

CTPR 480 Syllabus
 USC School of Cinematic Arts
 Fall 2014

SCHEDULE

- Full session: **Tuesdays** from **9:00am** (sharp) to **11:50am** in SCA 112
- Afternoon sessions for each discipline: **1:00pm** to **4:50pm**. *All 480 students and all 450 students (who are available and do not have conflicts with University classes) must attend afternoon sessions. Please discuss individual conflicts with Professor Michael Peyser or the Lead SA, Julio V. Gambuto, and your discipline section instructor.*
- In addition, editors have a weekly Avid lab section on **Thursdays** from **9:00am** to **11:50am**. They will also be synching dailies during much of Monday.

INSTRUCTORS

Producing Asst. Directing	Michael Peyser, 480/450 Coordinator	(323) 462-4690 (323) 447-7300	mpeyser@cinema.usc.edu
Directing	Sheldon Larry	(323) 839-4200	slarry@usc.edu lwsheldon@aol.com
Writing	Siavash Farahani	(310) 435-7086	karma@karmafilm.com
Cinematography	Tony Cucchiari	(310) 215-0110 (310) 463-4121	tcucchiari@ca.rr.com
Editing	Tom Miller	(310) 663-9874	thomasmi@cinema.usc.edu
Sound	Cliff Latimer	(323) 665-7219	latimer@usc.edu
Production Design	Mimi Gramatky Stradling	(818) 802-4242	mgramatky@gmail.com
Avid Editing/Digital Workflow	Reine-Claire	(310) 435-8216	reineclaire@gmail.com

STUDENT ASSISTANTS

Producing / ADing Directing	Julio V. Gambuto 480/450 Lead SA	(917) 841-7219	gambuto@gmail.com
Cinematography	Sean Addo	(213) 864-1029	seanaddo@gmail.com
Editing	Joe Zheng	(213) 587-1977	ironheart.zheng@gmail.com
Sound	Jonathan Ho	(323) 665-7219	jonathgh@usc.edu
	Jenna Bryant	(215) 421-0102	jennabry@usc.edu

ADDITIONAL STAFF & IMPORTANT NUMBERS

Head of Physical Production	Joe Wallenstein	(213) 740-7126
Physical Production	Margie Sperling	(213) 740-9444
Stage Scheduling	Steve Hedstrom, Manager	(213) 740-2892
Production Equipment Ctr (PEC)	Nick Rossier, Manager	(213) 743-1522
Camera Equipment Crtr (CEC)	Craig McNelley, Manager	(213) 743-4675
Post-Production	Dick Wirth, Manager	(213) 740-7412
Sound Window		(213) 740-7700
Business Office	Reba Mollock	(213) 740-2906
Registration/Student Affairs	Marcus Anderson	(213) 740-8358

CLASS OVERVIEW

480 is an intensive practical group experience in narrative filmmaking emphasizing storytelling and collaboration. The class centers on planning, shooting, and editing a 12-minute, sync-sound narrative film on which students and faculty work together addressing the aesthetic, technical, and ethical issues integral to filmmaking.

Please keep this class in perspective. It is many things — a unique opportunity to learn through practical experience, an exercise in problem-solving, a chance to develop professional skills, an introduction to the fascinating dynamics of group interaction — but the ultimate goal is to facilitate your growth as storytellers and filmmakers. To do this, we must all endeavor to create an environment fostering creative imagination and artistic integrity.

We also believe that learning how to work efficiently within a set budget and schedule are very important skills that students must develop in order to succeed in the professional world of filmmaking. The smart filmmaker must constantly reconcile creative desires with physical realities and learn to make wise decisions about how best to allocate limited resources.

Communication, flexibility, tolerance and diplomacy will guide the creative exploration. The primary focus is simple: discovering the best way to tell the story. Read over the following guidelines and rules, then ask questions if you are in doubt. If you envision aspects of your production that are not congruent with the basic class policies, consult with your instructor well in advance.

RATIONALE BEHIND THE RULES

Our 480 rules have been developed in the interest of providing a safe, enjoyable learning experience for all persons involved in the creation of the 480 projects. They are constantly revised and updated to meet the needs of the students, their projects, and advancements in technology.

The 480 Faculty wishes to be partners with the students in making the best projects

possible within the limitations of class. In order for this to happen, there has to be openness and honesty between students and faculty; this includes communicating with us in the event that something unexpected occurs. The faculty will pool our collective experience to help you brainstorm solutions. This is great part of what we have to offer you.

ATTENDANCE

Attendance at the morning dailies class and the afternoon classes is mandatory and will be reflected in the grading. Roll will be taken promptly at 9am during the dailies class. Each student who is present will write his initials by his/her name on the roll sheet. Signing in for a fellow crew member who is late or absent will result in a disciplinary action of an "absent" for the forger.

PLEASE NOTE: In addition to the grade penalty, students who have more than TWO unexcused absences and/or more than THREE instances of unexcused tardiness will NOT be eligible to submit a script or pitch for next semester's 480 class.

CREW PRESENTATIONS

On the days to be designated, each crew will meet with the faculty to present their shooting plans for the next shoot. These presentations must include location stills, shot list, and shooting schedule. Also include any alternate plans, cover sets, etc. in case of inclement weather or lost locations. The AD will make the presentation in concert with all of the departments.

DAILIES SESSIONS

- The entire class meets each Tuesday morning to view and discuss dailies and cuts, as indicated in the class schedule. We begin promptly at 9am, unless otherwise announced. This is an opportunity to share your feelings and insights with your fellow classmates and generally create an atmosphere of trust. Strive to be both honest and constructive in your comments.
- No crew member, including the director, is permitted to screen dailies before the Tuesday morning class. Only the editors who are syncing the dailies are permitted to pre-screen dailies to check sync before the Tuesday morning class. This means that *no one* is permitted to attend the Monday check screening besides the editors.
- **Silence** from the class, while screening dailies is required at all times. Comments, jokes, or inappropriate laughter make it difficult for the crew and the entire class to evaluate.
- Guests must be cleared by Michael Peyser beforehand.

EDITING AND SCREENING CUTS

- All editing is to be done by the student editing crew using the SCA Post-Production facilities only. It is not permissible for the assigned editors to bring in outside assistance or to permit other crew members to edit the picture.
- No crew member is allowed to participate in the editing process or to see the edit-in-progress until the screening of the first (editors) cut. Please do not ask the editors to create DVDs or Quicktimes of cuts until that time. Allow them to fully explore the material before presenting it to the class.
- The cut presented at the final class screening represents the final version of the project. No subsequent changes are permitted.

CALL SHEETS & DPRs

- On Thursday before each weekend, Michael and Julio must receive drafts of the call sheet via email by 1pm. If there are any changes to be made, you will be contacted and changes must be made immediately and sent back to Michael and Julio by Friday at 5pm. Julio will then forward and distribute call sheets to faculty prior to shooting weekends.
- In addition, the Office of Physical Production (Joe Wallenstein and Margie Sperling) must receive **hard copies** of the call sheets by the end of the business day on Friday. You may submit in-person or via fax at (213) 740-8988.
- Daily Production Reports (DPRs) must be completed in full by the AD and turned into the Physical Production Office on Tuesday during business hours. You may submit in-person or via fax at (213) 740-8988.
- Copies of the DPRs must be submitted to faculty **and** crew in hard copy on Tuesday morning at the beginning of class. Faculty should also receive PDFs of the DPRs by email on Monday evening.

PICK-UPS

- *Pick-ups must be approved by Petition.*
- Pick-up shots are exactly as named; they are defined as: inserts, short expository shots to clarify a story point, a close-up action such as picking up or setting down a coffee cup, CU of a written note or letter and so forth.
- The shot list for pick-ups will be determined following the screening of the third cut, by collaboration between the director, the editors, the producers, and the producing, directing and editing professors. They will be the primary instructors evaluating the need for pick-up shots.
- Absolutely no principal or added principal photography is allowed on the one days scheduled for pick-ups. A specific shot list, with a shooting schedule, and the amount of capture capacity remaining in the allotted time, must be submitted to the faculty for approval.
- No additional memory capacity may be utilized for pick-ups; it must come from the original time allocated for the project.

PETITIONS

It is possible that issues will arise that are not covered by these guidelines set out in this syllabus or that you wish an exception for legitimate reasons. In such cases, it is possible to submit a formal petition to the faculty requesting approval of your plans. The petition must be drafted by the producing team and must be signed (acknowledging agreement) by all members of the crew and submitted to Michael Peyser at 9:00am Tuesday (the Tuesday before the shoot in question). This will allow the faculty sufficient time to study the request(s) and meet with the crew for additional research and discussion (if needed). The faculty will notify the crew of its decision by the end of the day on Tuesday.

Note: If the need for a petition submission is known well in advance, the faculty would welcome the opportunity to review and act on it before the deadline. More time would allow the faculty to listen to all sides before weighing the facts for a decision.

GENERAL GUIDELINES & RULES for THE PROJECTS

1. **Budget:** For each project, the total budget provided by USC is \$7,580. In addition, each 450 crew member will contribute \$150 to the “slush fund,” and each 480 crew member will contribute \$300 to the “slush fund.” See the “Budget and Guidelines for

Finances" addendum for more details.

2. **Maximum Length:** The length of each film is strictly set at 12 minutes from first to last frame of picture *not* including head & tail leaders and main titles & end credits.
3. **Rewrites:** All rewrites **MUST** be approved by Michael Peyser, Sheldon Larry and Siavash Farahani. The script will be locked before the semester begins.
4. **Basic Crew Positions:** It is the responsibility of each student to perform the duties of the crew position in which he or she is enrolled. Using an unauthorized or un-enrolled person from "the outside" to perform one's basic duties is prohibited and could result in a disciplinary action. This does not include a person who is brought in as a crew member in an emergency (or sickness) to temporarily fill in for an enrolled crew member student, nor production assistants (PAs) who normally fill out crew positions. In other words, a director cannot bring in another director to direct or a cinematographer bring in another cinematographer to shoot scenes (and so forth). Anyone working on a 480 set should be either a current SCA student, recent graduate, or pre-approved by the appropriate instructor.
5. **Dailies:** You will be allowed to edit from 35 minutes of your shot material (from each week), of which we will screen a maximum of 20 minutes. The director should, on set, give the script supervisor his or her preferred ("circled") takes. The editors will then select the 35 minutes from these circled takes. Within the 20 minutes screened for class, one of each set up must be included, even if it exceeds the 20 minute runtime. The use of material from outside of the selected 35 minutes in the final film will not be permitted until after the editor's cut and cannot be included without an approved petition to the editing faculty.
6. **Test Weekend:** Test weekend is designed to give the crew a chance to explore lighting, make-up, costumes, on-set procedures, filters, exposures, etc. A sync-sound dialogue scene (or part of a scene) from your film **MUST** be included and shot during test weekend. No footage from test weekend may be used in the final film. Please note that you are required to shoot at least one day during your test weekend; you may shoot both days, if budget and plans allow.
7. **Deadlines:** Given the short semester, the deadlines set out in the class schedule are immutable except under extreme circumstances, by petition. Dates for test, principal and pick-up weekends, picture lock, mixing, credit approvals, etc. are firm, since there is simply no possibility to play catch-up given the tightness of the schedule.
8. **Shooting Schedule:** The schedule provides for *one day* of test shooting, *six days* of principal photography, and time dedicated to pick-ups (prior approval necessary, see below). All shooting must take place Saturday and Sunday. This is adequate to shoot a 12-minute project that is well planned and executed. Crews must petition to deviate in any way from this schedule. The schedule is geared to allocating sufficient time to production and post-production (editing and sound) needs. Additional shooting days cannot be authorized. All elements must be shot during the 4 weeks of production, including any b-roll, plates, or backgrounds.
9. **Friday Night Shoots:** Friday night shoots must be faculty approved by petition. Any minutes or hours used for a "short" call will be counted as a full 12 hour call. In other

words, it will count as a full day of production in your 8-day schedule. This rule applies to pick-up days, as well.

10. **Picture Lock:** "Picture lock" means the end of picture editing and the beginning of an intensive period of sound work. All titles must be created and cut into the project *by the date of picture lock*. Check calendar for all picture-lock deadlines.
11. **The Final Screening:** The film screened at the final class screening in Norris Theater represents the completed project. No subsequent changes in the picture or soundtrack will be allowed.
12. **Format:** The standard shooting format is 16x9. We do not produce 480 films in other aspect ratios.
13. **Crew Meetings:** It is important to hold regular crew meetings (at least once/week) addressing production problems and organizing upcoming work. Monday is highly recommended, since it permits the producers time to draft any related petitions. All crew members must be notified about the day/time of the production meeting. Each member of the class must provide to their producers, by the first day of class, a copy of their weekly semester schedule of classes and obligations. The producers must provide complete project-by-project crew class schedules to Michael Peyser and Julio, Lead SA, via email. Please note that you are encouraged to explore virtual meeting providers should you have to hold virtual meetings.
14. **Google Drive.** Each production team is required to create and manage an online files database on Google. This drive will serve as an integral organizational tool for you and your teams. Please email username and password to Julio, Lead SA, so that faculty can have access to your drive, as needed. The drive will be very helpful to producers and the AD when the production book is due.
15. **Loss & Damage Agreement.** During the first full crew meeting, each crew will determine how they will handle any losses or damages that might occur during the shoot. Each team will decide if the individual responsible for the loss or damage is financially liable or if the cost of the loss or damage will be split between crew members. If the liability is split, crew members must decide if it is to come out of the slush fund or out of pocket. Whatever the agreement, it must be signed by all members of the crew and given to the Lead SA the morning of the Week #2 full class session.
16. **Late Returns:** If a late fee is incurred by a department (camera, sound, producing or other) for not returning its equipment on time, the crew members of that department will be charged and pay the full amount of the late fee. The return date is usually the Monday following pick-ups, but it is the responsibility of each department to keep informed of their official return date.
17. **Submitting Shooting Plans:** During production, directors will digitally distribute a preliminary shot list, storyboards, overheads and lined scripts to the faculty and fellow crew members by 9:00am Tuesday. Shot lists will be reviewed in the afternoon classes, and any feedback will be given to the director. Final scheduled shot lists must be or delivered by the AD (with an additional hard paper copy to follow) to the faculty and other crew members by 5:00pm Friday. After submitting this final shot

list, directors or assistant directors may not make any changes to it overnight. Once production on that scene has begun, the director and the AD can then collaborate with his/her crew to change the shot list.

- 18. Responsibility:** It is every crew members responsibility to notify the faculty in the event there is serious dissension among crew members. In such cases the faculty shall act as arbitrators. Every registered member of the 450/480 class is to be on-set for the entire shoot, except for EDITORS during the final two weekends of principal photography. Exceptions to this can only be granted by faculty.
- 19. Insurance & Releases:** For the protection of cast, crew, and public, each production must have all the proper actor releases, location permits, insurance coverage, copyright arrangements, etc. Be aware however that there is NO vehicle insurance through USC; in order to use a car or truck of any kind you must provide coverage through your own insurance. Do not assume that your existing personal car insurance will cover rental vehicles. Check with you insurer first or purchase coverage from the car or truck rental agency.
- 20. 12-Hour Work Day:** Crews will limit their workdays to 12 hours from call to wrap including lunch (lunch is ½ hour). Clean up should be limited to one hour. See "Guidelines for the Shooting Day" addendum for specific details.
- 21. Turnaround:** Crews must be given a 10-hour turnaround (from taillights to the following day's call) between shoots. SAG requires that actors have a 12-hour turnaround.
- 22. Safety:** It is the responsibility of each and every member of the crew to ensure that all rules and guidelines for shooting a 480 are followed. It is every crew member's responsibility to ensure a safe set for everyone. The producer has the ultimate responsibility to see that the set is safe and that all rules and guidelines are followed. If at any time the producer feels that the shoot is proceeding in a manner that puts anyone in jeopardy, he or she has the responsibility to shut down the production until the situation is rectified. Prior to executing a shut down, the producer must report the unsafe condition and secure permission from the "on-call" faculty member.
- 23. Additional Safety:** The use of special equipment is prohibited. This includes, but is not limited to, car mounts, dollies with jib arms, steadicams, cranes, scissor lifts, condors, camera cars, helicopters, and generators except 60-amp putt-putts with prior approval of the cinematography instructor, Tony Cucchiari. Students may film in a moving vehicle as long as they and the passengers are wearing seat belts. There can be no lights, reflectors or fill cards in place to distract the driver. Scenes that require dialogue or intense concentration by the actor will not be permitted to be filmed in the moving vehicle. The actor CANNOT BE DIRECTED in any way when the car is moving. All car work will require pre-approval from faculty.
- 24. Non-USC Camera Equipment:** Use of any and all non-USC camera equipment must be approved by the cinematography instructor, Tony Cucchiari, Michael Peyser and the Head of Physical Production, Joe Wallenstein. Refer to the document, "Guidelines for Non-USC Camera, Grip, and Lighting Equipment" for details and instructions on how to request such equipment. Use of non-USC camera equipment, which may come at unfavorable terms, may not be approved for insurance coverage, based on

the cost of such equipment. Therefore, all equipment must be approved.

25. **Music:** All 480s must use only original music or music from the USC Cinema Music Library (available at the Sound Department). Any deviation from this policy will only be considered by petition. There is a general rule in the film school that the use of any pre-recorded music must be cleared “worldwide” and “in perpetuity.” The use of music that is in the public domain is allowable, if the music is proved to be “PD;” the process usually takes one or two months for certification.
26. **Cast:** All cast members must be available for scheduled shooting days during production, as well as possible pick-up shots and dialogue looping. It is also advisable to check additional availability in the event that weather forces a change in the production schedule.
27. **Production Book:** The PRODUCER and the AD will complete a Production Book and deliver it to Michael Peyser by 9am of the morning of the last class. Each book must contain all the information which is pertinent to a specific production (e.g., releases, permits, letters, cue sheets, etc.) A 480 film may not be screened unless the Production Book is turned in on-time.
28. **Disallowance of filmed material:** The faculty reserves the right to disallow the use of any footage that is not written in the final approved script, such as: added scenes or “ad lib” material. Any changes should be discussed with Michael Peyser and Sheldon Larry and receive full faculty approval prior to shooting.
29. **Visual Effects:** Any and all VFX require pre-approval by petition, no later than the Tuesday before the weekend in which the VFX scene will be filmed.
30. **Main Titles and End Credits:** The schedule for title preparation and shooting can be found on the current 480 Calendar Schedule. The dates on the calendar must be adhered to in order to meet the film completion dates. For details, please see the addendum “Guidelines for Titles.”
31. **Digital Finish Guidelines:** All 4 projects at the final Norris screening will be from an HDCam Clone with Sound synchronized from a separate CD-ROM.

VIOLATION OF ANY 480 RULE may result in failure of the class, loss of First Look Festival submission privileges and no distribution of the final film. In addition, students are to understand and abide by the USC School of Cinematic Arts Television Safety Guidelines. Violation of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

GRADING

Grading is based on several things:

Performance of role	50%
Execution of assigned task and assignments	30%
Contribution to class	10%
Attendance	10%

STUDENTS WITH DISABILITIES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to the faculty as early in the semester as possible. DSP is located in STU 301, and is open 8:30am-5:00pm Monday through Friday. The phone number for DSP is (213) 740-0776

REQUIRED TEXTS

Please see individual discipline syllabus for information on required texts.

**“Collaboration may be the very thing, if properly encouraged,
that allows the work to speak in the most developed
way to the largest number of people...”
— Walter Murch**

ADDENDUM

GUIDELINES FOR THE SHOOTING DAY

All shoot days must be no more than 12 hours from start-to-finish *including* a half-hour for lunch.

- 1) Report To:** Crew and cast may report to a location within a thirty-mile radius from USC. It is a twelve-hour day commencing with the first call. If the crew starts at 8:00am, and the cast is called at 10:00am, the day ends (taillights) at 8:00pm. There is no 13th hour for wrap. A half-hour lunch is included *in* the twelve hours.
- 2) Outside the "Zone":** If the location is between thirty and fifty miles from USC, all travel time is considered work time. For example, if the crew leaves from USC at 7:00am and travels an hour-and-a-half to the location (and must travel an hour-and-a-half back at the end of the day), the practical effect is that you will only have a nine-hour shooting day. Travel may not be added to the front or back of the 12-hour work day as an outside entity. The half-hour lunch is also deducted from the

total 12 hours. Productions may secure a “report-to” parking location at the edge of the 30-mile zone and consider that the starting and ending point for the day’s work. Such a base-camp location must be permitted and insured like any other.

- 3) **Distant Location:** Locations beyond fifty miles are considered distant locations. Both the cast and the crew must be put up in a hotel or motel. Screen Actors Guild actors must be housed one-to-a-room in the best available lodging. They must also be given a “Per Diem.” The shooting day is for twelve hours and twelve hours only. Included in that twelve hours is a half-hour deduction for lunch.

NOTE: In the unlikely event that legitimate circumstances create a possible exception to this rule, students may petition for a one-time exemption. The best use of the shooting day is either an on-campus or nearby location.

ADDENDUM

BUDGETS AND GUIDELINES FOR FINANCES

The budget is the blueprint of the film you are about to make. Budgets are determined by examining, in great detail, the script, storyboards, schedule, breakdowns and everything else related to the script.

Doing a good and accurate budget will require communication. The director and individual crew members must communicate to the producer what they need in order to realize their vision of the script. In other words, communicate your wish list: what lens, what light, which location, props, sets, mics, tapes for post-production — in short, everything everyone could want. This must be put on paper by each department in the form of a “Department Budget.” The producers will then try to make it all work.

Some compromises will have to be made. Each 480 project has financial limits which cannot be exceeded. A copy of these will be handed out in the producing class. These limits may make it necessary for the producer to help you find an alternative way of accomplishing your creative goals. The more each crew member communicates with the producers, the more they can help.

For each project, the total budget provided by USC is \$7,580. In addition, each 450 crew member will contribute \$150 to the “slush fund,” and each 480 crew member will contribute \$300 to the “slush fund.”

Addition Details:

- In order for the Producer to keep and maintain their budget, they must constantly be aware of what is being spent (or what will be spent). In order to do this, work orders are used within USC, and Credit Voucher Cards are for things obtained outside of USC.
- Crew members must get the approval of a producer before committing to any spending. Only the producers can authorize expenditures, not the director or any other crew member.
- Receipts must be submitted to the producer by 9am Monday, so that the producers have time to generate current expense reports for Tuesday's dailies class.

ADDENDUM

GUIDELINES FOR CASTING

Producers and directors are required to create and submit casting tapes, to be reviewed by Michael Peyser and Sheldon Larry, who will approve the cast. The cast must be locked by the Tuesday before principal photography begins. There will be no re-casting after this date, unless an unforeseen emergency arises.

The hiring of an outside casting director must be approved by Michael and Sheldon prior to making any commitments.

All audition videos must be recorded and uploaded to a private Vimeo account for faculty to view. Once you have created your account, uploaded your videos, made them all private, and labeled them correctly (see below), please send your Vimeo USERNAME and PASSWORD to Lead SA, Julio, at gambuto@gmail.com, with the subject line clearly marked as "VIMEO USER/PASS." Julio will distribute the login information to the faculty so they can access your Vimeo page and provide feedback on your selects for each role.

STUDENTS

To set up this account:

1. Go to <http://vimeo.com/>
2. Create a free account (use any email address of your choosing, it is recommended that a specific email is created for your team).
3. You now have 500 MB of storage to upload videos every week.
4. Please upload your videos by using the upload tool and make sure all of your videos fit within 500 MB of storage space.
5. Once your video is uploaded please do the following:
 - Click on VIDEO SETTINGS, go to the PRIVACY tab, limit the viewership to ONLY PEOPLE WITH A PASSWORD and **make the password: 480**
 - Limit the embedding capability to NOWHERE
 - Allow anyone to comment so the faculty may give feedback
 - Deselect DOWNLOAD VIDEO and deselect ADD TO THEIR COLLECTIONS
 - Title the video in the following format: CHARACTER NAME - REAL NAME (i.e., JACOB - MARTY ROGERS) This is very important because the faculty will be filtering the videos alphabetically in order to view every actor at once for each character
 - Click SAVE
 - If you would like to add any notes to the video, please add them by going to VIDEO SETTINGS. Click on the BASIC tab, and type your notes in the DESCRIPTION box, then click SAVE. Your notes will now be displayed for everyone to see

FACULTY

To view videos:

1. Go to <http://vimeo.com/>
2. Login using the login information provided by the selected 480 group.

3. In the top bar please click on VIDEOS.
4. Now you have a page that displays all selects for each character.
5. Go to the selection bar above the videos that is listed as SORT and Select ALPHABETICAL
6. Now you have all of the actor selects for each character in alphabetical order.
7. Click on the video you would like to view.
8. If you would like to leave feedback, scroll to the bottom of the page and leave your feedback in the comments box.

ADDENDUM

GUIDELINES FOR TITLES

All title sequences **MUST BE APPROVED** by the faculty before being shot. Participation by at least one member (although both are preferred) of the camera and the production design teams in creating and shooting the titles is vital.

Please pick up a sample format for main titles and credits at the Student Production Office at your earliest convenience. This sample utilizes a title card with copyright information at the head of the picture, with all other credits appearing at the end. This is just one possible format, but most of the elements used in the sample are requirements here at USC and in the industry. The faculty must approve departures from this format.

Addition Guidelines:

1. Presentation credits are not allowed. No “Film By” or “So and So Presents...” We view the film as the creation of the entire crew and not simply the director or producer. This policy applies to promotional materials and screening programs, as well.
2. The main title card must appear within the first two minutes of the film.
3. There must be a standard copyright disclaimer in size no less than 30 pixels. For films from the fall semester, the copyright year is the year after the fall semester concludes (e.g., your copyright year is 2015). This copyright disclaimer can appear anywhere in the titles, preferably in the end credits.
4. Font and type size are your choices. Just be aware that video does not handle delicate serifs and fancy fonts effectively. To be readable, the number of lines placed within the title area is just as important as the font and type size decisions. Most title designers suggest no more than 12 to 14 horizontal lines on a card.
5. Crew credits for those registered in the class must be equal in all ways including size, font, color, etc. If all crew members are included on one card, the approved order is: Director, Writer(s), Producers, Assistant Director, Cinematographers, Editors, Sound Designers, and Production Designer(s).
6. Acknowledgements, dedications or “special thanks” cards are subject to unanimous approval of all crew members and the faculty.
7. The last card(s) containing people’s names must credit the SAs (student assistants) and Faculty Members, and list their roles (e.g., Cliff Latimer – Sound).
8. The last card contains the technical credits for: Online facility and special processes used for sound, sub-titles, visual effects, etc. The Student Production Office website has the brand “bugs” from these facilities to be used as graphics on these cards.
9. Titles are approved in three phases: the first draft of title copy must be turned into the producing instructor for faculty review, corrections, and approval. Final approval by the faculty is required before the titles are created. Finally, the credits, as they will appear in the answer print, must have been screened in the final cut by the faculty prior to the final online process.
10. The credit block of registered students must be listed in all media.

