

EDITING THE DOCUMENTARY

Instructor: Peter Thompson

Fall 2009

Revised 20090610

Course Information

Document Date/Semester	Fall, 2009
Course Number and Title	24-4403-01, 24-5403-01
Class Time and Day	Tuesday, 6:00PM
Classroom Building and Room Number	1104 South Wabash, room 611
Additional facilities, if applicable	N/A
Film Department Website	www.filmatcolumbia.com
College Name and Address	Columbia College Chicago 600 S. Michigan Ave. Chicago IL 60605
Course Coordinator	Sharon Zurek

Instructor Information

Name	Peter Thompson
Department Phone	312 344-7593
Studio Phone	773 404-2002
Fax Number	773 975-6662
Email Address	peterchicagomediaworks@hotmail.com
Office Hours	Main Campus, room 1106, Tuesdays from 5-6PM, and Thursdays from 10-1 pm. Telephone my studio (773 404-2002) to make an appointment for the time you would like (5 minutes to 1 hour).
Office Location	600 S. Michigan Ave., room 1106
Mailbox Location	600 S. Michigan Ave., room 1200

Required Texts and Materials

Class website	http://www.chicagomediaworks.com
Text	GRAMMAR OF THE EDIT by Roy Thompson (if you're thinking "kickback"— <i>unfortunately</i> , Roy's no relation...). This book is available in the CC Bookstore.
Supplies/Materials	(None needed—everything supplied).
Bibliography, supplemental and suggested readings	All essential handouts for this course are on my website: http://www.chicagomediaworks.com . Once on the site, navigate to "Instructional Works", then to "Editing the Documentary" and then to the desired document. All documents are downloadable.
Course Fee	\$180

Course description

This course provides documentary editing experience in three areas: 1) developing information-handling systems to deal with large amounts of film material, 2) acquiring the means to apply ideas about that material in order to develop a comprehensive authorial approach, and 3) using digital video editing equipment for each student to edit their own interpretations of three typical types of documentary footage: ethnographic, "talking heads", and sociological.

Course rationale

This course is required for editing majors for two reasons: documentaries are often the hardest to edit, and they are often the first film genre that an editor is hired to edit.

Prerequisites

For undergrad: 24 –2401 Editing I. For Grad: 24-6423 Editing for Film & Video. In addition, you will need modest expertise in montage theory and in video editing. A working knowledge of the computer productivity software taught in the Foundations of Computer Applications class (required for graduation) is helpful, but not required.

Learning Objectives

PRACTICAL

- Know the post-production documentary process, including how to work with a director, decisions in setting up an editing studio, and major financial categories.
- Know how to edit a single camera documentary scene as if it were shot with two cameras, (including how to edit motivated cutaways, audio L-cuts, etc.).
- Know how to deal with enormous quantities of documentary material and to view and log rushes. Know the differences between simple, complex and developing shots and how to log them (XCU, BCU, CU, MCU, MS, MLS, LS, VLS, XLS, pan, tilt, zoom in/out).
- Know how to use a computer to make transcriptions, two-column documentary scripts, and paper edits.
- Know how to make a documentary proposal and treatment.
- Know main issues of voice-over narration, subtitles and intertitles.

HISTORY & THEORY

- Know the names of the four documentary styles, their characteristics and canons of belief, and the names of at least two documentaries embodying each style.
- Know how the evolution in the methodology of ethnographic films influenced the history of documentary, and the names of at least five ethnographic films embodying that evolution.
- Know the contents of four essays by Sergei Eisenstein (“The Unexpected”, “A Statement”, “The Cinematic Principle and the Ideogram”, “Methods of Montage”) and their relevancy in editing.
- Know the differences between the two major types of content metaphors (Pudovkin’s “associational montage” and Eisenstein’s “collision montage”) and the major types of editing metaphors (duration and placement, rhythm, framing, kinetic, aural, optical) and their relevancy in editing.

And this is just the beginning.... So:

Taking good notes is essential—without them you will have difficulty learning.

You must work and participate actively in all discussions. Graduate students should lead the way. You should be organized, able to work for long periods alone, and enjoy the process of creating scenes experimentally with time devoted to building and rebuilding them. You will need to devote 6-10 hours per week to work outside class.

Grading policy and evaluation procedures

Credit hours:	4
Grading scale:	<p>GRADES: Grades are based on the quality of your edits, your ability as a professional-in-training to meet each edit deadline, and your ability to work responsibly and creatively with editing problems and issues.</p> <p>Therefore, I do not respond positively to explanations for lack of work (other than for jury duty, jail or military duty), appeals to raise a grade in order to remain a Film/Video major or to graduate on time, etc. Grades are awarded as follows:</p>

	<p>Rough Cuts and Quizzes: For rough cuts, you must show your edits as works-in-progress leading up to your fine cut. You must have your work-in-progress at each deadline: F if you miss it; D, C, B, or A for quality of work if you meet it. (25% of grade).</p> <p>Fine Cuts: F if you are absent for your final presentation in each of the final projects or have no completed work; D, C, B, or A for quality and originality of work completed within the semester. (50% of grade).</p> <p>Participation: I grade on how you help other students by articulating editing issues. (25% of grade).</p> <p>Graduate Student Grading: Graduate students in the Columbia College Chicago MFA Film program will be held to a higher standard for all assignments, quizzes and final edits. Graduate Students are required to write an additional 5 page paper relating to the editing and structure of a documentary film. Please submit a proposal no later than Week 5. Paper will be due the last day of class.</p>
Requirements and assignments:	<p>Assignments and quizzes are listed in the syllabus. Keep this document as well as your returned assignments, quizzes and examinations because it is your responsibility to know these written policies and your performance to date. The grade sheet will always be open on the seminar table; you may freely consult your grades to date at any time.</p> <p>Projects may be edited on the Avid systems at Columbia and presented on that system. However, if you find it more convenient to edit in your own studio, you may digitize the rushes and present your edits in class via Quicktime. I offer this option for your convenience. Do not worry about image degradation--I am <i>only</i> looking for the quality of your editing decisions, not the quality of the image.</p> <p>I enthusiastically support the editing of your own documentary project as a creative substitute for one of the major class projects as we proceed further into the semester. If you have such a project, please contact me to discuss its scope and its present state. Please note that the major shooting for your project must already be <i>completed</i>, and a DVD or Quicktime dub of the rushes or selects must be submitted to me for approval prior to my signing off on any editing project.</p>
Standards and proportions used:	<p>Grading Scale:</p> <p>I “An Incomplete Grade (I) can only be issued for an undergraduate student who has met one of the following criteria: The student has successfully completed all course requirements to date but is faced with unexpected circumstances during the final weeks of the semester resulting in the inability to complete course requirements by the end of the semester. The student must have, in the instructor’s estimation, the ability to complete missed course requirements outside of class and by the end of the eighth week of the following semester. The instructor must agree</p>

	<p>to evaluate the student's work and replace the Incomplete grade before the end of the following semester. An agreement specifying work to be completed and a due date must be signed by both instructor and student and approved by the Department Chair. The instructor is responsible for obtaining the final evaluation and submitting a letter grade to replace the Incomplete by the eighth week of the following semester. An agreement specifying the need for the final evaluation from the external supervisor must be signed by both instructor and approved by the Department Chair."</p> <p>F If you are absent from your final presentation(s); incomplete course requirements, no participation and absences above the course allotment. (Judging from past experience, some students will earn this grade).</p> <p>D Sub-standard work.</p> <p>C Work of average quality and with average participation.</p> <p>B Assignments presented on time, regular attendance, good participation, and steady significant efforts throughout. (Normally, a significant number of students receive this grade).</p> <p>A "B" requirements, along with outstanding participation and work. (Normally, a small number of students receive this grade).</p> <p>(100-95%=A; 94-90%= A- ; 89-87% = B+ ; 86-83%= B ; 82-80%= B – ; 79-77% = C+ ; 76-73%= C ; 72-70%= C – ; 69-60%= D; 59% and Below = F)</p>
	(NA)

Classroom policies

Academic Integrity:	<p>Courtesy must be observed at all times in my classroom. Please read the academic policies of this college. I will follow those policies in any instance of academic dishonesty.</p> <p>"Students at Columbia College Chicago enjoy significant freedom of artistic expression and are encouraged to stretch their scholarly and artistic boundaries. However, the College prohibits all forms of academic dishonesty. For present purposes, "academic dishonesty" is understood as the appropriation and representation of another's work as one's own, whether such appropriation includes all or part of the other's work or whether it comprises all or part of what is represented as one's own work (plagiarism). Appropriate citation avoids this form of dishonesty. In addition, "academic dishonesty" includes cheating in any form, the falsification of academic documents or the falsification of works or references for the use in class or other academic circumstances. When such dishonesty is discovered, the consequences to the student can be severe.</p> <p>"Intellectual Property: The video and audio components and all materials used in this class are the exclusive property of the copyright holder(s). You are prohibited from using the work materials, your work, or any other</p>
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	attributes of the class for any other purpose other than to gain experience in the field of film and video postproduction without the express permission of the copyright holder(s). You may not repackage or distribute your work in any current method or process yet to be established, nor to exhibit, nor to post, display, upload, download or file transfer to or from any site on or to the Internet without the express permission of the copyright holder(s)."
Attendance policy:	The fourth absence results in an automatic "F" in this course. I do not remind students of the number of absences accrued. If you accrue four absences and earn a failing grade you are still most welcome to keep attending, working and learning.
Absences:	We will move quickly in this course. It is my experience that if a student misses a single class within the first six weeks, it is difficult to catch up. Two missed classes are very difficult to overcome. Because of this, there are no excused absences (with the exceptions of jury duty, jail or military duty). Please plan ahead for an unplanned absence by obtaining the email and telephone number of a fellow student and in order to contact them for notes and work due if you are forced to be absent—especially since this syllabus will be changing from week to week in response to your needs and learning pace (see Syllabus, below).
Tardiness:	Tardiness is unacceptable because it disrupts learning. Arriving 15 minutes after the scheduled starting time for the class will be considered a late arrival. Two late arrivals will result in one absence. Leaving fifteen minutes before the end of class will be considered an early exit. Two early exits will result in one absence.
Late work and makeup assignments:	You will be graded at each deadline--and, like any professional deadline, if you miss it you MAY NOT make it up unless you have previously arranged it with me. Late assignments without previous arrangement will not be graded. You may always, however, hand in a late assignment for feedback, only. F for the assignment if you miss it; D, C, B, or A for quality of work if you meet it.
Important Dates:	For Add/Drop, last day to withdraw from classes, etc.: http://www.colum.edu/Administrative_offices/Records/Important_Dates.php

Conaway Center Statement

"Students with disabilities are requested to present their Columbia accommodation letters to their instructor at the beginning of the semester so that accommodations can be arranged in a timely manner by the College, the department or the faculty member, as appropriate. Students with disabilities who do not have accommodation letters should visit the office of Services for Students with Disabilities in room 520 of the Congress building (312.344.8134/V or 312.360.0767/TTY). It is incumbent upon the student to know their responsibilities in this regard."

Writing Center

"You are invited to visit Columbia College's Writing Center. You may drop in or have a standing weekly appointment. Writing consultants can help you develop a paper idea, organize a paper, revise a paper, or understand your reading."

Course calendar

Please note that individual class sessions are subject to change. They will be in response to the pace of your learning. The choice of readings and documentary films will also be in response to your needs and are therefore not yet totally listed in the syllabus. I will make every effort to keep you informed of changes in the schedule. Some items may change at my discretion, but the overall workload will not.

WEEK ONE— September 8

View:

Styles of the Documentary Genre (Direct Address, Cinema Verité, Direct Address with Interview, Cinematic Essay, Subjective Modes)

In Class

Dealing with directors and cinematographers, Documentary editing issues and organization, Post-production overview, Questionnaire, Genesis of class, Texts, Editor's notebook, Assigning students' documentaries, syllabus, final project, first project (Maya Project #1).

Handouts:

- Questionnaire
- Download Syllabus <http://www.chicagomediaworks.com/>
- Download Chronology of Documentary and Ethnographic Styles
http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_docfilmstyles.html
- Download Setting up a Documentary Office
(http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_docetcetera.html)
- Download my notes on Eisenstein's montage theories
http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_eisenstein.html
- Download my notes on Edward Dmytryk's editing theories
http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_docdymtryk.html
- Download Editor's Log
http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_docetcetera.html

To do:

- Read Syllabus. Sign contract at the end of the syllabus and bring to Week Two.
- Modify the "Editor's Log" for your own use if you find it useful.
- Purchase and complete the reading of GRAMMAR OF THE EDIT by Week Three.
- Read my notes to Eisenstein's montage theories, and Edward Dmytryk's editing advice.
- Set up your documentary office in any way you find useful.
- Print out "Chronology of Documentary and Ethnographic Styles" and bring to all classes.

WEEK TWO— September 15

Due: Statement of Understanding

View:

Maya Project #1 footage
Screening student documentaries
History of Ethnographic Films, part 1

In Class:

Introduction to facilities, ground rules, passwords
Fundamental issues of Editing

Discussion:

Footage impressions, working around poor documentary footage, review and check logs, establish footage chronology and list of characters, working with a director, ethnographic issues specific to this project, relevance of Eisenstein and Dymtryk to editors.

To do:

- First rough cut of Ethnographic Project #1. Due Week Three.
- Download Maya footage background information (transcripts of 5 scenes, drawings, etc):
http://www.chicagomediaworks.com/2mediaworks/3media_shaman/shamanpage.html
- Download Maya Project Instructions and Maya Project Log
http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_doctranscripts.html
View rushes of Ethnographic Project #1 (Maya shaman healing infant at altar). Become familiar with the space, each of the persons in that space and what each does during the scene.

Read Director's instructions in the Maya footage background information document (see above). In brief:

- I shot this ritual with a single camera. Edit it so the ritual seems seamlessly covered by two cameras.
- Make every cutaway motivated.
- Be faithful to the spirit of the entire event and to the relative lengths of each part (i.e., if you shorten one aspect, you must shorten them all relatively).
- Use no dissolves or jump cuts whatsoever.
- Cut for **maximum** total length of 5 minutes (note: this is a change from the PDF instructions on my website). Rough cut due Week Three.

WEEK THREE— September 22

DUE: FIRST ROUGH CUT of Ethnographic Project #1

View:

Screening students' documentaries
Screenings of rough cuts
History of Ethnographic Films, part 2

In Class:

Critiques of rough cuts
Fundamental issues of Ethnographic film as seen through Ethnographic Project #1.

Download:

- Peter Thompson, "Notes on Subtitles and Intertitles for Editors"
http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_docsubtitles.html

To do:

- Rough cut #2 of Ethnographic Project #1 due Week Four.
- Read Peter Thompson, "Notes on Subtitles and Intertitles for Editors"

WEEK FOUR— September 29

DUE: SECOND ROUGH CUT of Ethnographic Project #1

Quiz on GRAMMAR OF THE EDIT, Eisenstein's and Dmytryk's theories

Critiques of rough cuts

View:

Screening students' documentaries
Screenings of rough cuts
History of Ethnographic Films, part 3 (Vertov, Rouch, Asch)

Handouts:

- Peter Thompson, "Ethnographic Cinematography"
http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editingdoccinematography.html

WEEK FIVE – October 6

DUE: THIRD ROUGH CUT of Ethnographic Project #1

View:

Screening students' documentaries
Screenings of rough cuts
Chronology of Documentary Films, part 1

Lecture: Fundamental issues of the Documentary Genre
(Grierson tradition up to Cinema Verité)

Bad ethnographic films and what they teach us

To do:

- Fine Cut of Ethnographic Project #1 due Week Six. Export to Quicktime and burn to DVD or CD to hand in.

WEEK SIX -- October 13**DUE: FINE CUT of Ethnographic Project #1 on DVD or CD**

View:

Students' documentaries
Rushes of Ethnographic Project #2
Chronology of Documentary Films, part 3 (Direct Cinema ("Titicut Folies"))
Footage impressions, working around poor documentary footage, review and check logs, establish footage chronology and list of characters, discuss use of transcripts and transcript format, use of computer for transcripts, purpose of Premise and POV, logging, working with transcripts and logs, working with bad coverage.

To do:

- Rough cut of Ethnographic Project #2. Due Week Seven.

WEEK SEVEN – October 20**ROUGH CUT of Ethnographic Project #2**

View:

Screening students' documentaries
Rough cuts of Ethnographic Project #2
Chronology of Documentary Films, part 4 (Cinema Verité, "Chronicle of a Summer")

To do:

Fine cut of Ethnographic Project #2 due Week Eight. Export to Quicktime and burn to DVD or CD to hand in.

WEEK EIGHT – October 27**DUE: FINE CUT of Ethnographic Project #2**

View:

Screening students' documentaries
View rushes for Interview Project ("Threads")
Chronology of Documentary Films, part 5

Discussion:

Building a scene.
For Interview Project ("Threads"): Footage impressions, working around poor documentary footage, review and check logs, establish footage chronology and list of characters, discuss use of transcripts and transcript format, use of computer for transcripts, purpose of Premise and POV, logging, working with transcripts and logs, working with bad coverage.

To do:

- Download and read Editor's Instructions and Transcripts for Interview Project ("Threads") from http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_doctranscripts.html
- Rough cut of Interview Project ("Threads") due Week Nine.

WEEK NINE – November 3**DUE: ROUGH CUT of Interview Project ("Threads")**

View:

Screening students' documentaries
Chronology of Documentary Films, part 5 (Cinema Verite and Direct Cinema, "Chronicle of a Summer")

To do:

Fine cut of Interview Project ("Threads") due Week Ten. Export to Quicktime and burn to DVD or CD to hand in.

WEEK TEN -- November 10

DUE: FINE CUT of Interview Project ("Threads")

View: Screening students' documentaries
Chronology of Documentary Films, part 6 (Cinema Verité and Direct Cinema, "Titticut Follies")

In class:

Writing and Performing Voice-over Narration

To do:

- Decide on Socio-Cultural Project ("Athina") or Identity Project ("Wondering, Wandering")
- Download and read Editor's Instructions and Transcripts for Socio-Cultural Project or Identify Project from
http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_doctranscripts.html
! or
- View footage of your chosen final project. Study transcripts, Identify action sequences.
Rough cut due Week Eleven.
- Read the sample Premise and POV
http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_doctranscripts.html
- Download "Editing diagnosis template"
(http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_docetcetera.html)
- Read Documentary Proposal Guide and Documentary Development Process:
http://www.chicagomediaworks.com/2instructworks/3editing_doc/3editing_docetcetera.html
- Type your own Premise and Treatment, print out and bring to class on Week Twelve.

WEEK ELEVEN -- November 17

DUE: Typed Premise, Treatment and Rough Cut of your chosen final project

View: Screening students' documentaries
Chronology of Documentary Films, part 7 (Direct Address with Interview)

In class:

Footage impressions, working around poor documentary footage, review and check logs, establish footage chronology and list of characters, discuss use of transcripts and transcript format, use of computer for transcripts, purpose of Premise and POV, logging, working with transcripts and logs, working with bad coverage. Computer as documentary production tool, paper edits. Paper edit examples: "Apocalypse Now".

To do:

- Continue to edit.
- Make paper edit of film based upon premise and treatment. Bring paper edit cards to Week Twelve.

WEEK TWELVE -- November 24

DUE: ROUGH CUTS

View: Screening students' documentaries
Chronology of Documentary Films, part 8 (Cinematic Essay)

To do: Continue editing toward a fine cut.

WEEK THIRTEEN -- December 1

DUE: Rough cut of Socio-cultural Project, Typed Premise and Treatment, paper edit cards.

View: Screening students' documentaries
The Chronology of Documentary Films, part 9 (Cinematic Essay)

In Class:

- Post production audio issues, Music in Doc films; response to issues;
- To do: Continue editing towards fine cut of final project.

Student evaluations are now filled out on-line via Oasis. Students are highly encouraged to fill out evaluations beginning in Week 13

WEEK FOURTEEN -- December 8

DUE: Rough cut of Final Project

View: Screening students' documentaries

The Chronology of Documentary Films, part 10 (Cinematic Essay)

To do: Fine Cut of Final Project due Week Fifteen. Export to Quicktime and burn to DVD or CD to hand in.

WEEK FIFTEEN -- December 15

DUE: FINE CUT of Final Project.

PETER'S RECOMMENDED BOOKS ON EDITING

David Bell, GETTING THE BEST SCORE FOR YOUR FILM: A FILMMAKER'S GUIDE TO MUSIC SCORING, Silman-James Press, 1994.

Noel Burch, THEORY OF FILM PRACTICE, Princeton, Princeton University Press, 1981. paperback

Ken Dancyger, THE TECHNIQUE OF FILM AND VIDEO EDITING: THEORY AND PRACTICE, Focal Press, Boston, 1997.

Edward Dmytryk, ON FILM EDITING: AN INTRODUCTION TO THE ART OF FILM CONSTRUCTION, Focal Press, 1984.

Norman Hollyn, THE FILM EDITING ROOM HANDBOOK: HOW TO MANAGE THE NEAR CHAOS OF THE CUTTING ROOM, Lone Eagle Publishing, Los Angeles, 1999.

Vincent LoBrutto, SELECTED TAKES: FILM EDITORS ON EDITING, Praeger, NY, 1991.

Walter Murch, IN THE BLINK OF AN EYE: A PERSPECTIVE ON FILM EDITING, Silman-James Press, Los Angeles, 1995. pb.

Gabriella Oldham, FIRST CUT: CONVERSATIONS WITH FILM EDITORS, University of California Press, Los Angeles, 1992.

Karel Reisz and Gavin Millar, THE TECHNIQUE OF FILM EDITING, New York, Hastings House, 1968. (out of print: find in used bookstores).

Ralph Rosenblum and Robert Karen, WHEN THE SHOOTING STOPS...THE CUTTING BEGINS, Penguin Books, 1980.

Roy Thompson, GRAMMAR OF THE EDIT, Focal Press, 1997.

PETER'S RECOMMENDED BOOKS ON DOCUMENTARY ISSUES:

Ilisa Barbash and Lucien Taylor, CROSS-CULTURAL FILMMAKING:
A HANDBOOK FOR MAKING DOCUMENTARY AND ETHNOGRAPHIC FILMS AND VIDEOS,
University of California Press, Los Angeles, 1997.

Robert Coles, DOING DOCUMENTARY WORK, Oxford University Press, 1997.

Peter Loizos, INNOVATION IN ETHNOGRAPHIC FILM: FROM INNOCENCE TO SELF-
CONSCIOUSNESS 1955-1985, University of Chicago Press, Chicago, 1993.

David MacDougall, TRANSCULTURAL CINEMA, Princeton University Press, Princeton, 1998.

Sharon R. Sherman, DOCUMENTING OURSELVES: FILM, VIDEO AND CULTURE, University
Press of Kentucky, 1998.

Alan Rosenthal, editor. NEW CHALLENGES FOR DOCUMENTARY, University of California
Press, Los Angeles, 1988.

Charles Warren, editor. BEYOND DOCUMENT: ESSAYS ON NONFICTION FILM, Wesleyan
University Press, 1996.

*(Please sign, date, remove the following from the syllabus, and return to Peter at the Week Two
class session):*

Student's Understanding

I have carefully read through the Attendance and Grading Policies, Syllabus and Class Schedule
for the EDITING THE DOCUMENTARY class and understand what will be expected of me
throughout the semester. I understand that the sequence and content of individual class sections
are subject to change.

I understand that the video and film media used in this class is protected by copyright laws and is
for use as in-class exercises only. I will refrain from any public or private distribution of the footage,
images or audio recordings. I understand that the superimposed copyright on media may not be
"letterboxed" or covered over in any way. I will not upload the aforementioned media to Internet
sites, whether public or private, such as *YouTube*, *MySpace*, or the *Columbia College Chicago
Portfolio Center Web Publish System*, and I will not exhibit any of the footage or edited exercises in
any public venue, at any film festival or include the footage in any compilation or "demo reel" of my
work.

I also understand that my written papers will be submitted and retained in the database of
TurnItIn.com, an Internet company used to detect and prevent plagiarism.

All editing elements created by me are my sole responsibility. Neither Columbia College Chicago
nor any of its agents or employees assume responsibility or guarantee or warranty the storage
devices utilized throughout the course of the class. My digital class materials and the backup of my
materials are my sole responsibility. Media Storage of documentary elements will not be provided
after the end of the semester.

NAME (PRINT) _____

SIGN _____

DATE _____