CTPR 546 Fiction General Syllabus

USC SCHOOL OF CINEMATIC ARTS

SPRING 2018

Meeting Times: Wednesday, 8 AM to 12 PM (SCA 112) and 1 PM to 5 PM (dept. rooms)

**INSTRUCTORS**

Producing - Lead John Watson

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Directing Robert Townsend

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**STAFF: (Area Code 213)**

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Sound Dept Rich Hyland 07700

Post Production Dick Wirth 07412

Lucas Vault Vince Gonzales 11790

## Class Overview

546 is an intensive group workshop experience in narrative filmmaking emphasizing storytelling and the process of creative collaboration. The class centers on planning, shooting, editing and mixing a 12-minute, sync sound narrative in which students and faculty work together addressing the myriad aesthetic, technical, collaborative 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 dynamic of group interaction.

The ultimate goal is to facilitate growth as storytellers, filmmakers and human beings. To do this, we must all create an environment fostering creative imagination and artistic integrity.

Communication, flexibility, tolerance and diplomacy will guide the creative exploration. The primary focus is discovering the best way to tell a story.

## General Guidelines for the Projects

1. Maximum length is strictly set at **12 minutes** from first to last frame of picture not including end titles.
2. Given the short semester, the **deadlines set out in the class schedule are immutable** except under extreme circumstances. 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.
3. The schedule provides for **2 days of test shooting and 10 days of principal photography. Up to 2 days can be petitioned for pick ups.**This is adequate to shoot a 12-minute project that is well planned and executed. The schedule is geared to allocating sufficient time to production and post-production (editing and sound) needs. Additional shooting days will not be authorized.
4. **Picture Lock** means the end of picture editing and the beginning of an intensive period of sound work. Watch carefully for copy and artwork approval deadlines. Picture lock means that all elements of the picture are locked. No more picture changes of any kind will be permitted, including special effects and title cards. Corrections to the title crawl may be permitted by petition only, if time permits.
5. The **final class screening** in Norris Theater represents the completed project. **No subsequent changes in the picture or soundtrack are allowed.**
6. The standard shooting format is Sr220 1920x1080 on the Sony F5 (using SxS Pro + media). Each team will fill out an alternative camera setting form.
7. **Use test weekend to explore** lighting, makeup, costumes, sync sound recording, on‑set procedures, filters, exposure, color palette, etc. Reserve your pick‑up weekend for pick‑ups i.e., do not schedule or plan on undertaking principal photography on these days. **Footage shot on test weekend MAY NOT be used in the finished films.**
8. **Pick up weekend is not guaranteed, students need to submit a petition to the faculty with a detailed description of what needs to be picked up. Pick ups are the reshooting of a portion of a scene, the rest of which was acceptably filmed during principal photography.**
9. It is the **assistant director’s job** to organize and hold regular crew meetings addressing the production’s upcoming work. **Monday** is highly recommended since it permits the producers time to draft any related petitions and order any additional equipment prior to Wednesday’s class.
10. Each production must have all the proper **actor releases, location permits, insurance coverage, copyright arrangements, etc.,** to cover every shooting situation.
11. Any additional items that are not part of your semester package from PEC (including filters, lenses, grip equipment, etc.) must be cleared via faculty petition after the cinematographers communicate with the cinematography instructor. In addition, **any equipment obtained from outside sources must be cleared in writing** from the involved instructor to assure the appropriateness, legality and safe operation of the items in question.
12. The production budget will pay for color correction for single layer material only. Any footage which requires a second pass, such as titles over picture or picture in picture, will require additional costs and/or limitations which must be defrayed by the crew. Both Cinematographers must be physically present for all of the color correction sessions and participate in the color correction of the film. Color correction facilities and colorists must be vetted by SCA Post Production. No exceptions.
13. During the **first full crew meeting** each crew will determine how they will handle any **loss and damage** that might occur during the shoot. Each crew will decide if the individual responsible for the loss or damage is financially liable or if it 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.
14. During production, Directors will present a **Preliminary Shot List** to **all 546** faculty and **all** fellow crew members **by 8am every Wednesday during shooting**. Shot lists will be reviewed in the afternoon classes. Final shot lists must be delivered to all the faculty and fellow crew members by **1pm Thursday**.
15. Crews will limit their workday to **12 1/2 hours** from call to wrap (taillights). If the location is outside of the **30-mile zone**, travel time must be included in work time. If the location is outside of the **50-mile zone**, the crew must be put up for the night.
16. **Crews** must be given **10 hour turnaround** between shoots. **SAG** requires that actors have a **12 hour turnaround**.
17. It is the responsibility of all crew members to ensure that all rules and guidelines are followed. Every crew member is responsible to ensure a safe set for everyone. **Anyone who has any safety concerns should immediately report them to an AD or a producer.** **If at any time the AD or producer feels that the shoot is proceeding in a manner that puts anyone in jeopardy, he or she has the right to shut down the set until the situation is rectified. If any crew member does not feel that the proper safety measures are being taken by the AD or producers, then he/she should contact the producing faculty.**
18. All 546’s must use **original footage shot for the production during principal photography and pick up weekend only and original music or music from the USC cinema music library**. Any deviation will only be considered by petition to the faculty.
19. **All crew and** **cast members must be available for scheduled shooting days** during production as well as possible pick ups and looping. It is also advisable to check additional availability in the event that weather or other circumstances forces a change in the production schedule.
20. **No crew member other than the editors (including the director) is permitted to screen dailies** before class Wednesday morning.
21. **No crew member other than the editors (including the director) may view the Assembly Cut or Editor’s Cut prior to the first cut screening in class Wednesday morning.**
22. Absolutely no one other than the registered 546 editors can edit any of the 546 material.
23. All rewrites after the first all white script in **.PDF format** should be given to the **546 faculty, SA’s and Joe Wallenstein before the Wednesday morning class session** (please note that emailing changes in the early hours of Wednesday morning is rude and not helpful). These rewrites must be in the **approved color sequence** — blue, pink, yellow, green, goldenrod — with new dialogue, scenes, effects or business marked by an asterisk (\*) in the right-hand margin of the line in which there is a change.During production, all revisions (if any) must be submitted for review to the Writing Instructor, Craig Sabin, by 10am the Tuesday before class. This is the responsibility of the **Assistant Director.**
24. **Every registered crew member of 546 is to be on set for the entire shoot**. Exceptions are the editors and production designers. Editors will be required to work as script supervisors for the **first two production weekends**, but may elect to be in the editing lab for the third and fourth weekends. Producers may need to find additional help for script supervision if the editors choose not to be on set during that time. Production designers may need to be prepping at the next location on a shoot day. One designer or the art director must remain on set at all times.
25. **There is no “B-roll” or “Second Unit.”** The director must preside over every take and be physically present on set to call “action” and “cut.”
26. **SCA Sound Stages & Zemeckis Sound Stages Rules and Times.**
	1. **SCA Stages 1, 2, 3 & 4:**
		1. Monday through Sunday from 8am -10pm **ONLY**.
		2. 12 hour day with ½ hour lunch allowance for a total of 12½ hrs.
		3. These 12 hours applies to prep, wrap and shoot hours, that’s taillights at 12 ½ hrs.
		4. The surplus flats and chapman dolly are available on first come, first shoot basis, both reservations need to be made with Carlos Jauregui (stages@cinema.usc.edu).
	2. **Zemeckis Sound Stages:**
		1. Monday through Sunday from 9am -10pm **ONLY**.
		2. 12 hour day with ½ hour lunch allowance for a total of 12½ hour hrs.
		3. These 12 hours applies to prep, wrap and shoot hours, that’s taillights at 12 ½ hrs.
27. **Transportation:** All equipment must be transported safely and in an appropriate vehicle. **This means safely for the equipment and safely for the driver and safely for others in the vicinity**. In other words – all equipment must be completely enclosed within an appropriate vehicle – must be securely tied with the proper material – either the correct size rope or webbing, with appropriate fasteners or knots suitable to the task. If a vehicle must be rented, the cost comes from the general production budget, not a departmental budget.

No equipment shall be transported in such a way that an abrupt maneuver or sudden stop or fast turn will cause the equipment to slide, shift or move. Producers need to work with all crew members to ensure the safe transportation of equipment, supplies, and materials for production. If you do not know how to safely tie equipment, please see the faculty.

1. **All filmed material must be shot within designated shooting periods.** This includes background plates for process shooting and motion picture material that appears on television sets or computers.
2. All filming is to be done with a single camera. This is not a course in multicamera filmmaking.
3. Any time a camera is in a moving vehicle, whether it be with actors or for shooting background plates, a hazardous shooting form must be approved and signed by the faculty. Any filming where a moving vehicle is involved on camera also requires a hazardous shooting form.
4. **The Producing and Directing Faculty must sign off on cast.** None of the lead cast members of the production can be hired until their audition tape and resume has been sent to John Watson and Robert Townsend for approval.
5. Exceptions, [to any of the foregoing] based on specific needs of any given production, are petitionable to the faculty. Note that petitions are reviewed and discussed on Wednesdays during lunch. **See the section “Petition Process” below** for more information.
6. **Final Cut** should be a consensus between the director and producers, after due consultation with ALL crew members and with due consideration of comments made by faculty and other class members during the morning sessions. In the event that a reasonable consensus cannot be reached, you may call on the faculty for consultation.

**Dailies Sessions**

1. The entire class meets each Wednesday morning to view and discuss dailies, cuts, and sound mixes as indicated in the class schedule. **We shall begin promptly at 8AM in SCA 112.** This is an opportunity to share your feelings and insights with your fellow classmates and generally create an atmosphere of trust and learning. Strive to be both honest and constructive in your comments. In order to be able to give pertinent and appropriate comments during the dailies class, **all students enrolled in 546 Narrative are required to read all three scripts.**

1. **Attendance and promptness are mandatory for Wednesday class and for all shoot days.** Two unwarranted absences will reduce the final grade by half a grade point. Two unexcused late arrivals equal one absence.
2. Guests (for example, composer, costume designer, writer) are welcome at dailies, **after consulting with John Watson.**

## Slush Fund

It has been traditional for crew members to contribute money to a voluntary slush fund covering location fees, art department needs, craft services, truck, etc. The limit of contributions to the slush fund is capped at **$350 per crew member** --- including the director. In a typical configuration, twelve-crew slush, for example, would total $4200.

The total slush fund may not, therefore, exceed the number of registered crew members times $350.00.

Requests to increase these limits will be entertained on a case by case basis and must be accompanied by a detailed rationale. Directors/Producers/Crews found to have exceeded the above-mentioned limits will be subject to consequences, which may include forfeiting the right to participate in First Look Screenings or confiscation of footage. **Students can request additional financial aid to cover these expenses.**

**Budgets**

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 Producers what they need in order to realize their vision of the script. **Each department is responsible for communicating their wish list**; what lens - what light - which location, what props, sets, mics, tapes for post production, in short everything everyone could want. **This will be put on paper, (including estimated prices of each item) by each department in the form of a Department Budget.** The Producer will then try to make it all work. Some compromises will have to be made. Each 546 project has financial limits that cannot be exceeded. 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 Producer the more he/she can help.

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, Internal Requisition forms are used within USC and purchase orders for things obtained outside of USC. **Each** department must have an approved budget that is agreed on by producers and HODs, with final approval by producers.Department heads must turn in hot costs (including PC envelopes) weekly by Tuesday evening, reflecting costs-to-date. The Producers are responsible for keeping and submitting accurate financial records in order to get reimbursed and in order to have the project signed off on by the faculty at the end of the semester.

Crew members must also be responsible by keeping, tracking, and submitting all receipts spent on behalf of their department to the producers. **Producers will not be able to reimburse crew members if receipts are not handed over in a timely fashion Receipts should be reimbursed within 18 business days from the Tuesday that they were submitted to the Producers.** If everyone plans ahead you will be able to get more for your money and all your hard work.

**Petition Process**

It is possible that issues will arise which are not covered by these guidelines or for which you may need a valid exception. In such cases, it is possible to submit a formal petition to the faculty. The petition must include the following:

1. A detailed explanation of what is being petitioned.
2. A detailed explanation of how the issue will be executed effectively and safely by the crew. Include any research references, overheads, diagrams or pictures if necessary.
3. The printed names of each crew member (must be legible) and their signatures acknowledging that they agree with the petition.

All petitions must be submitted to Julia Kennedy at **the start of the Wednesday morning class before the shoot in question**. Crews may request to present their petitions to the faculty in person. The faculty will notify the crew of its decision by the end of the day on Wednesday.

**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 an approved accommodation can be obtained from DPS and should be delivered to John Watson at the beginning of the semester.

**Penalties for violating the rules**

**Violation of any 546 rule may result in failure of the class, loss of First Look privileges, confiscation of footage and no screening or distribution of the final film.**

In addition, students are to understand and abide by the USC School of Cinematic Arts 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%

Attendance 10%

Contribution to class 10%

Execution of assigned task and assignments 30%

## Credits

The producers will be given a sample format for main titles and end credits. The faculty must approve departures from this format.

Dummy or temp credits are due at Picture Lock. A print out of all credits are to be given to the faculty prior to Picture Lock for review. Length CANNOT be changed once locked. Plan for all PICTURE & SOUND to **COMPLETELY fade five (5) seconds before the Finish Frame**.

Some specifics:

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 as well).
2. There must be a **standard copyright disclaimer** in a size no less than 9 pica. The date of copyright will be the year of principal photography not the date of completion. This should appear at the end of the credits.
3. Limited **Guest Star credits** preceding or following the Main Title card are permissible but subject to faculty approval.
4. **Font and type size is your choice.** To be readable, the number of lines placed within the title area is just as important as font and size decisions.
5. **Crew credits for those registered in the class must be equal in all ways** **including size, font, color etc.**
6. No credit can be given to **volunteer assistance** that competes with or minimizes the contributions of registered USC class members. To avoid confusion or disappointment, consult with the faculty before committing to any specific credit for a non‑class member other than those under **Production Assistance.**
7. **Acknowledgments, Dedications or "Special Thanks"** cards are subject to unanimous approval of all crew-members and the faculty.
8. The last card of your End Credits is the **Faculty Card** on which the faculty is listed in last name alphabetical order along with the discipline taught. The phrase **"Student Produced at the University of Southern California"** must appear at the bottom of this last card.
9. **Titles will be reviewed and approved by the faculty** after picture lock**,** unless they are “complicated titles,” which are considered anything other than white on black. Complicated titles will be approved and implemented before picture lock.
10. If you have any questions regarding the CTPR 546 Title/Credit Policy, consult John Watson before making a decision.
11. It is recommended that titles be created using Avid Media Composer. Titles or VFXs can be imported from a graphic editing program such as Adobe Photoshop or After Effects but Post is not set up to trouble shoot nor support any post production work outside of Post workflow. VFXs and Titles outside of recognized industry standards will be returned to producers for correction. **All credits must be made to the specifications set by SCA Post.**
12. No single card credits can be given out to anyone other then the students in the class, the writer, and the composer, unless by faculty petition.

**546 HD Footage**

Below find the amount of footage contained on SxS cards based on the format that is being shot in 546: HDcamSrLite-50, 220mbs, 1920X1080p, and 23.976 fps:

32G card at 23.976 fps – 19 minutes of footage
32G card at 120 fps- (slow motion) - 7 minutes of footage
64G card at 23.976 fps – 38 minutes of footage
64G card at 120 fps- (slow motion) - 14 minutes of footage

Because of the physical time taken to screen dailies in the morning 546 class, and a risk of overloading the editors on extremely short post schedules, shooting limitations must be adhered to in our digital world.

On the set, crews can capture up to **96G/day** of footage (57 minutes) for the 10 primary shooting days during the semester. This will come to a **TOTAL** of **960 G**, which will be monitored. This total will include ALL slow motion footage, footage from a second camera, acquired footage and any footage that is in a different format.

An additional two day pick-up weekend can be petitioned for, where an additional **128G** (two 64G cards) may be shot. This would bring the **TOTAL** amount of footage from stored dailies to **1088G**, which is the limit that can be stored on our shared storage editing system for CTPR 546.

At NO time should two SxS cards be used in the camera. One card at a time will prevent an overlap of shots between two cards that may not be able to be recovered in Post.

**ALL** the shot footage from each weekend should be transcoded and imported into your Avid project following the protocol outlined in the SCA Knowledgebase under CTPR 546- “Post Production-Copying Footage to Working Drive.” You will then organize the project as outlined in the SCA Knowledgebase- “Picture Editing- Project Organization/Naming Folders and Bins.” This will be the footage you are allowed to use to edit your film. Please see the Editing Section for more information.

Once the footage is shot, a total of 15 minutes per shooting day is selected to print (i.e. show in class). This means directors must decide which takes they prefer, which become the “circled takes.” There must be a minimum of one circled take per setup.

Sound and camera assistants will, with the assistance of the script supervisor, circle the director’s preferred takes on the camera report, the sound report and record them in the script supervisor’s notes. These are all given to the editors.

**Dailies are NOT to be edited.** All circled takes must be shown in their entire length (including slates), in the order they were shot on set. Every production must shoot in such a manner that each days circle takes **do not exceed 15 minutes per day (i.e. 30 mins. total for a two-day shoot weekend and 45 mins. total for a three-day shoot weekend).** Any deviations from the approved shooting plans (i.e. if a particular shooting day requires more than 96G) need to be pre-approved by the producing, cinematography and editing instructors.

Occasionally there may be some footage that might be classified as 2nd Unit or B Camera footage. This includes things like long POV shots, long Master Shots, a Drone shot or a long sequence of inserts or cutaways. Under these circumstances, you are not required to show all the footage in their entire length. Only show enough footage so that the set ups and type of shots can be observed. However, the entire shot still count towards the TOTAL amount of stored footage in the shared editing system server.

There may be times on the set when it will become necessary to erase the SxS card to allow for additional recording. This must not be done until the card is **backed up** in its entirety onto at least **two hard drives**! One of the drives may be in the producer’s computer on the set, and the second, a reliable, stand alone hard drive/thumb drive.

When the drives are downloaded on set, the cinematography partners are responsible for the downloading of footage to drives. When the footage is to be downloaded after wrap, the editors will assume that responsibility. The backing up of that data to a second hard drive can be done by an editor, but only after the confirmation of the data on the primary and back up drive is complete, can the SxS card be erased and recording continued. **To ignore these procedures could result in losing all the captured media.**

At the end of each weekend’s shooting, the editors will offload all media onto the shared editing server in the Avid lab. They will then assemble dailies using the sound reports, camera reports, and script supervisor’s notes as a guide for the dailies to be shown in class.

Footage captured during Test weekend and transcodes made on test weekend may not be used in the final project.

**Cinematography**

1. Two cinematography students assigned to each film will alternate and share in their responsibilities equally. The students will alternately fulfill the functions of the cinematographer and the camera operator. Pre-production responsibilities will be shared by both partners equally. If one of the partners has a stronger personality and is more inclined to take over, that person will enjoy the added responsibility of exercising self restraint and do what he/she can to encourage and support his/her partner without taking over the duties that must be shared by both partners. Partners may opt to alternate roles either daily or each weekend. This is to be worked out in advance of shooting by the cinematographers. The schedule is to be submitted to the instructor prior to the first weekend of principal photography. This is not subject to change by the film’s director or producer, nor other faculty member.
2. The cinematographer is responsible for working out the camera blocking with the director, and then supervises lighting the set – while the camera operator fine tunes the camera placement (with the cinematographer and director) and shot execution – rehearsing the movement and composition. The camera operator also works with the boom operator to set the frame lines and safe microphone placement, and with the rest of the camera crew to ensure that they are all serving the requirements of the shot.
3. The operating cameraperson is responsible for ensuring that slates are shot correctly. This means that they are: legible, lit, in focus and large in frame. The slate must be still when the sticks are clapped. The clapper must be clearly visible when it claps.
4. The cinematography partners are responsible for the downloading of footage to drives whenever that footage is downloaded on set or during the course of the 12 hour production day (even if it is on a “producers” laptop). The backing up of that data to a second hard drive can be done by an editor, but only after the confirmation of the data on the primary and back up drive is complete, can the SxS card be erased and recording continued. This is not to say that you cannot employ the assistance of a first AC. But the AC is your focus puller and is **not** to be responsible for the handling of the raw files.
5. During the course of production, should you anticipate the need for a specific test which will address an issue you expect to encounter the following weekend, you should arrange with your AD to shoot a test at the end of your scheduled shoot for viewing during our Wednesday class session. This must be scheduled within the 12.5 hour work day and is not to extend your day beyond the 12.5 hour limit.
6. **Any and all camera, grip and electrical equipment** to be used that comes from outside sources (including weekly items and roll items from the PEC) must be pre-authorized by the cinematography faculty. You must submit the “Authorization to Use Additional Equipment” form that is found on page 6 in the 546 Cinematography Syllabus. One form must be submitted for each weekend. Allow at least two weeks for such requests as several faculty members may confer on these issues. Last minute requests will likely not be granted.

Any outside camera expenses must be discussed with and approved by the producers, once the camera priorities have been set by the cinematographers and the director.

1. Any specialized equipment that requires an experienced and professional outside technician may not be used, nor may the services of such technicians be employed as such equipment and personnel are beyond the scope of 546. (This includes, but is not limited to: car mounts, generators (except putt putts with prior approval by the cinematography instructor), dollies with jib arms, Steadi Cams, cranes, scissor lifts, condors, light balloons, camera cars, helicopters, etc.) (This also includes home built versions of similar equipment) Even if **you** are a member of a trade guild and have the specialized training and experience to operate this equipment, its use is beyond the scope of this class and as such may not be used on a 546 production.
2. Students may not loan equipment to other classes or productions, nor may they borrow equipment from other classes or productions. All equipment used is the responsibility of the person(s), and production to whom it is assigned by the PEC.
3. No student may solicit any equipment rental house for a free donation, nor may they accept a free donation from any equipment rental facility without first consulting with the cinematography faculty and Joe Wallenstein, USC’s head of physical production. All such requests must go through Joe’s office. There are no exceptions.

1. If a transporting vehicle must be rented to move heavy equipment, a lift gate and professional driver are essential. Again, it is your responsibility to obtain the written permission of the faculty.
2. Each Cinematographer is responsible for keeping a weekly journal of his or her professional activity. This will be turned in over to the cinematography instructor every week of the semester, which will be turned in over the course of the semester, by email, no later than Tuesday evening.
3. Camera assistants are responsible for filling out a Camera Report, listing each set-up and take, as well as circling the takes. This Camera Report will be delivered, along with the sound reports and script supervisor’s notes, to the Editors at the end of each production weekend.

**Violation of these guidelines may result in confiscated footage**

**or other punitive action.**

**Editing**

 It is the responsibility of the editors registered in the class to edit the recorded material in appropriate collaboration with the director and producers. The film material will be edited on Avid Media Composer. See your instructor for the specific rules regarding the use of the Avid stations and ISIS workspace.

 Cuts of new material are due in class each Wednesday as per the schedule. There is no time in the schedule for a delay in the cutting process.

 All editing is to be done by the student editing crew using the school’s post-production facilities only. It is not permissible for the assigned editors to bring in outside assistance or to permit other crewmembers to cut the picture.

 It is the editor’s responsibility to sync the dailies on Avid by Tuesday evening. In addition, the editors will deliver a QuickTime movie and AAF export of the dailies or cuts to the sound department that night. Dailies will have the appropriate leader and/or “countdown” material at the heads and tails, including the 2-pop, end-pop, and slate. Time code burn-in is required for dailies but not cuts.

 When the weekend’s footage is delivered to the editors, it will be accompanied by a camera report, a sound report, and the script supervisor’s report. These will be used to help organize the dailies and give the editor’s knowledge of the circled takes and any other important production notes (i.e. NG takes, MOS, slomo) that took place on the set.

 The editing teams are responsible to report problems with dailies to their editing faculty as well as their producers, cinematographers and director (the producers will then inform the other crewmembers). Please contact Reine-Claire for any questions on Avid Workflow or other problems. She will answer your questions within 24 hours, or direct you to the right person.

The AVID Genius Bar is also available to answer any technical questions you might have regarding Avid. The hours for the AVID Genius Bar are:

Monday and Thursday 1 pm to 6pm
Friday 11am to 1pm
Location: B148

Also, please be aware that going to the SCA Knowledgebase website can easily solve many technical editing and workflow problems: <http://knowledgebase.sca.usc.edu/>.

 It is not productive to have crewmembers other than the editors in the editing room while the dailies are being synced. The editors have many duties to perform, in addition to looking at and syncing the dailies. Please have the patience to wait until dailies are screened in class.

 The cut presented at the final class screening in Norris represents the final version of the project. No subsequent changes are permitted.

 After dailies and cuts are viewed in class, editors will provide a compressed QuickTime movie to all faculty members, which can be accessed via DropBox, Google Drive or Vimeo for their breakout sessions. PNG files can be provided to the Art Department per request.

10. The final online cut will be struck only after the producing instructor has approved
 the production notebook, all equipment has been returned, and all class requirements
 have been completed to the satisfaction of the faculty.

11. Editors will be required to be present at all screenings, at picture lock and during the
 final sound handoff. Additionally, all editors are required to be available to the sound
 crew in preparation for the final sound mix and fix mixes. Failure to be available
 during the sound “crunch” will be noted during final grading. Note that your job does
 not end after picture lock. You will still need to be available until the very end of the
 semester.

12. The editors are required to provide the sound team with a QuickTime and AAF export
 for the following cuts: one of the first scene cuts, the editor’s cut, and the producer’s
 cut.

13. Prior to the first assembly screening, the editors should have the confidence and trust
 of the directors to do the work of editing themselves. They should not show cuts of
 the material to the directors until the work can be judged in context. Once the first
 assembly is screened in the morning class, the editors and directors will meet together
 in the afternoon sessions and begin their collaborative process until the editing is
 complete. This is a mirroring of industry practice.

14. Here is the order in which the cuts will be screened in class:

1. Assembly Cut and Editor’s Cut- The first day of screening cuts. This would be the cut based on the script (Assembly cut), and the editor’s first attempt, from their point-of-view, to creatively refine the film (Editor’s Cut).
2. 1st Cut- Directors and Editors work together on this cut-second screening.
3. 2nd Cut- Directors, Producers and Editors work together on this cut- third screening.
4. Final Cut- Picture locked cut. (See definition under “General Guidelines, paragraph 33.)

15. Dailies and subsequent cuts will be screened through the shared editing server. Editors should arrive early on Wednesday mornings to test and prepare their footage.

16. Editors will be required to work as Script Supervisors on their films for the first two
 weeks of the shoot. Editors should alternate, one should be on set and the other
 should be working on the edit in post. It is the editor’s discretion if they wish to
 continue to script supervise after the first two weeks of shooting. Producers will need
 to acquire additional help for script supervision if the editors decide not to be on set.

17. All shoot footage will be synced and available for the edits. However, the editors will
 begin by using the director’s circled takes for editing. It is understood that various
 non-circled takes may have useful moments for storytelling, and editors will be
 permitted to use these as well.

## Sound

1. 546 Sound class members will have the unique opportunity of learning the skills and being responsible for the duties of all three major phases in developing their movie’s soundtrack: production recording, sound design/editing, and re-recording mixing.
2. 546 sound class members are expected to attend a weekly lab (in addition to Wed. classtime) conducted by the sound SAs and faculty. These check‑outs involve the operation and use of Sound Department equipment and facilities. Completion of the related checkouts are mandatory before the student is permitted to operate the facility/equipment.
3. All the ProTools edit sessions used in production of the film’s soundtrack will be kept on file in the sound department at the end of the mix. They will be maintained until an acceptable printmaster tracks are completed.
4. An itemized list of necessary supplies will come from the sound SA/faculty. The sound team, like all other departments, will be responsible for staying within the budget limits. **No supplies should be purchased without the approval of the producers**.
5. Sound department facilities and equipment are to be operated by the 546 sound teams. Composers may not operate the console in a session or during any mix at USC facilities. Other crew members may not edit or mix unless authorized to do so by the faculty.
6. The post‑sound process involves many hours of hard work in a short space of time. All crew members are encouraged to assist the sound team during this period—helping with Foley, ADR, Music and FX recording sessions. However, all sound elements apart from music must be set up, recorded, edited & mixed by the sound team. Bringing sound elements into the mix that the sound people have not heard is unacceptable.

7. Directors, Producers and Sound Designers should set realistic goals for the final sound track and work collaboratively to stay on schedule. Two half-day pre-mixes will be scheduled for a.) BGs, b.) FX/Fol.; a full day Dialogue pre-mix from 9-5p. The Final mix is scheduled for a full day from 8:00a – 5:00p. After all final mixes are complete; a time will be setup for a technical screening in Norris to hear the mix. Directors and sound crew members must attend. If significant problems are identified with the tracks at that point they may be corrected during the 1 hour session in which stereo (LTRT) and 5.1 printmasters will be created for the film.

## Directing

1. All circled takes intended for use in the project must be screened in the Wednesday morning dailies sessions before it can be cut.
2. Directors should come to their afternoon seminars prepared to discuss the scenes planned for the next shoot. Bring completed storyboards; shot lists, floor plans etc. Shotlists are due Wednesday at 8am.
3. Each Director is responsible for keeping a weekly journal of his or her directing activity. This will be turned in over the course of the semester, by email, no later than Tuesday evening.
4. Directors must meet regularly with **all** crew members to discuss technical, logistical and aesthetic issues. Keeping everyone engaged fosters collegiality. The A.D. will schedule a crew meeting each week, no later than Monday or Tuesday, so that issues relating to the forthcoming shoot can be discussed in the Wednesday class sessions.
5. Meetings between the Director, DPs and ADs to discuss and prioritize the weekend’s shot list and shooting order are mandatory and should be held Thursday night at the latest. At the following week’s general crew meeting, each department MUST have the opportunity to analyze how successfully the shoot was executed, and will make a similar report to the Wednesday AM class. Analysis of the collaborative relationships among each film crew is very much a focus of the 546 experience.

### Producing and Assistant Directing

The following steps must be completed by **Tuesday 12 Noon** of each week:

1. Draft a call sheet for the first day of shooting, even though dailies may change your decisions.
2. Finalize the current production schedule for that weekend and distribute it to the crew.
3. Have signed location agreements for every stage and location to be used.
4. Have copies of the state or city permit for each location.
5. Acquire all the insurance certificates and any riders called for by the location or permit.
6. Verify compliance with any other safety/legal requirements such as police presence, Child Welfare, certified firearms specialist etc.

**During principal photography the following is necessary:**

1. Call sheets must be given to all cast, crew and faxed or emailed to **Margaret Sperling, Joe Wallenstein, All the Faculty and SAs** by 5:00 PM Friday (if it is a three-day shoot weekend, the deadline is 5:00PM Thursday).
2. Submit daily Production Reports to the **all faculty, Margaret Sperling, and Joe Wallenstein no later than 12:00 noon on the Monday** following the production weekend. DPR’s must either be emailed or received in hard copy form.
3. Actively review the shooting plans and actual set-ups to assure that all safety issues are resolved and the health and welfare of cast and crew is in no way compromised.
4. An authorized studio teacher must be on set at all times when minors are employed.
5. One member of the Producer/A.D. team will take on the additional role of the Post Production Supervisor. The choice of who will act in this capacity will be made during the first class session. The post production supervisor has a significant role in assuring that the films are edited and finished in a creative, timely and cost efficient manner. The Post Production Supervisor is the liaison between the picture editor, sound team and vendors. They are responsible for the post budget, ordering supplies, keeping track of all post materials, booking and working with the composer, scheduling recording sessions, booking actors for ADR, and getting titles made and delivered, etc. The Post Production Supervisor will need to have regular meetings with the sound and picture editors, and will consider themselves a part of the post production team.
6. Producers will check with the Production Equipment Center to make sure all items are returned in good condition.
7. The Producers and Assistant Directors are responsible for keeping a record of the production. A “Production Book” with all materials relating to the making of the film will be handed in at the end of the production once the mix has been completed. The notebooks must be cleared in order for the films to screen. Details will be given out in class.
8. Producers must plan for and share responsibility of transportation (costs, scheduling, pickups) for all departments and have a line in the budget for transportation that is not part of a particular department’s budget. All crew (especially camera and production design) need to give adequate notice of their transportation needs (several days, at the very least).
9. Each Producer/AD is responsible for keeping a confidential weekly journal of his or her department activity. This will be turned in over the course of the semester, by email to John Watson, no later than Tuesday evening.

**Production Design**

1. The production designers collaborate with the director, DPs, and producers to design and execute the physical environments authentic to the film's story and its characters. In this class, the production designers’ role encompasses all the crafts of the art department, including (but not limited to) art direction, set design, set decoration, props, graphic design, construction, paint, and greens.
2. Production designers will work in close collaboration with the director, DPs and producers to clarify all budgeting, scheduling and transportation needs before and during production. As such, production designers must be included in all production meetings and location scouts.
3. The production designers will collaborate with the costume designer and hair and make-up to ensure a coherent look.
4. Production designers will furnish ground plans of each weekend's sets & locations to the director for use in weekly shot lists. These ground plans are due (to the director and instructor) each Monday (for the following weekend's work).
5. Production designers will furnish plans, sketches, photos, etc. in a timely manner to all departments to use in production & technical needs.
6. The production designers will provide breakdowns for each of their categories (set decoration, props, graphics etc.). They’ll price out an art department costs and collaborate with producers to find a budget that both find viable. The designers will be responsible for maintaining the budget.
7. Production designers will develop a calendar for the shoot that tracks art department requirements in terms of pick-ups, prep, wrap and returns. They’ll collaborate on this with producers. Should the work require more prep time than production can get, designers, director and producers will rethink the work. This calendar must be turned into the instructor as well.
8. Production designers will develop a weekly workflow, which will identify their manpower and transportation needs. They must turn this in to producers and the instructor in a timely fashion, so production can get the vehicles and help find the manpower the art department needs.
9. The production designers will email a weekly journal to the instructor no later than the Monday evening of each week.
10. The production designers will assist the producers in finding additional crew to help execute the prep, pick-ups, returns and on-set needs of their department. The designers are directly responsible for supervising all art department crew.

**“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**