Welcome

Not so long ago, and not very far away, there were two young students who loved the thought of making movies and videos. But more than that, even though they didn’t realize it at the time, they wanted to impact the world, to make a difference, to help people in their personal, emotional, and spiritual growth.

The first young student jumped into the Mass Comm program with both feet, not just taking the classes but really working at them, and involving himself in every department activity.

The second young student slid through classes with C’s, only came to mandatory meetings, and generally did very little beyond what was required.

Both students graduated with the same degree. The first one is now working in Europe, making videos all across the former Soviet Union. Where do you think the other one is?

Welcome to Mass Comm. It’s true in any degree program that you’ll get out of it as much as you put in, but that’s especially true here: you can’t possibly gain all the experience, knowledge and skills you need simply by attending class. You must immerse yourself in the program, taking advantage of every opportunity.

Do that, and I promise you a great education. Sit back and skate through, and I promise you’ll be disappointed. This handbook can help you decide: it describes the many things we do and how you can participate. It’s what makes Mass Comm a family. Welcome to that family.
The Program

Mass Communications is a massive term which covers a whole gambit of industries. Basically, any form of communication that reaches a large number of people with a message, more-or-less at the same time, can be considered to be a part of what we call Mass Communications.

While the Mass Comm program at NNU does provide an introduction to all eight industries which currently fall under the heading of mass communication, no B.A. program can effectively prepare students in all eight of those areas. At NNU, therefore, we have chosen to concentrate on the industries of television and film.

Even within these two industries, though, there are a wide range of possibilities. And while we'll touch on most of these during your career here at NNU, our goal and our standard is network quality television and national quality feature and documentary films. Working in local TV news can be a great career, but that doesn't mean you have to think at the level of local TV news. Your film budget may be minuscule, but that doesn't mean it has to look low-budget. Our intent is to teach you not only the skills but the attitude of high impact, national quality film and television production.

No matter which concentration you have chosen, everything we do here will help you in your future career. Even if you "just" plan to make missionary videos, knowing the process of making a feature film or TV show will help you make the best missionary videos out there. It's all a matter of attitude.
**Your Turn**

It's one thing to learn your lessons and pass your tests in a given field. It's quite another to actually go out into the world and put that knowledge into practice. In the Mass Comm program of NNU, that's exactly what we want you to do.

Each Mass Comm student will spend his or her senior year working on one major project. This project may be a documentary film, corporate video, music video, most any type of television program, a short film, a full length screenplay, or other product of the film and television fields.

During your junior year, you'll apply for a Senior Project slot, be assigned a three person committee of faculty and industry experts to guide you, and declare a research component which relates to your project. You'll spend the fall term of your senior year planning the project, which might include budgeting, storyboarding, casting, research, scheduling, and so forth, depending on the project. During the spring term of that year, you will then execute your plan, produce your product, and present your project to the committee.

It should be emphasized once again that, by the time you're a senior, the expected level of production is national quality - the highest creative and technical quality standards in existence. Your benchmark is not what students at another school might produce, it's what Hollywood, New York, or the BBC might produce. While there are some obvious limitations imposed by equipment, within those limitations we will expect your project to compete with that of any other professional.
### Progression of Classes

If you're going to spend your senior year producing a single, professional product, you need to be prepared in every area of your chosen concentration. We have designed, therefore, a "standard" schedule of classes to prepare you for production. While some variations may be allowed on a case-by-case basis for legitimate reasons, most students will follow a schedule of classes similar to the following, which allows them to complete most classes by their junior year:

<table>
<thead>
<tr>
<th>Freshmen:</th>
<th>Seniors:</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMM 1010 - Intro to Comm</td>
<td>COMM 4970 - Senior Project x2</td>
</tr>
<tr>
<td>COMM 1260 - Intro to Video</td>
<td>COMM 4980 - Senior Seminar</td>
</tr>
<tr>
<td>COMM 2250 - Intro to Scriptwriting</td>
<td></td>
</tr>
<tr>
<td>COMM 2260 - Intermediate Video</td>
<td></td>
</tr>
<tr>
<td>COMM 2020 - Media Systems</td>
<td></td>
</tr>
<tr>
<td>COMM 2280 - Audio</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomores:</th>
<th>Whenever:</th>
</tr>
</thead>
<tbody>
<tr>
<td>(COMM 2050 - History of Film &amp; TV)</td>
<td>(COMM 3020 - Organizational Comm)</td>
</tr>
<tr>
<td>(COMM 3010 - Producing Film &amp; TV)</td>
<td>COMM 3050 - Nonverbal Comm</td>
</tr>
<tr>
<td>COMM 3260 - Advanced TV</td>
<td></td>
</tr>
<tr>
<td>COMM 3290 - Intermediate Post</td>
<td></td>
</tr>
<tr>
<td>((COMM 3280 - Media Law))</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Juniors:</th>
<th>() = only offered alternate years</th>
</tr>
</thead>
<tbody>
<tr>
<td>((COMM 3250 - Advanced Screenwriting))</td>
<td></td>
</tr>
<tr>
<td>(COMM 3030 - Film Theory)</td>
<td></td>
</tr>
<tr>
<td>PSYCH 3640 - Statistics &amp; lab</td>
<td></td>
</tr>
<tr>
<td>COMM 4250 - Cinematography</td>
<td></td>
</tr>
<tr>
<td>COMM 4260 - Advanced Directing</td>
<td></td>
</tr>
<tr>
<td>(COMM 4610 - Comm Research)</td>
<td></td>
</tr>
</tbody>
</table>

( ) = these classes swap alternate years, so you may be taking Media Law your Junior year and Advanced Screenwriting your Sophomore year.
If there’s a topic you’re really interested in, that isn’t offered as part of the major, the faculty may be willing to do a directed study with you. This is an individual class designed around your topic.

Be warned, however, that faculty are only willing to do this occasionally, and only for students who have demonstrated good academic skills as well as a dedication to the major and to the department, as exhibited through Crew Points.

See your advisor for details.
Awards & Scholarships

Harper Family Scholarship: A scholarship available only to students in Communication Studies, based on GPA and participation. A typical award is $1000 per year.

Teaching Assistant Scholarships: Available only to students of the Mass Comm program, these are the largest single scholarships available in the department. TA's are vital to the functioning of the program, and are expected to work a specified number of hours annually.

Virgil W. Vail Media Award: Virgil Vail was a long-time professor in the science department of NNU, and a long-time friend of media education. It was Professor Vail who established the first radio station on campus back in the 1960's. This award is made to the senior Mass Comm student or students who distinguish themselves in the field.

Sydney C. Baker Cinematography Award: Sydney C. Baker was a pioneer in the areas of photography and filmmaking during the early 1900's. He studied under George Eastman (Eastman Kodak), and created some of the first stop-action animation films shown in theaters. He was also Professor Ytreeide's grandfather. This award is given to the Mass Comm student of any standing who has consistently demonstrated the highest level of image making or dedication to filmmaking throughout the year.

Bronze, Silver & Gold Slate Awards: Awarded to any graduating senior student who has earned 200, 250 or 300 Crew Points respectively. Great for resume's.
Students of the Mass Comm program are required to earn a set number of Crew Points to graduate. Incoming freshmen must earn 150 points by graduation; that number will be prorated for transfers.

Crew Points are earned by participating in student and departmental shoots, and activities which enhance your education, provide a service to the department, or gain experience in the field.

For instance, if you work on the Christmas TV show produced by the department, you receive one Crew Point for every hour you work. Likewise, if you help another student with a video project for a class you’re not in, you earn a Crew Point for every hour.

You also earn Crew Points for attending departmental meetings, going to see particular films, attending the Sundance festival, and so forth. Points earned for these activities are not based on time but rather will be determined by the program director.

You can also lose Crew Points by violating Bungalow rules, etc.

This program is designed to maximize your on-the-job experience while attending NNU, reward you for the time spent helping others, keep you “plugged in” to the program when you don't have specific Mass Comm classes, let you experience the collaboration so vital to our industry, help you develop a work ethic attractive to future employers, and give you opportunities beyond the limits of formal class sessions.
Departmental Projects

How do you produce a 60 minute special for broadcast television? What's it like to work on a real film crew?

It's tough to gain experience on professional crews when professional crews only want to hire professionals. Yes, you may be able to work as a grip or PA, and you might find a good internship. But that won't give you experience operating a camera, TD'ing from a production truck, or changing film mags on a professional film camera.

Our solution to this is to produce our own shows. There's no better way we can think of to give you experience on real-world shoots than to produce shows ourselves. So that's exactly what we do: produce major TV shows and films, with students doing the vast majority of the work.

Our twin emphases on Television and Film works into our semester system nicely -- we focus on television programming during the fall semester, and film production during the spring.

We also work on various smaller projects during the year, which helps us earn money for new equipment while providing experience and opportunities to students.

Working on the departmental shoots is the fastest way to earn Crew Points, and will give you invaluable experience and education, even if your particular focus isn't on that exact type of production.
Generally speaking, students of Senior status are given first right of refusal for any opportunities that come available in the department. For instance, when we fill the limited number of spots available for the annual Sundance trip, seniors get first choice. If there are seats available after that, those are offered to juniors, and so on.

Why we do this should be obvious: seniors have “earned the right” and “paid their dues” for additional privileges. It’s also their last chance to maximize their education before graduation.

So we offer opportunities to students based on seniority. But a question sometimes comes up regarding students who have not been with the program from their freshman year, or who have transferred in from other schools. In these cases, the policy is as follows:

**Change of Major:**
A student who changes their major to Mass Comm after already completing their freshman year will be given seniority based on the number of “standard” classes they have completed. In other words, the student will start as a freshman, for seniority purposes, and will gain seniority as they complete Mass Comm classes. Typically, these students move through the program more quickly, and thus their seniority status may change in relationship to other students.

**Media Related Transfer Students:**
Students who transfer to NNU after taking course work in Mass Comm or a similar major at another school, will be granted seniority as if they had been at NNU since they were freshman.

**Non-Media Transfer Students:**
Students who transfer to NNU after taking course work in an unrelated field at another school will be granted seniority as if they were a Change of Major student.
Department Portfolio

Students working on a project for class, or on their Senior Project, are utilizing the facilities, equipment, infrastructure and overhead of NNU. They are also utilizing the expertise of the faculty, often outside that faculty member’s contracted duties.

Therefore, the NNU Department of Communications Studies retains the right of usage of all productions produced by students for class, for their Senior Project, or other productions which utilize NNU resources.

While many schools retain all copyrights to student productions, NNU has chosen to limit its use of such productions to marketing, promotions, and portfolio exhibitions. This may include exhibiting the work to the campus, using it as part of a montage of projects, publishing of such a montage on the NNU website, and other similar uses.

The faculty of the Mass Comm program will work with students to protect the future marketability of their work. Toward this end, projects will NOT be published to the web in their entirety without the student’s consent. Students retain all other copyrights to their works, and may sell or distribute them at will.
The Teaching Assistants are truly the backbone of the Mass Comm program: we could not do what we do without them. Typically, in any given year, there will be four TA’s to assist the faculty in running the program.

TA’s are here to assist the Mass Comm faculty and students in a variety of ways, from running the Cage, to helping in classes to making popcorn, and selling Coca Cola Sippies. They help organize, take a lead role in departmental shoots, and sometimes even teach.

If you have a question, problem, or need, you can always turn to the TA’s for help – they’ll do their best to assist you.

This doesn’t mean, however, that the TA’s are at your beck-and-call 24 hours a day. If you forget to pick up your equipment from the Cage while it’s open, the TA’s are not required to drop their own plans to open it for you. They can if they’d like, but if they’re unavailable, you may be out of luck.

TA’s are also the keepers of the Crew Points log. They can tell you, any time the Cage is open, how many points you have, whether your points for a particular event were recorded, and fix any discrepancies.

Obviously, the TA’s are fellow students and friends, and as such have a loyalty to you. But they also hold a loyalty and responsibility to the department: please don’t put them in a difficult position by asking them to cheat or bend the rules for you.
The Bungalow

The Bungalow was created not only as a classroom and set of editing suites, but also as a place for Mass Comm students to kick back, enjoy a movie, or just get away from roommates and dorm noise. Any Mass Comm student is welcome to use the Bungalow at any time the building is open, as long as they don’t disturb those doing class work.

But, unless you have a pass that says otherwise, the Bungalow is strictly for Mass Comm students: you may not bring friends, girlfriends, boyfriends, or others in without a pass. And even then, courtesy and appropriate behavior are expected.

Your Crew Pass allows you to enter the Bungalow, and it’s color coded to indicate which suites you are allowed to enter. If you’d like to take a guest in, you may (and must) obtain a Guest Pass from the faculty, or a Party Pass if you’d like to use the room to watch a movie with a bunch of your friends. If you are of Sophomore status or above, you can ask for an After Hours Pass to edit a video all night or work on some other project.

The Bungalow exists for you. We trust you, as adults and professionals, to use, but not abuse, it’s facilities and capabilities. Follow the few rules we have so we don’t have to make more. Clean up after yourself, and enjoy this place built just for you.
The Cage is both the equipment storage/checkout room and the office of the TA's.

We have neither the need nor the staff to keep the Cage open all day, so it is open only during set times. Generally The Cage will be open for a half-hour two or three times a day. During busy times, it may also be open on Saturday.

During some times of the year, The Cage may be open only once a day, or even on an “appointment only” basis.

Cage hours are posted on our website.

TA's are allowed, but not required, to open The Cage and check out equipment at times other than those posted.

And yes, you can still get sippies for a quarter.
Studio & Control Room

The Mass Comm studio is designed to be used for both film and television.

As a television studio, the facility provides for multi-camera programs that can be shot live-to-tape from the overlooking Control Room. Students can practice TV station style shows such as news, talk shows, children’s shows, etc.

As a film studio, the facility provides four different background looks, including greenscreen.

Students are not only welcome but encouraged to use the studio facility for their own projects. Our philosophy is that the more you produce and shoot, the better you’ll be when you leave NNU. So whether it’s a multi-camera news-type shoot to send to your family, or a dramatic program for your church, students may use the facility for personal work*. The only requirements are that you be qualified on the studio and go through the proper reservation procedures.

*A fee may be assessed for other than class work
The grip crew on a professional film shoot uses a large array of lighting control equipment, tools, accessories, lumber, and “stuff” in carrying out their jobs. This grip equipment can range from sandbags to scraps of wood to “C-Stands” to staple guns. All this equipment is carried in a large truck known as a Grip Truck.

Professional grip trucks come in sizes, defined by the weight of the equipment they carry: 1 ton, 3 ton, 5 ton and 10 ton are standard. Our version of this is a Grip Van, which we’ll call a Half Ton.

Our grip truck also holds a wide variety of “stuff” which can be invaluable on any film or video shoot – everything from gloves and flashlights to rope and bungee cords. It’s all stored there so that, at that moment when the whole shoot depends on finding a dingy-bopper to hold a thumbly-jig, we’ve got just the right thing in the grip truck.

Once you’re qualified on the grip truck, you may reserve it and check it out just like any other piece of equipment. However, at least as of this writing, only TA’s are allowed to drive the grip truck, so you’ll need to enlist the help of one of them as well.

Much of what is carried in any grip truck is known as expendables – things that get “used up” as they are used (spray paint, tape, etc.). After using the grip truck, you must complete an Expendables Report to notify the TA’s of any expendables you used.
Equipment Checkout

Students may check out from The Cage any equipment on which they are qualified, assuming the equipment is not already reserved. Equipment may be checked out for class or personal projects.

The twin philosophies under which we choose to work are training and trust: we train you in how to properly use the equipment, then we trust you to use and handle it properly. Mostly, this involves common sense. Handle all equipment gently, don’t force things, think about what you’re doing, don’t leave it lying around where it can get stepped on, make sure all parts and accessories are accounted for when finished, etc.

Equipment is checked out for a specific period of time -- usually about 4 hours, until the next time The Cage is open. If checked out at the end of a day or on a Saturday, the student may keep the equipment until the next Cage time. Under no circumstances may a student leave equipment in the Bungalow or hallway for later check in -- you must keep it with you until The Cage is open.

LATE CHECK-INS ARE NOT ACCEPTABLE! Other students need the equipment: if you fail to return it on time, others suffer. Therefore, a student who fails to return equipment when due will be given one warning. If there is a second offense, the student will lose all checkout privileges for 30 days. Additional violations will result in complete loss of checkout privileges.
Hold Please

Each Mass Comm student is allowed to reserve equipment they are qualified on for later checkout. To be qualified means that the student has been trained and tested on that equipment, and is allowed to check it out, usually without special permission.

You may reserve equipment with a TA during regular cage hours.
Privileges & Responsibilities

We all have enough to do that we don’t need to waste our time. One huge waste of time happens if you can’t be trusted, and we have to watch you.

We, the faculty, much prefer to trust you to behave as an adult. We call it the “Two T’s”: Training and Trust. First, we Train you how to use a piece of equipment, what is and is not acceptable in the Bungalow, etc. Then we Trust you to handle that equipment properly, report any damage, follow the Bungalow rules, etc.

Mass Comm is a very busy, but a very fun major. We like giving students lots of privileges and opportunities. We can continue doing this only as long as students behave with integrity, and fulfill their responsibilities.
Students often ask the faculty to provide them with recommendations for scholarships, internships, job opportunities, and graduate school. We are happy to do this, using the following policy:

1. The faculty member will provide an accurate and honest evaluation of the student, within the faculty member’s knowledge and experience with the student. The student should keep in mind that this evaluation may not be entirely positive. If, in the faculty member’s opinion, the student has not fully participated in class or in the department, that may be noted.

No one is perfect, of course, and recommendations often ask questions such as, “What are this person’s weaknesses” within the given field. Faculty members will answer such questions as accurately and honestly as possible.

2. Recommendations will be completed only on the condition that an envelope is provided addressed to the person or organization requesting the recommendation. In no case will the recommendation be given to the student.

3. When in doubt, the faculty member may have another faculty member read the recommendation to obtain a second opinion as to its accuracy.

Letters of Recommendation

Students who are graduating or otherwise preparing a resume’ or portfolio may request a general letter of recommendation from a faculty member. The student will be informed if the faculty member feels he or she cannot provide an overall positive recommendation. Otherwise, the faculty member will provide a recommendation on NNU letterhead and deliver it to the student for use as they see fit.
BUNGALOW PICTURES

As a member of the Mass Comm program, you are automatically an “employee” of Bungalow Pictures, the more-or-less unofficial name of our more-or-less unofficial production company.

YOUR REEL

The standard “calling card” in the film and TV industries is a demo reel – a short video tape, CD or DVD containing clips of your best work. We’ll help you put together your “reel” when you’re a senior, but keep it in mind for every project you work on both in and out of class; you’ll want to make sure everything you do is of the highest possible quality for future use on your reel.

MEDIA AND MINISTRY?

Is there a place in the church – or on the mission field – for media? Absolutely! More and more churches are turning to “Ministers of Media” to support and expand their work, and their appeal to younger audiences. We’d love to see you work your way into Hollywood and be a force for God there. But you may also want to consider using your talent and skills to further God’s kingdom in a more direct way, at least on the side.
As the internet and digital media have developed, attitudes toward Copyright Law have shifted: if it's easy to get, it must be okay to take, right?

The fact is, using the creative works of others -- be they images, music, art, or words -- without permission or compensation, is stealing. It's no different than if you walked into Sam Goody's, stuck a CD under your coat, and walk out without paying.

At NNU, we take the theft of intellectual property very seriously. Therefore, students may not use copyrighted materials in any media project or assignment unless they have first obtained permission from the copyright holder and paid whatever fee has been quoted.

While there is some ambiguity in the law where school assignments are concerned, we have adopted the above policy in order to prepare students for the real world. On rare occasions, a professor may waive the policy for a particular assignment, but only when the use of copyrighted materials by students will not violate copyright law.
Sometimes it’s easy for students to start thinking it’s okay to skip classes. After all, you’re paying for the class, so you should get to decide if you attend or not, right?

Wrong. Yes, you’re paying for the privilege of being exposed to the knowledge, experience, and thinking of the faculty instructor. But you’re also paying for our certification to the world that you have studied, wrestled with, and absorbed a certain body of knowledge, expertise, and skills yourself. If you don’t come to class, we can’t — and often won’t — make such certification by giving you a passing grade.

Attendance is stressed everywhere at NNU, but especially in the Department of Communication Studies. We require that every student attend a minimum of 80% of all class sessions to pass any given class in the department. If you fail to attend 80%, you fail the class, period. Obviously we make exceptions for legitimate extenuating circumstances such as a death in the family or hospitalization. But those exceptions are rare.

We adopted this policy because most of the classes in our department depend heavily on classroom participation. It’s also for that reason we expect to see you in class much more than the 80% minimum, if you want to be taken seriously.

Please keep in mind — and let your parents know before they buy plane tickets — that it’s not acceptable for you to stretch a three-day weekend into a five-day, or leave a day early for Thanksgiving, Spring Break, etc. Classes are held and tests are given throughout the last day before each vacation and holiday begins.
Integrity. It means that people can trust you because they know you won’t lie, cheat, steal, or otherwise betray them.

We have very few rules in Mass Comm, and we give students a great deal of freedom. We’d rather not spend our time locking doors, policing spaces, checking up on students, or punishing offenders.

But if you demonstrate that you’re a person of no integrity, we will.

It’s tough to understand why some people choose to be liars, cheaters, and thieves. As for you and your house, we hope you’ve chosen to live a life of integrity.

You do that by not plagiarizing when you write a paper, doing your own work on video and other projects, following the few rules we have in place, and owning up to your mistakes.

Because without integrity, nothing much else matters.
While in Mass Comm you’ll learn how to work with lots of different equipment to tell effective visual stories.

But just as important, you’ll learn what it means to work as part of a crew on such a project.

What your future employer wants to know as much as anything is that you have a good "work ethic." Part of that means being a person of integrity -- that you’re not going to lie to, cheat on, and steal from the company. But mostly it means how you go about your daily tasks.

Do you sit around waiting for someone to tell you to do something, or are you proactive, jumping in to help whenever you see a need? Do you choose the simplest and easiest job, or are you willing to work harder than anyone else? Do you move at the pace of a snail or cheetah? Do you sit around and complain about how bad everything is, or do you have a positive attitude?

All of these combine to define your personal work ethic. We’ll be talking a lot about these things in your time here, and helping you develop a good, solid ethic -- it’s one of the things we’re known for. We often send students out to work on professional jobs, an invariably hear back from the employer that the student not only knew what they were doing, but had a great work ethic as well.