

STAGES OF ANNUAL/GRADUATION FILM PRODUCTION AND REQUIRED DOCUMENTS

GENERAL RULES

1. The Warsaw Film School is the producer of the annual/graduation film and, as such, retains full proprietary rights to the completed films.
2. Co-production with external companies is possible under co-production terms, subject to the approval of the School Chancellor.
3. The School provides organizational and equipment support.
4. A prerequisite for initiating a new school film production is the settlement of any outstanding obligations related to films from the previous academic year. A student who has not completed the artistic (e.g., corrections) or production (e.g., credits) aspects of a film loses the right to produce a new film in the following academic year.
5. The School, as the film's producer, is responsible only within the scope defined in the production referral. Any deviations from the script are solely the student's responsibility.
6. If the student fails to meet the deadlines outlined in the production schedule, they lose the right to produce a film with the School's organizational and technical support, unless delays are beyond the student's control. Any schedule change may limit or exclude access to equipment and services.
7. The student must complete all production and post-production work within the deadlines specified in the production schedule.
8. After finishing the film, the student must deliver the final version approved by the School to the School's Film Archive.
9. The student is responsible for settling all copyrights and related rights for the film produced as part of the educational program.
10. If the student fails to settle such rights, the School reserves the right to re-edit the film to eliminate legal deficiencies.
11. Documents confirming the settlement of rights include ZAIKS and ZAPA certificates, as applicable.

PRODUCTION SUPERVISION

The Production Department oversees the production of student films on behalf of the School.

The School's production supervision includes:

- Support and consultations in preparing the production schedule, including a calendar plan.
- Approval of the production schedule.
- Creating and approving the film budget (budgeted rates must be agreed with the executive

producer or the WSF production manager).

- Providing contract templates and necessary documents (Contact: Agnieszka Franusiak agnieszkafranusiak@szkolafilmowa.pl).
- Assistance in contacting companies and professionals who may collaborate on the film.
- Support and consultations throughout production.
- Supervision during shooting and post-production stages.

I. PRE-PRODUCTION PERIOD

1. Signing contracts and declarations with the crew and actors.

a) Necessary contracts or rights transfer agreements:

- Work-for-hire contracts with copyright transfer (for non-WSF creators working for pay).
- Copyright transfer agreements (for non-WSF creators working voluntarily).
- Actor contracts (when the actor is paid).
- Image release forms (when the actor performs voluntarily).

b) CREATIVE TEAM: director, cinematographer, production designer, set decorator, costume designer, makeup artist, editor, sound director, casting director, composer.

2. Signing location rental agreements.

3. Reserving or renting equipment from external rental companies (see cooperation tables).

4. Renting costumes and props (see cooperation tables).

5. Insuring the production if equipment is rented externally.

II. SHOOTING PERIOD

1. Preparing daily shooting schedules.

2. Preparing daily reports by the line producer.

3. Preparing daily production reports.

4. Observing regulations and health & safety rules. Shooting must be supervised by a line producer with health & safety credentials (consultations with the H&S coordinator are required beforehand).

5. Observing working time regulations:

- 12 hours of work including a 1-hour break for the film crew.
- 6 hours for children under 16 (excluding night scenes).
- 8 hours for children aged 16–18.

Children must be accompanied by a legal guardian who signs contracts on their behalf. For challenging scenes, a child psychologist should be present on set.

III. EDITING AND SOUND POST-PRODUCTION PERIOD

1. Editing, sound design, and color grading.
2. Signing a contract with the composer:
 - a) Work-for-hire agreement for original composition.
 - b) License agreement if the composer provides a pre-existing piece.
3. Purchasing music from libraries (WSF has free access to Paris Music and Universal Music libraries).

IV. FINALIZATION PERIOD

1. Submitting to the School Archive:
 - a) Screener with English subtitles.
 - b) Screener without subtitles.
 - c) School film credit sheet.
2. Settling the budget with the production manager (Agnieszka Franusiak agnieszkafranusiak@szkolafilmowa.pl), according to the approved budget. For subsidized films, use the settlement template provided by the executive producer. Settlements must be completed within one month of expense.
 - a) Submitting invoices and contracts for payment (installments possible at each production stage).
3. Submitting the production report with attachments to the Production Department:
 - a) Final budget.
 - b) Signed contracts from the pre-production period.
 - c) Reports from the shooting period.

We are available Monday to Friday from 1:00 PM to 4:00 PM.

Executive Producer: Paweł Wolff
pawelwolff@szkolafilmowa.pl

Production Manager: Agnieszka Franusiak
agnieszkafranusiak@szkolafilmowa.pl