

MEDIAWORKS 2006 • Spring PROJECT PROPOSAL and RESEARCH PRESENTATION

>During Spring Quarter, you will complete a project or projects, and/or do an internship that represents the culmination of your work for this year. **You must complete a proposal and have it approved by faculty before you can proceed with this work.** (see below for details)

>While in production, you will participate in a peer (critique) group with other Mediaworks students who are working in similar areas as you. Peer groups will usually meet once weekly with either Julia or Sally.

>During the quarter we will meet twice weekly as a whole program (except where noted): TUESDAYS at 10 am. We'll have screenings and watch work by invited guests.

>All-program Rough Cut Critiques will be held during Week 8, and all-program Final Project Critiques will be held during Week 10. Attendance at ALL of these critique sessions is required.

Project Proposal Documents – DUE WK 10 at Conference w/ Faculty

> Spring quarter projects will explore nonfiction media, a broad category that includes documentary, experimental film, installation, video art, autobiography and mixed media, web work, and performance. Since our work this year has focused on linking theory and practice, both by developing a critical and oppositional perspective for image-making and by studying the politics of representation—especially with regard to race, class and gender—your spring projects should be designed with these themes in mind.

>You may work independently or collaboratively. If you choose to collaborate you may negotiate for a longer project running time, but in general, PROJECTS WILL BE LIMITED TO 10 MINUTES IN LENGTH. Shorter is fine.

****We want you to focus on quality, not quantity and to think about concise ways to communicate your ideas.**

>> Required Elements of the Project Proposal: (please staple, and don't use a binder or folder)

1. COVER PAGE
2. TREATMENT: 1 to 2 pages in length for each project. This should include:
 - a) a discussion of the central themes and concerns of the project and how those themes will be addressed in your particular stylistic and structural approach, ie. articulate why you want to explore these particular ideas or concepts in this particular **style** and in this particular **form** [documentary; animation; experimental, performance; installation; web], ie., *what's the relationship you're creating between the form and the content of the piece?*
 - b) a discussion of how the project will serve a specific audience or community—who is/are your audience/s? Why do you think a film or video on these issues is important to make (what is your cultural context? How are you contributing to a discussion of these ideas or a range of work that you see your piece in dialogue with?) If relevant, also describe the collaborative process you will be involved in. Indicate in the treatment what responsibilities each member of the team will take on.
 - c) The treatment must be typed, written in complete sentences and PROOFREAD for typos and errors in spelling, punctuation, and grammar.
 - d) Treatment must be posted on your blog BEFORE conferences week 10.
3. BUDGET:

Many funders (grant agencies) leave the budget format up to the applicant. The easiest way to produce a budget is with a spreadsheet program. Microsoft EXCEL is excellent for doing budgets, and it is available in the computer center. However, you may use a word processing program instead. See attached samples.

The budget should have the following headings:

- a. PRODUCTION (includes DV tapes, film, MiniDiscs, equipment purchase or rental, and any other production supplies like props, costumes, etc.)
 - b. POST-PRODUCTION (includes editing tapes and supplies, tapes for dubs, film transfers, CDs/DVDs, etc.)
 - c. OTHER (includes local travel, mileage, accommodations, meals, and copies, postage, etc.)
 - d. TRAVEL (if applicable): airfare, transportation, per diem, lodging, visa fees (if applicable), additional travel supplies
4. PRODUCTION SCHEDULE: Different kinds of projects necessitate different planning processes and production schedules. You are expected to develop a detailed production schedule that begins immediately (wk 9) and covers each week of your production and outlines when you will be doing research, preparing your proposal materials and presentation, attending class sessions, traveling, shooting, editing, etc., through the end of the spring quarter. This can change, and updated production schedules will be requested, but you DO need to map out your work for the entire production. It is often helpful to start with the deadlines and work backward. For example, you know there is a rough cut deadline in week 8, so you need to be editing week 7 and earlier, which will determine your shooting schedule. This is a WEEK BY WEEK schedule, detailing what you will be doing any days that you intend to be working.
5. TRAVEL PROSPECTUS and EVERGREEN STUDY ABROAD FORM (if shooting outside of the local area)
You will need to prepare the following information in addition to your other documents.

For DOMESTIC, NON-LOCAL travel only:

- i. Destination: City, State
- ii. Rationale for this choice
- iii. Travel Dates:
- iv. Transportation:
- v. Internet Access: (where and how)
- vi. Contact number:

For INTERNATIONAL travel only:

- i. Destination: City, Country
- ii. Rationale for this choice
- iii. Travel Dates:
- iv. Transportation: (if flying, flight numbers and times)
- v. Internet Access: (where and how)
- vi. Contact number:
- vii. Language: If applicable, what progress have you made with language study?
- viii. Health Issues:
 - a. Summarize the main health issues for a visitor.
 - b. What shots are needed?
- ix. What is your passport expiration date?
- x. What are the visa requirements?
- xi. Travel Advisory Details:
 - a. Summarize the State Department's advice for travelers to your destination. (international only)
 - b. Summarize current political and social conditions of your destination. Refer to NY Times Index at minimum.
- xii. YOU MUST COMPLETE AN EVERGREEN STUDY ABROAD, RELEASE AND INDEMNITY AGREEMENT available at <http://www.evergreen.edu/studyabroad/>
Please complete this form and attach the State Department Travel Advisory form to it.

****You must turn this form in to faculty by Thursday, March 9. Sooner is better if this is possible. You cannot be approved for international travel without this.**

6. **MEDIA STORAGE**: Describe briefly your plan for storing and backing-up digital files that you may be creating for your project. You should not rely on solely using Nimrod/Mediaworks server space, as this fills quickly and files often need to be cleared.

7. **MEDIA REQUEST FORM (MRF)** and (if applicable) **EXTENDED LOAN FORM**
<http://www.evergreen.edu/media/pdf/mediarequestform.pdf>

>MRF: 2 COPIES: Turn in a copy with your Project Proposal, and keep a copy for yourself. We will have a short workshop on how to correctly fill out the MRF. Estimate as best you can when and what kind of equipment and facilities you will need throughout the quarter.

> EXTENDED LOAN FORM: 2 COPIES: If applicable, turn in a copy to Media Loan and keep a copy for yourself.

****PLEASE NOTE:** If you are traveling for a longer amount of time, you will need to arrange for your own camera equipment—you won't be able to take a palmcorder for 3 weeks on extended loan. However, you may be able to get a microphone or other less in-demand equipment on extended loan.

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PRODUCTION BLOG: Has 4 parts. Posting begins wk 6 or 7, depending on your workshop date.

A) Notes for a Film wk 6 or 7 and beyond.

B) Treatment: must be posted by your conference in Wk 10.

C) On Location Blog: Minimum 3 posts per week on location (spring break week, wk 1 and wk 2).

D) Post-Production Blog: Minimum once weekly through Week 10. Feel free to update us as frequently as you desire. Remember you can post words as well as pictures.

What to write: Keep track of your activities, write about questions that may arise or things that you've learned, develop solutions to problems, explore new ideas that you may get as a result of your work, and respond to issues raised in your critique group raise as you and your peers view work-in-progress.

You will be required to READ your peer group members' (at a minimum) blogs and post weekly comments on their progress, beyond the customary "way to go!"

PROJECT RESEARCH and My Notes for a Film (RESEARCH PRESENTATION - wk 10/11):

Your PROJECT RESEARCH is an aspect of PRE-PRODUCTION in which you organize and present your research on the ideas and issues your project addresses as well as some of the existing film/video work with which your piece will be in 'conversation.'

The research you do will prepare you to write an excellent TREATMENT in which you 1.) discuss the central themes and concerns of the project, 2.) articulate why you want to explore these particular ideas or concepts in this particular **style** and in this particular **form** [documentary; experimental, performance; installation; web], ie., *what's the relationship you're creating between the form and the content of the piece?* And 3.) articulate why you think a film or video on these issues is important to make here and now.

Immediately before you embark upon production, you will have the opportunity to present to us the questions that sparked your project ideas, your research avenues, process, and sources, and the explorations you will be undertaking in your project. This will take the form of a 15 minute oral presentation augmented by a Powerpoint display (or comparable format like Apple Keynote, for example). This format demands that you present orally, primarily, but that you include still and/or moving images, audio (if relevant) and text on screen (whether your own writing or excerpts from researched texts that you will be illuminating for us).

****Assume that we have all read your treatment on your blog by the time of your presentation.**

****You will hand out copies of your annotated bibliography (see below) at your presentation.**

>>Required Elements of Project Research PROCESS and PRESENTATION:

1. Think of your film/video/media project as a method of exploring a set of questions. Your research and presentation should address one or more of these questions, and so should cover aspects of the subject matter your film/video addresses, the format or style or approach of your film/video, or both.

2. In your research presentation you will tell us about your SOURCES: film/video/visual art (photography, painting, etc.)/audio and written texts, falling in 3 categories:

a. Minimum of 5 books/journal articles;

b. Minimum of 5 A/V materials (includes stills);

c. Minimum of 3 online materials (work that originates on the web—not journal articles that are archived on the web). These amounts need to stay in relative balance with each other. Feel free to pursue and annotate as many source materials as you need.

This will be presented in the form of an ANNOTATED BIBLIOGRAPHY, which you will hand out at your presentation. We will provide further guidelines on how to create this at the Research Workshop in wks 6 or 7.

3. You will PRESENT your research at the end of WK 10 or beginning of Eval week (see schedule)

Use your peer group for feedback and support. Members of peer groups will present on the same day. You will use MS POWERPOINT to create this presentation. Powerpoint accommodates text on screen, images, audio and video. You are expected to make full use of these capacities to create a multi-media presentation. Teach us something about your research. Bring your Powerpoint file on a CD or harddrive.