

**Forms**  
**(6/21/09)**

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**Content Organization Plan:**  
**(For use in completing your required Pre-Production Review)**

Here are a few questions to help ensure that the “message” and organization of your kinetic article are really clear.

1. Title: \_\_\_\_\_

2. One sentence description of the content of your article: \_\_\_\_\_

\_\_\_\_\_

*(If someone were to ask you what your article is about, this is what you'd say.)*

3. Target audience: \_\_\_\_\_

*(Movement teachers/coaches, actors, directors, acting/directing teachers, dramaturges, choreographers, playwrights, designers, audience, other?. Which is your primary target? You can have more than one, but you'll develop your article from the perspective of the primary one.)*

4. Intent: to \_\_\_\_\_

*(For example, to document an original process, to critique/challenge a common practice in theatre movement process, to report findings from a research study, etc)*

5. Brief description of your over-all organization:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*(If your article documents a process, does it show “before and after”, the whole progression of the process or a comparison/contrast of two or more processes? If your article has a historical or critical approach, how will you handle the review of literature and/or past procedures? Will you include it in the body of your article, attach an appendix or cover it in some other way? Will your article include any sort of feedback such as survey results or interviews of participants or audience?*

## 6. Outline of your kinetic article:

For example you may use a structure as follows:

Introduction

Part I

Part II

Part III

Conclusion

Bibliography/Credits

*(While what follows may evoke painful reminders of Speech 101, it can provide a helpful structure which clarifies the content of each section as well as determines how that content will be delivered. For example, in the Introduction you need to make clear the intent and content of your article. How will you do that? Will it be taped movement with a voice over, an on-camera statement from you, an interview, or series of still images, etc?)*

Introduction: Should include 1.) statement of the main point of the article, 2.) data supporting the relevance to the field 3.) statement of future importance to theatre movement specialists and the wider theatre community.

Body of the article: Organize clearly into main points determined by the content. Use any illustrative materials that will clarify the intent of the movement process. (See “Publication Guidelines.”) While the main intent may be “to inform”, be aware that subscribers may want to experiment with the process you’ve shown. Document your process so clearly that it could be duplicated using the information contained in your article. Support with relevant documentation that will be annotated in your bibliography

Conclusion: 1.) A brief summary of the article, 2.) Describe its unique contribution to the field, 3.) Suggestions for further investigations suggested by your article.

Bibliography: Cite all printed, filmed and interviewed sources used in the kinetic article as well as pertinent research sources. Style should conform to either *The Chicago Manual of Style* or the *MLA Handbook*. Annotate the most informative sources

Credits: standard citations including all performers, designers, composers, videographers, editors, etc. and anyone who contributed text beyond the author and those cited above in the Bibliography.

Support Acknowledgement: List all financial or institutional resources you have received. These include grants for financial support, released time from academic load or other responsibilities, all other institutional support. The later can include acknowledgement of departmental colleagues, academic deans, artistic directors of companies etc. who have given you time or monetary support.

Bio and email: Provide a 100 word bio and email address the author(s) of the article.

**Pre-Production Review Form:  
Completion is Required Prior to  
Submission of the Article**

The Pre-Production Review serves both authors and the members of the ATME Journal Editorial Board. For authors, it provides a check list to complete the final planning before beginning to film the article thereby reducing the necessity for major re-writes, and costly re-filming and editing. For the Editorial Board, it provides the opportunity to mentor this new form of scholarship in the most productive way. A more traditional Editorial Board's prescribed changes such as needed clarifications, additional support and organizational concerns are easily addressed with a word processor. While no one wants to do re-writes, at least it is not a huge deterrent to completing the necessary work for publication. Not so with a kinetic article! To address such "re-write" concerns may involve significant re-editing at the least and new filming in the most extreme cases. The Board wants to avoid this. It is a mentoring service offered by ATME.

The editors are ready to give you their clearest guidance possible and support your process of developing and refining your article. The Pre-Production Review must receive approval before submitting an article. **Submitting this "Pre-Production Review" does not obligate either the author or the ATME Journal Editorial Board. Response to the author from the Editorial Board" carries no guarantee of publication by the ATME Journal Editorial Board.**

## Pre-Production Review Submittal Form (Format as you wish)

1. Author(s) name \_\_\_\_\_
2. Author's email and phone number \_\_\_\_\_
3. Title \_\_\_\_\_
4. A 25 word abstract describing the content and its significance to the field \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
5. Three key words to index content \_\_\_\_\_
6. Outline of your kinetic article including a **copy of the script** that will be spoken or shown in some illustrative form. This includes all text spoken by actors. At this point it matters less who is speaking the text than how the text clarifies the intent of your article and the organization you've chosen. If interviews are part of your article, list the questions that will be included. When text is a voice-over with photographs and filmed segments, be sure to indicate that. Adapt the general following outline to suit your article. A reminder – Use the “Content Organization Plan” to be sure you're not omitting anything.
  - I. Introduction
  - II. Body of your article - outline the detail of each section
  - III. Conclusion
  - IV. Bibliography with correct citations
7. Since full responsibility for all copyright permissions lies with the author, The Board will assume no role in obtaining the written permissions. Use this reminder to be sure you have everything in writing for your own files.
8. Similarly, for the future - We will require an electronic or signed hard copy of “Approval for Human Subjects Research” from an Institutional Research Board. If no approval is deemed necessary, a written statement to that effect from the IRB must be submitted.

### Author's Conditions of Submission

Upon final submission of an article, author(s) will be required to submit the following signed "Author's Conditions of Submission" statement.

By submitting this article to the Editorial Board of The ATME Journal, I accept full responsibility for the following conditions; and I further certify that the information provided is complete and correct:

- The content of the article is original. (Implicit here is a thorough review of the pertinent literature and visual documentation to verify the originality of the material presented in the article.)
- Signed "**Informed Consent Forms**" (also known as "**Talent Release Forms**") for all participants along with a statement that consent was obtained after the nature of the process and the responsibilities inherent therein had been fully explained to each participant. In the case of Actor's Equity participants, I certify full compliance with Actor's Equity Association Guidelines.
- Signed "**Human Subject Clearance**" from an Institutional Research Board
- Receipt of written permission to use all copyrighted materials included in the article

The original materials in this article have not been published nor have they been submitted for publication elsewhere. No segment of a submitted article may be released to any other source until after publication or notification of non-acceptance.

Title of the article \_\_\_\_\_

Signature of author(s) \_\_\_\_\_

Date

\_\_\_\_\_ Date

## **Title Page**

The Title Page for each article should contain the following:

Title: indicating the specific content

Author'(s) name

Author's email address

Abstract: 25 words describing the main point of the article and its significance to the field

Three key words to index content:

Media: video, photos, video slideshow, audio description, Word Document

Copyright notice: ©, your name, date (year) completed

## Human Subject Clearance Form– IRB requirements

\* Colleges and universities are required by law to have an Institutional Research Board (IRB). If you are not connected in any way to a college or university, you may request an “affiliate application” or work through a colleague who holds a faculty appointment.

\*NB. It is very important to contact your Institutional Research Board at the earliest opportunity and certainly **BEFORE** “Informed Consent Forms” are distributed to those working with you and before initiating any filming or documentation including photography.

If you propose using *images of people*\* in your kinetic article, you must secure an “Application for Review of Research Involving Human Subjects” from a university/college Institutional Research Board. (IRB) Confirm that you have the most current version. Complete a draft.

\*If the images of people you wish to use are members of Actors’ Equity, additional permission within specified Equity limits apply beyond those required by an IRB. See sample release forms to be sure you’ve included everything needed for informed consent and check the Equity Handbook.

The IRB requires no “Human Subject Clearance” for use of previously released/produced film footage: however, copyright permission may still be necessary.

NB. Your IRB will, most likely, require your application and approval **BEFORE** you begin working with any people, certainly before any filming takes place.

It will require some of the following information:

- Title ( If you have grant money, the titles on your grant(s) and IRB documents must match exactly)
- Budget
- Project summary (usually 200 words)
- Statement of Purpose and Rationale
- Methodology and Procedures
- Location and time commitments

- Measurement tools ( surveys, interviews etc)
- Recruitment of participants
- Benefits of the study (to whom and how)
- Safeguards for participants
- Consent – when, where, from whom, by whom and how the **VOLUNTARY** and **INFORMED** consent is obtained

Depending on the nature of your kinetic article and the age and nationality of participants you may be asked to supply additional information, but it is all on the application form. IRB approval verification may be submitted electronically or in hard copy.

\* NB. It is likely that the majority of IRB reviews will result in either an expedited process or a statement of non-applicability. Regardless of the designation an application may receive, it will be necessary to provide the written documentation.

**MUSICIAN RELEASE FORM**

To Whom It May Concern:

For valuable consideration, the receipt of which is hereby acknowledged, I (the undersigned) do hereby give The Curators of the University of Missouri on behalf of the University of Missouri-Kansas City Multimedia Technology Services (hereinafter sometimes referred to as "MTS") permission to reproduce and record and make duplicate copies of such a recordings of any and all musical compositions performed, composed, arranged, or conducted by me in synchronism or timed relation to the motion picture entitled \_\_\_\_\_ and I do hereby grant to MTS, its successors, assigns and licensees the perpetual right to use, as MTS may desire, all soundtrack recordings and records which MTS may make of my musical performance in or in connection with the exhibition, advertising, exploitation, or any use of such motion picture or recording.

Signature: \_\_\_\_\_

Name: \_\_\_\_\_  
(Please Print)

Home Address: \_\_\_\_\_  
\_\_\_\_\_

Telephone: \_\_\_\_\_

Date: \_\_\_\_\_

Working in the capacity of:

COMPOSER \_\_\_ ARRANGER \_\_\_ CONDUCTOR \_\_\_ PERFORMER \_\_\_

## Sample Actor Release Form

To Whom It May Concern:

I (the undersigned) hereby grant to The Curators of the University of Missouri on behalf of the University of Missouri-Kansas City Multimedia Technology Services (hereinafter MTS) the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled \_\_\_\_\_ (the “Picture”). I hereby further grant to MTS, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the Picture. I further grant to MTS the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against MTS, its successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that MTS may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope of intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and not MTS.

I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name:

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Address:

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Telephone:

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Signature:

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Date:

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**SAMPLE PRODUCTION LOCATION CONTRACT**

Date: \_\_\_\_\_

Permission is hereby granted to \_\_\_\_\_

(hereinafter referred to as “Filmmaker”)

by \_\_\_\_\_ (hereinafter referred to as

“Owner/Agent”), to use \_\_\_\_\_, the property and

adjacent area, located at \_\_\_\_\_

for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same there from after completion of filming.

The above permission is granted for a period of \_\_\_\_\_

(Days/Weeks), beginning on \_\_\_\_\_ (Day/Date) and ending on

\_\_\_\_\_ (Day/Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent does hereby indemnify and agree to hold Filmmaker and The Curators of the University of Missouri on behalf of the University of Missouri-Kansas City Multimedia Technology Services free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

\_\_\_\_\_  
(Student Filmmaker)

\_\_\_\_\_  
(Owner/Agent)

\_\_\_\_\_  
(Address)

\_\_\_\_\_  
(Phone)