss. If you don't notify me in writing before it will be treated as an unexcused absence. If medical absences become extended, you should consider withdrawing from the class. All other absences are unexcused.

Assignments

Video and computer gear can sometimes fail because of machine and/or operator error. If the campus is closed due to inclement weather you may not be able to access needed equipment or software. It is important to give yourself some extra time to compensate for problems that may/will occur. Work in the film/video industry is all about foreseeing and overcoming obstacles and problems. Your work will reflect that.

- You are expected to do a significant portion of work outside of class and lab time.
- You are expected to work crew on other student's projects and contribute to group efforts.

How to turn in your work:

All written assignments must be typed, along with a cover page containing name, assignment, date, and version – to be submitted digitally as a PDF. Hand-written work will not be accepted.

All work is due at the **beginning of class on the day assignments are due**. All assignments are to be submitted digitally as a .PDF file via pnewton@uta.edu using your mavs.uta.edu address. This is critical and if not submitted properly you will be graded accordingly. The filename must include:

- **your first initial and last name, class**
- **the assignment** M. Scorsese ART 4200 Grant Research Due 9.1.12
- **due date** Q. Cuddlybear ART 4200 Business Plan 1st draft Due 8.1.14
- **SAMPLE proper filename:** R. Lambchop Art 4200 Resume Due 7.1.14

Assignments will be posted on Blackboard weekly. Please read the assignments carefully and plan the steps of the project with adequate time for completion. Lack of planning will not be accepted as an excuse. Please speak to or email me prior to due date if any problems arise. Late work will not be accepted however there are rare occasions when an excuse will be given for a student unable to complete work for the due date. An excused deadline will be solely at the discretion of the instructor. Any student wishing to ask for an excuse must provide a written (typed) excuse in **advance** of the due date. **Plan in advance that you will encounter unforeseeable problems with people, productions and equipment. Always have a back-up plan.**

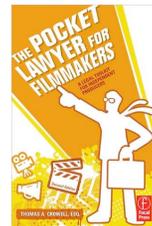
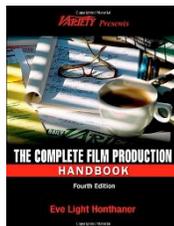
Your Work:

The student is responsible for all work that they produce, including the use of any copyrighted material. Also, at some time in the future (after this class), the instructor may wish to use some of a student's work in demonstrations, discussions, etc. If the student does not wish for their work to be used, they should notify the instructor in writing.

Required materials you will need:

- Textbooks: "Filmmakers and Financing" By: Louise Levison, 2013, Focal Press; and "Make Your Movie" By: Barbara Freedman Doyle, 2012, Focal Press
- You are required to sign up with the Foundation Center for a month
- Flash/thumb drive
- Computer/scanning ability (if you don't have these you can access both on campus)
- Pens, pencils and paper
- A way to take notes for every class

It is strongly recommended you invest in these books for your career – available in the UTA bookstore and Amazon.



I also encourage you to read the books below – they all provide critical insight that is very informative about the industry and will serve you well as you start to navigate your career.

“Indecent Exposure: A True Story of Hollywood and Wall Street” Paperback By David McClintick
“Final Cut: Art, Money, and Ego in the Making of Heaven's Gate, the Film that Sank United Artists”
By: Steven Bach

“Making Movies” By: Sidney Lumet

“Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock 'N' Roll Generation Saved Hollywood”
By: Peter Biskind

“Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Film” By: Peter Biskind

“Shooting to Kill: How an Independent Producer Blasts Through the Barriers to Make Movies that Matter” By: Christine Vachon with David Edelstein

“Spike, Mike, Slackers, & Dykes: A Guided Tour Across a Decade of American Independent Cinema” By: John Pierson
“Hollywood's Last Golden Age: Politics, Society, and the Seventies Film in America” By: Jonathan Kirshner

“You'll Never Eat Lunch in This Town Again” By: Julia Phillips
“They Can Kill You..but They Can't Eat You:” By: Dawn Steel

Copyright Information

In this class you are not permitted to use copyrighted music without written permission from the musicians and publisher. Create your own, have a musician create a piece, go to a site where you will find something that works for you, then email the producer and get permission. You are also not permitted to use copyrighted photographs or video images, (period, end of story) unless you have written permission.

There may be some situations that would fall under fair use. Please go to http://www.centerforsocialmedia.org/resources/fair_use/ for significant research on fair use.

Please remember: ultimately you are responsible for all of the material you use in your work. Use your head, think about how things will affect others, and maintain your own ethical guidelines. If you are considering the use of copyrighted material please pursue your own research in addition to reviewing the above information. Links for starting Internet research are:

<http://www.utsystem.edu/ogc/intellectualproperty/copypol2.htm>

<http://www.copyright.com/>

<http://www.ascap.com>

<http://www.bmi.com/> <http://www.LicenseMusic.com>

Additional Information for Video Students

Please read and be certain you understand all of the lab policies. You are responsible for understanding and adhering to all of these policies. These policies are designed to facilitate the

use of all of the equipment available to you and other students. Attend demonstrations, take notes, and ask questions if you do not understand something.

Also understand that as a student you are responsible for adhering to the attendance and due dates in this syllabus and discussed in class. If you do not understand a policy please ask me about it. These policies are not in place to make your life difficult but rather to insure that you get the full benefit of the class. As I'm sure you have all heard before – life in the “real, working world” is different than in college. Any job you have will simply expect you to show up on time and to complete projects on time. It is unlikely they will have a written policy on these things - they are simply expected. It is assumed that you learned these in college if not long before. Read and remember these policies and your time in the film/video program will go smoothly.

Due to the technical nature of our video/computer/film facilities, certain systems or parts of systems may be unavailable as they are removed for maintenance or repair. The faculty will make every effort to accurately inform students as to when equipment will be available again. If you feel that technical issues will affect your ability to complete a project, you should discuss this with the professor in a timely manner BEFORE the project due date. Please note that technical difficulties are a very standard occurrence in this field and successful professionals are often noted for their abilities to find creative solutions that allow them to complete their projects on time and with artistic excellence despite technical difficulties.

The Fine Arts building is open 24 hours for your usage. If you are working late take caution to be safe and secure. Police is x3003. After midnight you need your student ID card to access the north-facing door adjacent to the Faculty/Staff parking lot. Do not share/give out codes to friends.

All students should maintain a respectful and considerate attitude towards different opinions, experiences and their colleagues – online and in person. No question is a “stupid question”. During discussions everyone is encouraged to participate and speak from your own experience -- responses should be appropriate to the material and not aimed at classmates personally. I encourage you all to challenge yourselves and each other allowing for a supportive environment of open dialogue.

Drop Policy: Friday, March 28, is the last day to drop a class without penalty.

Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://www.uta.edu/aao/fao/>).

Americans with Disabilities Act: The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor

with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

Academic Integrity: Students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.

I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.

UT Arlington faculty members may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at www.uta.edu/resources.

Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

Student Feedback Survey: At the end of each term, students enrolled in classes categorized as "lecture," "seminar," or "laboratory" shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

Final Review Week: A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

Emergency Exit Procedures: Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit which is located by the Faculty/Staff parking lot for Fine Arts building. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.

Additional Campus Resources:

Library Home Page.....	http://www.uta.edu/library
Subject Guides.....	http://libguides.uta.edu
Subject Librarians.....	http://www.uta.edu/library/help/subject-librarians.php
Database List.....	http://www.uta.edu/library/databases/index.php
Course Reserves.....	http://pulse.uta.edu/vwebv/enterCourseReserve.do
Library Catalog.....	http://discover.uta.edu/
E-Journals.....	http://liblink.uta.edu/UTAlink/az
Library Tutorials.....	http://www.uta.edu/library/help/tutorials.php
Connecting from Off- Campus.....	http://libguides.uta.edu/offcampus
Ask A Librarian.....	http://ask.uta.edu

Course Awareness

I have read and understand this syllabus. Any questions I have regarding this syllabus have been presented to and answered by the professor teaching this course. I understand that the department of art and art history adheres to university policies and I have read and understand university policies. Please go to: www.uta.edu/catalog/general/academicreg to read university policies if you have not yet done this. It is the responsibility of the student to obtain and read this information.

Film/Television/Media Organizations - DFW

A Bunch of Short Guys A Bunch Of Short Guys is a Dallas-based non-profit animation guild established to foster a community of world-class artists and storytellers. The group provides an educational resource for the local community of entertainment professionals, educators and students, helping visual creators pursue career development.

Association of Independent Commercial Producers - Southwest Chapter (AICP)AICP represents exclusively, the interests of United States companies that specialize in producing

commercials on various media - film, video, computer - for advertisers and agencies. AICP members account for 85 percent of all domestic commercials aired nationally, whether produced for traditional broadcast channels or non-traditional use. AICP members are commercial production companies (General Members) and knowledgeable, reliable suppliers (Associate Members) that the industry depends on for state of the art equipment; sophisticated information; and services focused on production needs.

Dallas Producers Association (DPA)The Dallas Producers Association is a professional organization providing promotion, advocacy, education and networking for our membership. Membership is open to any company or individual of high standing, based in North Texas, that has managerial, budget or creative control for the production of moving visual media.

Dallas Screenwriters Association (DSA) Organization of screenwriters that meets regularly each month. Membership includes access to top industry professionals, monthly guest speakers, networking opportunities, monthly newsletter, access to small writing groups, script readings, an extensive script library, member directory, reduced fees for seminars and workshops and special screenings and events.

Dallas Society of Visual Communications (DSVC)DSVC's membership encompasses a realm of designers, illustrators, photographers, writers, production artists, filmmakers, artist representatives, art directors, and creative directors. Not to mention, a variety of invaluable vendors and suppliers that create a virtual who's-who of the finest visual communications professionals in the Dallas/Ft. Worth area, as well as across the U.S.

IndieClub-DFW The IndieClub is an organization of passionate filmmakers who are looking for a networking group of similar individuals that share similar interests in the acting, directing, producing, writing, lighting or any other skill or desire that is associated with making great film or video. www.indieclub.com

Lone Star Film Society The goal of the Lone Star Film Society is to preserve and present the art of the moving image and examine its influence on world culture. With this in mind, the Society has several programs in place (and several in the planning stages)

Media Communications Association - International/DFW (MCA-I) - (formerly ITVA) Organization provides visual communicators working in video, film and multimedia with opportunities for professional and business development. www.mca-i.org

Society for theatrical Artists Guidance and Enhancement (S.T.A.G.E.)S.T.A.G.E. is Dallas/Fort Worth's premier performing artists' organization. A non-profit membership organization, S.T.A.G.E. promotes the theatrical, broadcast, and film industries, serving as an information clearinghouse, and providing training and education in many facets of the entertainment industry in the North Central Texas Region.

Society of Motion Picture and Television Engineers - DFW Chapter (SMPTE)SMPTE members come from all areas of motion picture, television, computer, and digital industries. Membership spans the gamut of the motion imaging arena, from engineers, technicians, and film editors, to production and post-production studio professionals, college professors, consultants and students, all brought together under one society.

Texas Association of Film/Tape Professionals (TAFTP) Statewide member organization of professionals and production-related companies. Individual & associate memberships are \$150 annually, which includes member events, networking and training opportunities with other professionals, and listing in the annual TAF/TP directory.

Video Association of Dallas (VAD) The Video Association of Dallas is a non-profit organization dedicated to promotion and understanding of video as creative medium and cultural force in our society and to supporting and advancing the work of Texas artists working in the video medium. The Video Association of Dallas also produces the Dallas Video Festival.

Women in Film /Dallas (WIF/D) Branch of dynamic national organization, whose members (including men) are not only supportive of each other but of the entire production community. Many interesting events and activities. In addition to individual professionals and companies, offers special memberships for students.

Women of Motion Picture International (WOMPI) WOMPI's mission is to promote good will and the film industry. Membership is \$30 a year. National chapters are located in Dallas, Hollywood, Memphis, New Orleans & Charlotte with 250 members in the US & Canada. The organization hosts annual events, fund raisers and a yearly convention. For more information call Sandy Sue Henkel, President, at 972-638-1362 or Darla Mueller, Public Relations & Media, at 940-206-8755.