

School of Film
STUDENT HANDBOOK
2026-2027

Phone: 503.725.4612

Email: psufilm@pdx.edu

Office: Lincoln Hall 127

Website: pdx.edu/film/

LAND ACKNOWLEDGEMENT

We acknowledge the land which we occupy at Portland State University: “The Portland Metro area rests on traditional village sites of the Multnomah, Wasco, Cowlitz, Kathlamet, Clackamas, Bands of Chinook, Tualatin, Kalapuya, Molalla, and many other tribes who made their homes along the Columbia River creating communities and summer encampments to harvest and use the plentiful natural resources of the area" (Portland Indian Leaders Roundtable, 2018). To learn more about Portland's diverse and vibrant indigenous communities, please read Leading with Tradition, a document created by the Portland Indian Leaders Roundtable.

Resources:

Native American Youth and Family Center (NAYA)
www.nayapdx.org | 503-288-8177

Confederated Tribes of Grand Ronde
www.grandronde.org | 800-422-0232

Cowlitz Indian Tribe
www.cowlitz.org | 360-577-8140

Confederated Tribes of Siletz Indians
www.ctsi.nsn.us | 503-238-1512

Tribal Leadership Forum
https://www.pdx.edu/tribal-government/

Portland Two Spirit Society
https://www.facebook.com/Portland2Spirits

Native American Program,
Legal Aid Services of Oregon (NAPOLS) | 503-223-9483

Indigenous Nations Studies Program—PSU
https://www.pdx.edu/indigenous-nations-studies/
Major and minor offered.

Native American Student and Community Center—PSU
https://www.pdx.edu/cultural-resource-centers/native-american-student-community-center

American Indian Science and Engineering Society—PSU
aises@pdx.edu
https://www.facebook.com/psu.aises/

United Indigenous Students in Higher Education
uishe@pdx.edu
https://www.facebook.com/uishepsu/?fref=ts

TABLE OF CONTENTS

GETTING THE MOST OUT OF YOUR MAJOR....1

ADVISING....2

CURRICULUM....3-6

FACILITIES & EQUIPMENT....7

ACADEMIC RESOURCES....8

ACADEMIC AND STUDENT SUPPORT SERVICES....9

SCHOLARSHIPS AND FELLOWSHIPS....10

PROFESSIONAL NORMS....11

NO BIAS, NO HATE, NO DISCRIMINATION, NO HARASSMENT....12

NETWORKING & PROFESSIONAL DEVELOPMENT....13-14

STUDENT WORK OWNERSHIP....15

STATEMENT ON AI....16

PORTLAND FILM RESOURCES....17

COMMUNITY LEARNING AGREEMENT....18-19

BEST PRACTICES FOR SAFETY ON SET....20-21

LIST OF STUDENT LEARNING OUTCOMES....22

CREDITS....23

GETTING THE MOST OUT OF YOUR MAJOR

- MEET REGULARLY WITH YOUR PATHWAY ADVISOR
- PLAN YOUR SCHEDULE WELL IN ADVANCE OF YOUR REGISTRATION DATES
- VISIT YOUR PROFESSORS IN OFFICE HOURS
- NETWORK WITH YOUR FELLOW STUDENTS
- TAKE COMPREHENSIVE NOTES IN CLASS
- ATTEND SCHOOL OF FILM EVENTS: SCREENINGS AND TALKS BY VISITING FILMMAKERS, SCHOLARS, AND FILM PROFESSIONALS
- SEE FILMS AT 5TH AVE CINEMA & PORTLAND ART MUSEUM
- APPLY FOR SCHOLARSHIPS AND STUDY ABROAD PROGRAMS
- LEARN YOUR WAY AROUND THE LIBRARY'S DIGITAL RESOURCES
- ATTEND COLLEGE OF THE ARTS (COTA) EVENTS FROM MUSIC, ARCHITECTURE, ART, THEATER, AND GRAPHIC DESIGN
- SECURE INTERNSHIPS
- SEE SCHOLARS, FILMMAKERS, AND ACTIVISTS SPEAK IN PORTLAND
- SUBMIT YOUR ESSAYS AND FILMS TO CONTESTS AND FESTIVALS

ADVISING

Located in the **Undergraduate Advising and Resource Center in Fariborz Maseeh Hall 360**, film majors with fewer than 50 credits must meet with their Design, Creativity, and Performance Pathway Advisor by winter term of their first year at PSU to clear their First Year Advising Hold. **Advising is required of all film majors.**

Register for courses each term as soon as your standing permits, as courses in the School of Film usually fill quickly.

Advisors for the Design, Creativity and Performance Pathway

Staci Kiker (she/her)
Last two digits of ID number 00-24
Contact: Email skiker@pdx.edu or phone (503) 725-2211

Paloma Harrison (she/her)
Last two digits of ID number 50-74
Contact: Email paloma@pdx.edu

Ian McCallum (he/him)
Last two digits of ID number 25-49
Contact: Email ian35@pdx.edu or phone (503) 725-3353

Sam Peters (they/them)
Last two digits of ID number 75-99
Contact: Email sapeters@pdx.edu



Also available online are additional notes on advising, degree maps, and the School's faculty directory. Go here to find your assigned Pathways advisor.

CURRICULUM



In addition to meeting the general university BA/BS degree requirements, every film major will plan a program with pathway advisers that meets the minimum requirements for the major. Descriptions of Portland State Film's courses, are online alongside a list of elective courses offered outside the school that fulfill our requirements. The Degree Planner (BA) and (BS) is another helpful resource.



PSU operates on a four-quarter system. Each quarter lasts 11 weeks. Students are expected to be on campus during the 11th week (finals week).

CURRICULUM



Laptop Requirement:
For film majors in production courses, we require that you own a laptop computer that meets these hardware and software specifications.

IMPORTANT CURRICULAR NOTES

1) The major should be taken in sequence: 100-level courses followed by 200-level, 300-level, and 400-level. The sequence for lower-level core film courses is **FILM 131**, followed by **FILM 132**, and then, (in any order or simultaneously) **FILM 231**, and either **FILM 257 or FILM 258**. These classes are prerequisites to most upper division FILM classes. Once completed, you can then begin your 300-level courses. Student must receive a B- in both FILM 131 and 132 to be a film major.

1) **FILM 131** introduces you to the language and practices of film analysis; this language is different from the terms and language used on film sets because it gives you the space to practice learning new ideas embedded in essays, books, and watching and films.

1) **FILM 132** does much the same as 131, but for media and film production; it teaches you the basic language, comportment, and technologies used in filmmaking as well as storytelling and production planning skill sets for film.

4) In **FILM 231** you should expect a smaller seminar focused on using the language and concepts of film analysis learned in FILM 131 to think about, describe, and explain the cultural, ethical, or aesthetic significance of film elements. FILM 231 is accepted as a WIC credit in your BA requirements.

4) **FILM 231** Advanced Film Analysis should be taken prior to any 300 or 400 level studies classes.

4) **FILM 257** Narrative Film Production I or **FILM 258** Documentary Production I are prerequisites to the 300-level courses in film production. Many students take both courses and elect to go on to take NFP II, NFP III, DOC II, and/or DOC III. Our production program focuses on nonfiction and fictional narrative film production. Many students focus on either nonfiction or fiction, creating a course path in one area.



CURRICULUM

8) For film majors taking production courses, we require that you own a laptop computer that meets these hardware and software specifications.



Examples of student production work can be viewed on the School of Film's Vimeo channel.

9) **16 credits are required in Applied Film and Media Practices.** These are a variety of genre- and format-specific production courses and discipline-specific courses, including: VFX, Sound Recording, Sound Design (post and mixing), Experimental Film Production, Portfolio and Professional Development, Music Video Production, Editing and Advanced Editing, Directing Actors, Producing and Production Management, Cinematography, and Advanced Cinematography. The School of Film also offers a number of courses in Screenwriting, including short films, features, streaming media, hour-long dramas, sitcoms, and genre films.
10) 16 credits are required in Film and Media Theory. **FILM 380** is a rotating history topics course that can be taken multiple times for credit (as long as the topic has changed). **FILM 390** is a rotating theory topics course that can be taken multiple times for credit (as long as the topic has changed). Please note that any combination of **FILM 380, 381, 383, 383** and **390** count towards this Film and Media Theory requirement, but **at least 4 credits must be in theory (FILM 390)**.

FACILITIES & EQUIPMENT

The Equipment Office is located in Lincoln Hall 123.

The film gear inventory is expansive and always growing. It includes, among many other items, Canon digital cinema cameras, LED and tungsten light kits, wireless lapel mics, shotgun microphones, tripods, audio recording systems (Zoom and Sound Devices), jibs, dollies, stabilizers, sliders, shoulder rigs, monitors, headphones, clamps, flags, diffusion, stands, and gels.

After signing the requisite agreement forms, students can use our reservation system to reserve equipment beginning Week 2 of each term.

The equipment is available for students currently enrolled in at least one production class. Gear is to be used to complete assigned projects.

https://www.pdx.edu/film/equipment-policy

- Lincoln Hall 121 is the Studio Classroom and is available for reservation.
- Lincoln Hall 143C is the Post-Production Pocket Lab and can be reserved M-F during equipment office hours.
- Lincoln Hall 315 is the Multicam Studio and Laptop Classroom Lab which also houses a Whisper Room and podcasting mini-station. and is available for reservation.
- Lincoln Hall 331 and 211 are screening classrooms.
- Film students may also use the Mac computer lab in Fariborz Maseeh Hall 241.



ACADEMIC RESOURCES

Need help managing your time, getting motivated, **taking good class and reading notes, developing effective learning strategies,** or completing an assignment?

Visit the The Learning Center. Their tutors and academic coaches can help you on the road to student success. This is a free support service for all PSU students.

Need an accomodation to help you learn? Visit the Disability Resource Center. This is a free support service for all PSU students.

How to Talk to Professors

- **Office hours are for you!** Stop by or make an appointment.
- Email questions and give us 48 hrs to reply.
- Ask about assignments, readings, and ideas in class.
- Read the syllabus for due dates, assignments, and schedules.



2026-27 Internship Coordinators

FALL
- Jungmin Kwon: jungmin.kwon@pdx.edu

WINTER
- Dustin Morrow: morrow4@pdx.edu

SPRING
- J.J. Vazquez: jjv4@pdx.edu

SUMMER
- Kristin Hole: hole@pdx.edu

ACADEMIC AND STUDENT SUPPORT SERVICES

LIBRARY RESOURCES

- PSU LIBRARY FILM STREAMING SITES
- FILM STUDIES LIBRARY GUIDE
- COURSE RESERVES
- RESEARCH TOOLS AND COLLECTIONS



UNIVERSITY RESOURCES

- PATHWAYS ADVISORS
- CAREER CENTER
- DISABILITY RESOURCE CENTER
- LEARNING CENTER
- ACADEMIC COACHES
- TUTORING
- GLOBAL DIVERSITY AND INCLUSION
- STUDY ABROAD PROGRAMS
- GRADUATE PROGRAMS IN FILM

STUDENT COMMUNITY RESOURCES

- Native American and Student Community Center
- Pacific Islander, Asian & Asian American Student Center
- Pan African Commons
- PSU Food Pantry
- La Casa Latina Student Center
- Dreamers DACA Resources
- Foster Youth Resources
- Diversity and Multicultural Student Services
- Middle East, North Africa, South Asia Initiative
- International Student Services
- Resource Center for Students with Children
- Care Team
- Queer Resource Center
- Veterans Resource Center
- Women's Resource Center
- Center for Student Health and Counseling (SHAC)
- Student Legal Services

PSU'S BASIC NEEDS HUB

- HOUSING ASSISTANCE
- FOOD OPTIONS
- EMERGENCY FUNDS
- TECHNOLOGY ACCESS

Visit Smith Hall 435 or pdx.edu/dean-student-life/basic-needs-hub

SCHOLARSHIPS AND FELLOWSHIPS

SCHOLARSHIPS and FELLOWSHIPS

- LAIKA SCHOLARS
- COLLEGE OF THE ARTS DEINUM PRIZE
- FULBRIGHT AWARDS
- RHODES SCHOLARSHIP
- STUDY ABROAD—US STATE DEPARTMENT

FILMMAKER FELLOWSHIPS

- SUNDANCE FEATURE FILM PROGRAM
- SUNDANCE OUTREACH AND INCLUSION PROGRAM
- TRIBECA FILM INSTITUTE FILM FELLOWS
- FILMMAKERS WITHOUT BORDERS FELLOWSHIP
- AUSTIN FILM FESTIVAL SCHOLARSHIP
- SFFILM FELLOWSHIP
- FILM INDEPENDENT ARTIST DEVELOPMENT
- ACADEMY OF MOTION PICTURE ARTS AND SCIENCE SCREENWRITING COMPETITION

PSU's scholarship portal opens Oct. 1

https://www.pdx.edu/student-finance/scholarships

Contact your faculty advisor early for letters of recommendation and help applying.

Watch for announced School of Film scholarship and graduate school information sessions.



PROFESSIONAL NORMS

Every space and institution has its cultural practices. A university is no different. Below are expectations your professors and peers have that will be helpful for you to know and begin to practice. In the School of Film, we strive for all our community members—professors, students, & staff— to adhere to a high level of professionalism and decency in our interactions.

Seek help from faculty and advisors in office hours.

Let your professor know if you're a parent and need to be 'on call' for your kids while in class.

Please use polite email correspondence using your pdx email account, addressing your correspondent, and signing with your name.

Request letters of recommendation, at minimum, three weeks in advance of their due dates and include all information needed to submit your rec.

Take comprehensive notes in class!

Come to class prepared for the day's lesson or discussion; have a plan for what you want from class.

Arrive before class starts and stay to the end.

Contribute to classroom discussions & talk to your professors in office hours if this is hard for you.

Refrain from texting, talking, eating, surfing the web, and other distracting activities during class.

Turn in neatly-prepared work, on schedule, according to the course standard.

Show up for School of Film events (especially the events of the Spring Showcase).

Consult the PSU Film website to access important information in a timely manner.

Be proactive – check your syllabi and the school's and university's websites for answers to your questions before sending them to the faculty.

NO BIAS, NO HATE, NO DISCRIMINATION, NO HARASSMENT

If you think any member of the PSU Film community has treated you with disrespect, please consider speaking with the community member one on one to resolve the conflict.

Sometimes you may not feel safe doing so because disrespect has crossed over to bias, discrimination, or harassment. If that's the case, please make an appointment to speak with the Director of the School of Film about your concerns. We are here to facilitate your education and to ensure all community members are treated with respect and empathy. After meeting with you and asking how you would like to proceed, the director will work with you to resolve the conflict and restore your trust.

Please make an appointment to speak with the Director of the School of Film if you think you have been harassed or actively discriminated against due to your race, ethnicity, age, national origin, religion, gender, sexual orientation, or disability by any member of our School of Film community.

Sometimes we need additional help to ensure the values of equity and inclusivity. The Office of Equqity and Compliance at PSU offers that help to students, faculty, and staff who have experienced discrimination, bias, or harassment. If you and the Director of the School of Film decide you need additional resources or help addressing discriminatory behavior, they will work with you and GDI. If you do not feel safe working with the director, please directly contact GDI so that they may listen to you and develop a plan. Bring a friend if you go to talk; it's always good to have a close ally by your side.

The Dean of Student Life has information about acceptable student and faculty conduct at PSU. This includes the Portland State University Code of Student Conduct and Responsibility, as well as the Portland State Faculty Code of Conduct in relation to students.

NETWORKING & PROFESSIONAL DEVELOPMENT I

If you plan to work in the film industry, particularly freelance, it's never too early to work on your self-positioning or individual branding. A professional identity has become a necessity as people in the industry have shorter job tenures, companies have abandoned brand management, and tools for creating and communicating one's individual professional identity have become widely available.

The truth is, you have a public identity whether you were mindful about creating it or not. (For example, is your email address or outgoing voicemail intended for a professional audience?) Just by virtue of interacting with others, you have a public identity determined by what people think and feel about your professional self. Class participation and social media provide obvious opportunities to control your public identity, and marketing materials generated in support of your job search and career development demonstrate your professional persona.

It's a small world. Leave your professors and classmates with a positive impression of your work and thoughtfulness. You never know—someday you might need a recommendation letter for a graduate school application or scholarship, or a reference for a job or internship opening.



NETWORKING AND PROFESSIONAL DEVELOPMENT II

Networking is a vital part of working in the film industry, and the process begins during film school. Among the many ways that majors might network while students in the School of Film:

Enroll in FILM 450: Portfolio and Professional Development in the Spring of the year you graduate.

Do an internship. Internship can be taken for credit toward your degree. Thirty hours of intern work is the equivalent of 1 credit. Review the Film Internship Packet, which explains all of the internship policies and procedures before making an appointment with your advisor.

Collaborate with peers on projects in and out of class.

Ask your fellow students to grab lunch or coffee after class.

Volunteer as crew on the work of upper division students.

Attend School of Film events, like screenings and talks by visiting filmmakers.

Attend film and media culture-related activities in the community.

Join the 5th Ave Cinema student staff and/or volunteer at the Hollywood Theatre.

Contact PSU sports media to find out about opportunities to shoot and broadcast PSU sports.

Join Sub-basement Studios or Portland State Student Media and contribute to their media publications and projects.

Speak with guest filmmakers that visit the program.

Participate in, or at least attend, the spring term portfolio show, reception, and student film screening.

Attend offsite events, like screenings at the Center for an Untold Tomorrow and Hollywood Theater, film festivals, and events at Koerner Camera and ProPhoto Supply.

Join Oregon Media Professional Association (OMPA) to gain access to networking events, information about the local industry, and job boards.

Join LinkedIn, a social network for professionals.

STUDENT WORK OWNERSHIP

Students in the School of Film will retain all rights to any creative work or writing they generate while they are students. However, the School of Film reserves the right to use that work or writing in public exhibition and online in the promotion of the program and through the mission to share our students' work with the public. Any student who wishes that their work not be shared, or be removed from the School of Film's website, social media, or Vimeo channels, may send a request directly to the school at psufilm@pdx.edu.



School of Film Statement on AI

The School of Film at Portland State University offers a Liberal Arts degree. In addition to the techniques of filmmaking and an understanding of film history, theory, and analysis, students are taught many broader critical skills. These include the ability to read and analyze difficult texts, to express original ideas effectively, writing skills, and an ability to think creatively and originally. Recent studies have suggested that the use of generative AI actively works against and atrophies these key skill sets.

Within a film production context, industry professionals are exploring and adapting to new developments in AI. Some production software may even include AI tools in its basic functioning. In an educational context, the value of generative AI is circumscribed. The School of Film prioritizes training students who think independently from an informed perspective, and with a high level of media literacy. We believe these skills make our students some of the most innovative, creative, and thoughtful graduates in the university.

While uses of generative AI in everyday life are becoming increasingly normalized, in most film classes, you will find the opposite. Because of their investment in developing student literacy and mental capacity, faculty may adopt a variety of modalities in assigning work and evaluating students that aim to address potential AI shortcuts.

We also encourage students to think just as critically about AI as we do. What are the ways in which it might improve the world around us, and how might it be harming the world in which we live? What does the research say about generative AI's impact on creativity or independent thinking? How can we understand the role of AI, as workflow moderator, job replacer, or needed time-saving tool, for example, using the skills of analysis and research we are developing as students?

The PSU statement on AI and Academic Misconduct is posted in full here:

"Artificial Intelligence (AI) programs have rapidly expanded in their technological capabilities and access to the average person. While there are phenomenal prospects for the use of AI to assist in almost any field, students should be cautious about the use of AI for academic work. AI programs generate content by pulling from a number of sources and while it can appear to be an easy solution for academic work, there are a number of concerns that accompany the growing use of AI.

At PSU, the expectation under our Code is that work students submit is their own original work, completed without the use of unauthorized materials and tools. This is stated in section 9 of the Code, "Unless otherwise specified by the faculty member, all submissions, whether in draft or final form, must either be the Student's own work, or must clearly acknowledge the source(s)." While the code doesn't explicitly prohibit AI technology, it does prohibit cheating, the use of unauthorized materials in the general sense, which would include tools like AI generators, and plagiarism, which is using content without citing appropriate sources.

Please know, the use of AI (or any other unauthorized materials), without prior explicit authorization from the instructor assigning the work, would be considered a potential violation of the code and would be referred to the Director of Student Conduct and Conflict Resolution for review and possible disciplinary action. If you do use materials and sources, including AI generators, that are not your own original work, you would need to properly cite the sources of that work to give appropriate attribution to the author.

When an instructor does permit the use of AI programs, or any other resources and materials, they should be used as specified in the assignment instructions. If you have questions about the use of any resources and materials, or the proper citations of sources, check with your instructor, use the library, or reach out to the Writing Center."

PORTLAND FILM RESOURCES

PSU FILM SOCIAL MEDIA

INSTAGRAM
FACEBOOK
TWITTER
VIMEO
SCHOOL OF FILM LISTSERV (EMAIL PSUFILM@PDX.EDU TO JOIN

PORTLAND FILM RESOURCES

- PORTLAND FILM OFFICE
- OREGON FILM OFFICE
- OREGON MEDIA PRODUCTION ASSOCIATION
- MID-OREGON PRODUCTION NETWORK
- CENTER FOR AN UNTOLD TOMORROW
- PAM CUT
- REGIONAL ARTS & CULTURE COUNCIL



PSU FILM displays student work on SW 6th Avenue, in Lincoln Hall, on Vimeo, YouTube, and our Spring Showcase website.

PORTLAND MOVIE THEATERS

CINEMA 21
CINEMAGIC
CLINTON STREET THEATER
HOLLYWOOD THEATER
LAURELHURST THEATER
LIVING ROOM THEATERS
MCMENAMINS THEATERS
MORELAND THEATER
NORTHWEST FILM CENTER

PORTLAND FILM FESTIVALS

- REEL MUSIC FILM FESTIVAL
- PORTLAND FESTIVAL OF CINEMA, ANIMATION, AND TECHNOLOGY
- PANORAMA FILM FESTIVAL
- PORTLAND MOTORCYCLE FILM FESTIVAL
- CASCADE FESTIVAL OF AFRICAN FILMS
- HANABI FILM FESTIVAL
- POW FILM FEST
- PORTLAND ECOFILM FESTIVAL
- QDOC FILM FEST
- FILMED BY BIKE
- PORTLAND HORROR FILM FESTIVAL
- PORTLAND JEWISH FILM FESTIVAL
- PORTLAND QUEER FILM FESTIVAL
- HP LOVECRAFT FILM FESTIVAL
- PORTLAND FILM FESTIVAL
- PORTLAND GERMAN FILM FESTIVAL

COMMUNITY LEARNING AGREEMENT

PSU FILM seeks to form and maintain a learning community of individuals dependent on the learning and growth of the whole learning community. Our program requires an open-mindedness towards ideas and values which might be different from our own and a willingness to learn about racism, ethnocentrism, cultural prejudice, sexism, homophobia, transphobia, classism, and other forms of oppression. These and other structures of inequality shape the experiences of all people, including all of us.

As a member of the PSU FILM community, I commit to participating with my best efforts at making the program a satisfying learning experience for everyone involved. I aim to support the intellectual, creative, and personal growth of all our members, and agree to the following:

ASPIRATIONS, GOALS:

- Cultivate a warm and collegial space where we take risks and are able to be vulnerable while holding each accountable with love and respect.
- Be respectful – of your own feelings and those of others, as well as of all races, cultures, sexual orientations, gender identities, religions, class backgrounds, abilities, body sizes and perspectives when speaking.
- Recognize your own and others' privilege – When entering a space, when speaking or not speaking be aware of privilege based on many forms of identity. At the same time, don't assume the identity of others.
- Be sensitive to challenging content – Our classroom provides an open space for the critical and civil exchange of ideas. Some screenings, readings, productions and other content in this course will include topics that some may find offensive and/or traumatizing. Instructors will aim to forewarn students about potentially disturbing content. PSU FILM encourages you to care for your safety and well-being. You can always leave class if you need to, and talk to your teacher and/or classmates to learn what you may have missed.
- Honor Confidentiality – What we share stays here. If you tell stories about this time, ask permission first or remove identifying information.
- Share from your own experiences – Your perspective is shaped by your tradition, beliefs, identities and life experiences. Speak from your heart using "I" statements to take ownership of what you say. The only person you can truly speak for is yourself.
- Honor silence and time for reflection – This also allows time for others to move up their speaking.
- Practice active listening – Try to listen without judgment, with the intent of understanding the speaker. Listen to understand, not to respond. As soon as you're thinking "That's good" or "I don't like that" or you're planning how you're going to respond, you are having a conversation in your mind and not listening to the speaker.
- Agree to disagree… but don't disengage – Listen with the intent of understanding, not to agree or to believe what is being said. Your presence adds value to our group process. You do not have to agree or believe anything shared; your job is to listen for understanding. Disagree with the statement, not the person if you must disagree.
- Acknowledge the liveliness of language – As an example, "you guys" may be intended as gender neutral but may not be received as such; the term "queer" can be offensive to one person and essential for another.

COMMUNITY LEARNING AGREEMENT

- Move up, move up – If you usually don't share much, challenge yourself to share more; if you find yourself sharing more than others, challenge yourself to listen more.
- Suspend status – We are all partners in our quest for insight and understanding, and we each have different areas of expertise.
- Lean into discomfort, agree to be uncomfortable together – Where you are challenged is often where you have space to learn.
- Expect and accept non-closure. There is often no easy solution, and we can expect to remain in uncertainty and with the need to continue to dialogue and explore.
- Agree to give and receive grace. We are all learning together.

CONTENT NOTICES:

- Reading, viewing, studying, writing about, and/or discussing media, their themes and representations, and associated social issues (formal and informal) can sometimes bring up unexpected emotions. Some course materials may contain offensive and/or potentially troubling information, language, images, soundtracks, or narration and may contain references to topics I or other program members find difficult or troubling. These topics may include (but are not limited to) trauma and illness; various types of violence and conflict, including sexual violence; institutional, structural, and relational racism, sexism, homophobia, transphobia, ableism, size-ism, and class oppression; nudity, sexual activity, non-heteronormative sexuality, explicit language, or other "mature" themes; political, philosophical or religious content that I may find frustrating or with which I disagree. Faculty will do their best to provide content notices in advance but may not always be able to anticipate concerns. I will be proactive in articulating my needs. PHYSICAL TRIGGERS: Screening materials may include strobing/flashing/flickering effects, quick cutting, "shaky cam" or other fast-moving visuals that can stimulate seizures or migraines in some individuals. If I am subject to these reactions, I agree to speak to faculty to make a plan for navigating them in class. If my work uses any of these techniques, I will do my best to announce this to the program prior to the screening.

- I also agree to identify my needs, care for myself, and communicate and seek advice and support when I need it – I can always leave class if I need to, and I can talk to a friend or faculty, meet with an Academic Advisor, or seek out the professionals at PSU's Student Health and Counseling Center.

ADDRESSING CONFLICT:

- I, along with my program faculty, agree to do my best to address conflicts arising in our learning community through direct and honest conversation with all involved.
- If the situation or direct conversation feels overly risky, or if, after talking directly, the conflict remains unresolved, I will bring the issue to faculty.

BEST PRACTICES FOR SAFETY ON SET

It's important to make safety a priority on your production at all stages, from pre-production to delivery. Professional productions will often have full-time safety managers, but on student films the task falls to all involved.

Lapses in safety can happen on a set very easily. Weather is closing in, or the light is disappearing, or an actor is scheduled to leave, or someone is distracted by their phone, or a crew is tired after working for 11 hours – many factors can provoke a momentary lapse in safety, and it only takes a moment for someone to get hurt.

So what can you do?

Perform a risk assessment for your production. With your collaborators, brainstorm as many possible ways in which someone might get injured, physically or emotionally, during the course of your production. Start with pre-production, then move onto the production stage, and then think about the post-production process. Once you have made a list of potential risks, plan to address these risks to prevent injury. You may even wish to use a standard Risk Assessment Form. Here is one designed specifically for film productions, from the Oxford City Council.

Risk Assessment generally involves the following steps:
1. Determine what kinds of hazards could be caused by your work.
2. Consider how likely those risks are.
3. Brainstorm effective practices to address those risks.
4. Make your entire crew aware of the potential risks and instruct them in practices to avoid them.

Here is an example:
HAZARD: a heavy C-stand is bumped and falls over
WHO IS AT RISK: anyone moving about on-set
CONTROL: sandbags weighting the C-stand so it doesn't tip, load placed over the high leg of the stand, load placed so that if it falls, the stand tightens and holds
SEVERITY OF INJURY: medium (bruising, twisted ankle, etc.) to high (head injury, cuts from broken lamps)
RISK OF INJURY: low-medium, depending on the size of the set
ADDITIONAL CONTROL MEASURES: maintaining an organized set; moving the C-stands aside in a staging area as soon as they're no longer needed; requiring closed-toe shoes on set

Traditionally, many people think that safety on a film set is limited to the production apparatus itself. Things like:
- Properly managing, storing and securing power cords.
- Wearing closed-toe shoes and non-baggy clothing at all times.
- Keeping gear away from water and out of direct sunlight.
- Properly setting up and securing tripods and C-stands.
- Using gloves when handling hot lights and other electrical gear.

BEST PRACTICES FOR SAFETY ON SET

These are important safety measures and should be instituted on every set. But safety on a production goes far beyond the gear used on a set. Consider a few examples you might not have thought of:

- You've been on set for many hours, and your crew has to drive home while extremely tired.
- You're using a prop weapon, and a passerby (or even a police officer) doesn't realize that the weapon is fake.
- You are recording in an abandoned building full of rusted nails, weak floorboards, dust and dirt, and your crew isn't aware of where all of the exits are located.
- You are making a documentary near a protest where you and your collaborators have no control over the size or behavior of the crowd.
- You are shooting a scene in which an actor is driving and giving a performance at the same time.
- You have a fight scene with two actors who have no training in stunt work or stage combat.

Think outside the box. Consider all aspects of your production.

Exercise basic common sense. Don't submerge an actor in water. Don't use prop weapons in public spaces. Don't shoot on a rooftop, near railroad tracks, or by open flames. Don't suspend a light or camera or any heavy piece of gear over someone's head. If something seems foolish or potentially dangerous, that's probably because it is. If you see something on set that looks problematic, say something.

Other crucial parts of addressing safety on a production are the consideration of intimacy coordination, especially on productions that will require nudity, the simulation or discussion of sexual content, or intimacy from actors; and on productions that in any way may address issues of race, politics, sexual orientation, gender, and/or vulnerable communities.

EDIT Media has authored a downloadable guide to addressing intimacy coordination on a production, centered around what are called the Five Pillars. Pages 6-8 of that document will be of most use to student filmmakers. The Intimacy Directors and Coordinators has more resources, including a free guide to becoming an intimacy coordinator.

The work you will do around safety on your student projects will result in safer and more professionally-run productions, give you real-world experience in production safety protocols, result in happier sets and better-quality films, and contribute to an overall culture of safety at PSU's School of Film.

LIST OF STUDENT LEARNING OUTCOMES

- Students will gain mastery at a baccalaureate level in film studies, film and media production, and digital culture

- Students will develop the skills to gather, organize, create, refine, analyze, and evaluate the credibility of relevant information and ideas within our discipline(s).

- Students will communicate effectively in a range of social, academic, and professional contexts using a variety of means, including written, oral, numeric/quantitative, graphic, and visual modes of communication using appropriate technologies.

- Students will recognize and understand the rich and complex ways that group and individual inequalities and interactions impact self and society.

- Students will develop ethical and social responsibility to others, will understand issues from a variety of cultural perspectives, will collaborate with others to address ethical and social issues in a sustainable manner, and will increase self-awareness.

- Students will understand the richness and challenge of world cultures and the effects of globalization, and will develop the skills and attitudes to function as “global citizens.”

- Students will engage in learning that is based on reciprocal and mutually beneficial relationships, and through this engagement will apply theory and skills in diverse venues, linking the conceptual to the practical.

- Students will identify, act on, and evaluate their professional and personal actions with the knowledge and appreciation of interconnections among economic, environmental, and social perspectives in order to create a more sustainable future.



CREDITS

This handbook was initiated by the School of Film faculty in AY 2019-2020. Particular thanks to the project's faculty leads: Associate Professor Jungmin Kwon and Professor Dustin Morrow.

The land acknowledgement statement is modeled on the University of Portland's statement and includes information from *Leading with Tradition: Native American Community in the Portland Metropolitan Area* created in 2017 by the Portland Indian Leaders Roundtable.

All images depict Portland State Film students in their classes, at School of Film sponsored events, are stills from films created by Portland State Film students, or are on-set photos of student productions. Any inquiries related to the handbook should be directed to the Director of the School of Film at psufilm@pdx.edu.

School of Film Addresses

Mailing Address: PO Box 751, Portland, OR 97207-0751

Street Address: 1620 SW Park Avenue, Lincoln Hall 127, Portland, OR 97207-0751