

480 GUIDELINES/RULES/SYLLABUS

USC SCHOOL of CINEMATIC ARTS

Spring 2018

CLASS START TIME: Tuesday: 9:00 AM — 4:50 PM

** Please be sure you have no other classes scheduled during this period. Afternoon classes will generally begin at 1:00 PM and will end around 4:50PM.

In addition, editors have a weekly Avid Lab section on Thurs from 9:00 AM – 12:00 PM. They will also be syncing dailies during much of Monday.

INSTRUCTORS:

Producing & Assistant Directing: BRENDA GOODMAN
(COORDINATOR)

Office: SCA 437

Office Hours: Tuesday 5-6 and By Appointment

Phone: 310 450 2149/213 740-3320

Email: bgoodman@cinema.usc.edu

Directing: Helaine Head

Office: SCA 402

Office Hours: Wednesday 2-6

Phone: 213 808 6030

Email: hhead@cinema.usc.edu

Editing: THOMAS G . MILLER

Office: SCA 445

Office Hours: By Appointment

Phone: 310 663 9874

Email: thomasmi@cinema.usc.edu

Sound: SUHAIL F KAFITY

Office Hours: By Appointment

Phone: 818-605-1072

Email: kafity@usc.edu

Cinematography: JEREMY ROYCE

Office Hours: By Appointment

Phone: 831 252 9538

Email: jroyce@usc.edu

Production Design: MIMI GRAMATKY

Office Hours: By appointment

Phone: 818-802-4242

Email: gramatky@usc.edu

Avid: Reine-Claire

Office hours: by appointment
 Phone: (310) 435-8217
 Email: rdousarkissian@cinema.usc.edu

STUDENT ASSISTANTS:

| | | | |
|---------------|---------|----------------|--|
| Cydney Fisher | Lead | (804) 238-0460 | cydneyfi@usc.edu |
| Lars Struck | Camera | (305) 588-3590 | struck@usc.edu |
| Rommel Villa | Editing | (213) 675-9630 | rommelvi@usc.edu |
| Austin Conway | Sound | (502) 603-2077 | abconway@usc.edu |

ADDITIONAL STAFF & IMPORTANT NUMBERS

| | | |
|-----------------------------------|---|----------------|
| Head of Physical Production | Joe Wallenstein | (213) 740-7126 |
| Insurance and Physical Production | Margie Sperling | (213) 740-9444 |
| Operations | Claudia Gonzalez (Director, Facilities Management & Operations) | (213) 740-2890 |
| Production Equipment Ctr (PEC) | Nick Rossier, Manager | (213) 743-1522 |
| Camera Equipment Ctr (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 filmmaking, emphasizing storytelling and collaboration. The class centers on planning, shooting, and editing a 12 minute, sync-sound film in which students and faculty work together addressing the aesthetic, technical, and ethical issues integral into 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 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 *Brenda Goodman* 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 an 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.

BASIC CREW POSITIONS:

It is the responsibility of each student to perform the duties of the crew position they are enrolled in. Using an unauthorized or unenrolled 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. And/or production assistants, who normally fill out crew positions. In other words, a director cannot bring in another director to direct or a cinematographer, another cinematographer to shoot scenes (and so forth).

GENERAL GUIDELINES & RULES for THE PROJECTS

1. **Maximum length:** is strictly set at 12 minutes from first to last frame of picture not including head & tail leaders and main titles not including end credits which can not be longer than 2:00 minutes.
2. **Dailies & Shooting Ratio:** Below find the amount of footage contained on SxS cards based on the format that is being shot in 480: Format: XAVCHD 100 mps@ 1920 x 1080, Rate: 23.976 fps, Shooting Mode: Cine El, Color Space: sgamut3.cine/slog3.

32G card at 23.976 fps – 45 minutes of footage

32G card at 120 fps – (slow motion) – 10 minutes of footage

Because of the physical time taken to screen dailies in the morning 480 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/weekend** (three 32G cards) of footage. This amounts to 1hr 15 minutes for the 3 primary shooting weekends during the semester. If petitioned for and approved, an additional **96G** can be shot on the 4th principal shooting weekend. This will come to a **TOTAL** of **384 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 **64G** (two 32G cards) may be shot. This would bring the **TOTAL** amount of footage from stored dailies to **448G**, which is the limit that can be stored on ISIS for CTPR 480 dailies.

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 480- “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.

Once the footage is shot, a total of 20 minutes per weekend is selected to print (i.e. shown 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 weekend’s circle takes **do not exceed 20 minutes**. Any deviations from the approved shooting plans (i.e. if a particular shooting weekend requires more than 96G) need to be pre-approved by the producing, cinematography and editing instructors.

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 backup 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 and 450 assistant editors will offload all media onto the ISIS 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.

Reine-Claire, Tom Miller & Rommel Villa. our 480 SA, will be helping the editors and assistant editors with this.

3. **Test Weekend** is designed to give the crew a chance to explore lighting, make-up, costumes, on-set procedures, filters, exposure 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, unless given permission in advance.
4. **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.
5. **Shooting Schedule:** The schedule provides for 1 day of test shooting, 6 days of principal photography, with the option of an additional 2 days if needed and time dedicated to pick-ups (prior approval necessary, see page 8). 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. For those wanting to shoot Friday night, they must petition the faculty. 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 scheduled 4 weeks of production – this includes any b –roll or backgrounds.
6. **Picture Lock** means the end of picture editing and the beginning of an intensive period of sound work. Since we will be going immediately to online means that all titles, animation and VFX must be shot and cut into the project by the date of picture lock. Check calendar for all picture-lock deadlines.
7. **The Final Screening:** class screening in Norris Theater represents the completed project. No subsequent changes in the picture or sound track will be allowed.

8. **Format:** Format needs to be discussed with your instructors in prep.
9. **Crew Meetings:** It is important to hold regular crew meetings addressing production problems and organizing the next weeks' work. Monday is highly recommended since it permits the producers' time to draft any related petitions. All crewmembers must be notified about the day/time. 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.
10. **Script Read Through:** The Assistant Director should lead a Script Read Through with all departments outside of class time. Following the Read Through, any pertinent issues concerning all departments (the crew) will be discussed. We recommend that you involve your cast in the Read Through as soon as possible. If there is an issue that cannot be resolved by the crew, the faculty welcomes your request for its help to find a solution. Each crew will have a production meeting in class with the involvement of the faculty.
11. **Loss & Damages:** During the first full crew meeting each crew will determine how they will handle any loss and 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 it will be split between crewmembers. If the liability is split, crewmembers 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 producing instructor.
12. **Late Returns:** If a Late Fee is incurred by a department (camera, sound, producing or other) for not returning their 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.
13. **Submitting Shooting Plans:** During production, Directors will present a preliminary shot list, storyboards, overheads and lined scripts to the faculty and fellow crewmembers by 9:00 AM Tuesday. Shot lists will be reviewed in the afternoon classes and any feedback will be given to the Director. Final Shot list must be or delivered (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 may not make any changes to it overnight. Once production on that scene has begun, the director can then collaborate with his/her crew to change the shot list.
14. **Responsibility:** It is every crew member's responsibility to notify the faculty in the event there is serious dissention among crewmembers. In such cases the faculty shall act as arbitrators. Every registered member of the 480 production crew is to be on set for the entire shoot. Exceptions to this can only be granted by faculty.
15. **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. Beware; don't assume that your existing personal car insurance will cover rental vehicles. Check with your insurer, first or purchase coverage from the car or truck rental agency.
16. **12 - Hour Work Day:** Crews will limit their workdays to 12 hours from call to wrap excluding lunch (lunch is ½ hour). Clean up should be limited to one hour. See "The Shooting Day" Addendum (end of guidelines) for specific details. The twelve hour day and turnaround pertains to prep and shoot days.

17. **Turnaround:** Crews must be given a 10-hour turnaround (including wrap) between shoots. SAG requires that actors have a 12-hour turnaround.
18. **Safety:** It is the responsibility of each and every member of the 480 crew to insure that all rules and guidelines for shooting a 480 are followed. It is every crew member's responsibility to insure a safe set for everyone. The producer has the ultimate responsibility to see that the set is safe and 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 they have the responsibility to shut down the production until the situation is rectified. Prior to executing a shutdown, the producer must report the unsafe condition and secure permission from the "on call" faculty member.
19. **Additional Safety:** The use of special equipment is prohibited without the prior approval of Brenda & Jeremy. This includes, but is not limited to: car mounts, dollies with jib arms, Steadicams, cranes, scissor lifts, condors, camera cars, helicopters, drones and generators .

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. All vehicle shots require a filled hazardous form.

20. **Non-USC Camera Equipment:** Use of any and all non-USC camera equipment must be approved by the cinematography instructor, Jeremy Royce, & Brenda Goodman, we may need to consult with 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.
21. **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 World Wide and in Perpetuity. The use of music that is public domain is allowable, if the music is proved to be "PD" and the process usually takes 1 or 2 months for certification.
22. **Cast:** All cast members must be available for scheduled shooting days during production, as well as possible pick-up and dialogue looping. It is also advisable to check additional availability in the event that weather forces a change in the production schedule.
23. **Production Book:** The Producer and A.D. will complete a Production Book and deliver it to the Producing Instructor by 9AM of the morning of the last class. Each book must contain all the information which is pertinent to a specific production I.E. releases, permits, letters, cue sheets, etc. 480 Projects will not be screened unless the Production Books are turned in on time.
24. **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 Brenda Goodman & Helaine Head and receive full faculty approval prior to shooting.
25. **Visual Effects:** Visual effects and compositing must be included in the initial Week 2 production plan. Any and all VFX will require pre-approval by petition no later than the Tuesday before the weekend in which the VFX scene will be filmed. Such petition must stipulate dates for the delivery of the finished composites. All visual effects must be completed and in the film at Picture Lock.

26. **450 students:** 450 students should be included in any scheduling information.

Violation of any 480 rule may result in failure of the class, loss of First Look 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.**

ATTENDANCE: *See NOTE* regarding disqualification from submitting a script or to pitch.*

Attendance to the morning dailies class and the afternoon classes is mandatory and will be reflected in the grading. Roll will be taken promptly at 9 AM during the dailies class.

***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.*

Grading

Grading is based on several things –

Performance of role 50%

Attendance 10%

Contribution to class 10%

Execution of assigned task and assignments 30%

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****

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 A.D. will make the presentation in concert with all of the departments.

DAILIES SESSIONS:

1. The entire class meets each Tuesday morning to view and discuss dailies, and cuts as indicated in the class schedule. We shall begin promptly at 9 AM* 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.
2. No crewmember 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.
3. **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.
4. Guests must be cleared by Brenda Goodman, beforehand.

EDITING AND SCREENING CUTS:

1. 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.
2. 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.
3. The cut presented at the final class screening represents the final version of the project. No subsequent changes are permitted.

ADDITIONAL EXPENSES

All 480 students must contribute \$300 into the project "SLUSH FUND" for additional production expenses such as props, location fees, craft services, additional equipment & expendables, etc. To be reimbursed, **pre-approved** receipts from the preceding week must be turned in to the Producer every Tuesday.

All expenditures must be pre-approved by producers.

ALL ADDITIONAL FUNDS must be turned in to the PRODUCERS on the FIRST DAY OF 480 CLASS. 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 Member 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, what props, sets, mics, tapes for post-

production, in short everything everyone could want. This will be put on paper 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 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 Producer the more they 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, work orders are used within USC and Credit Voucher Cards for things obtained outside of USC. Each crew member must get the approval of the Producer before committing to any spending. Only the Producer can authorize expenditures, not the Director or any other crewmember. Receipts must be submitted to the producer by 9 AM Monday so that the Producers have time to generate current expense reports for Tuesday's dailies class.

If everyone plans ahead you will be able to get more for your money and all your hard work.

SHOT LIST / SHOOTING SCHEDULE / CALL SHEETS / DPRs

On Thursday before each weekend, Brenda and Cydney must receive the call sheet drafts 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 Brenda and Cydney by Friday at 5pm. Cydney will 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 **copies** of the call sheets by end of business Friday. DPRs must be completed in full by the AD and turned in to the Physical Production Office (Joe Wallenstein and Margie Sperling) by Tuesday. DPRs must be submitted to Brenda by Tuesday morning at or by the beginning of class.

CASTING

Producers and Directors are required to upload casting tapes to be reviewed by faculty, who will need to approve the cast. The cast must be locked by the Tuesday before principal photography starts. There will be no recasting after this date unless an unforeseen emergency arises.

CASTING VIDEOS

All audition videos must be recorded and uploaded to a private Vimeo account for faculty to view. Steps for setting up your account follow:

1. Go to <http://vimeo.com/>
2. Create a free account (use an email address of your choosing. It is recommended you create a specific email address 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', **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 that the actor is auditioning for - 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.

- Once you have created your account, uploaded your videos, make them all private, and label them correctly. Please send your Vimeo USERNAME and PASSWORD to the Lead SA.

SAs will distribute the login information to the faculty so they can access your Vimeo page

REWRITES

All rewrites MUST be approved by Brenda & Helaine.

Pick-Ups by Petition.

Pick-Up shots are exactly as named. Pick-Ups 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.

Pick-Ups must be approved by Petition. The Shot List for Pick-Ups will be determined following the screening of the third cut. A shot list for pick up scenes is determined by collaboration between the Director, the Editors, the Producers, and the Producing, Directing & Editing professors, (Brenda Goodman, Helaine Head and Tom Miller). They will be the primary instructors evaluating the need for pick-up shots.

*****PETITION PROCESS*****

It is possible that issues will arise that are not covered by these guidelines 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 signed (acknowledging agreement) by all members of the crew and submitted Brenda Goodman at 9:00 am 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).**

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.

The faculty will notify the crew of its decision by the end of the day on Tuesday.

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.

All titles lists MUST BE APPROVED by the faculty and all of your department heads

Other updated Main & End Credit information will be distributed in class, if needed.

Participation by at least one member (although both are preferred) of the Camera and the Production Design Depts. in creating and shooting the titles is vital.

Following are general guidelines for the Main Title & End Credits:

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, however 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.

Title 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 and screening programs as well.
2. There must be a standard copyright disclaimer in size no less than 30 pixels. The date of copyright will be the year of the final 480 screening in which the film appears. This copyright should appear in the end credits.
3. Font and Type size are your choices. Just be aware that digital does not always 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.
4. Crew credits for those registered in the class must be equal in all ways including size, font, color, etc. If all crewmembers are included on one card, the approved order is: Director, Writer(s), Producers, Assistant Director, Cinematographers, Editors, Sound Designers, and Production Designer(s).
5. Acknowledgements, dedications or “special thanks” cards are subject to unanimous approval of all crewmembers and the faculty.
6. The last card(s) containing people’s names must credit the SAs (student assistants) and Faculty Members, and list their roles, i.e. “Suhail Kafity – Sound.”
7. The last card contains the technical credits for: Film Manufacturer, Film Laboratory, and Special processes used for Sound, Sub-Titles, Opticals, etc. The Student Production Office website has the brand “bugs” from these facilities to be used as graphics on these cards.
8. Titles are approved in 3 phases: 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 camera-ready artwork is shot or created
9. The credit block of registered students must be listed in all media.

12-Hour Work Day

THE SHOOTING DAY

Stage work: **Twelve 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 A.M. and the cast is called at 10A.M., the day ends at 830 P.M, all crew and cast must have 30 minutes for lunch that is provided. There is no 13th hour for wrap.
- 2) Outside the "Zone": If the location is between thirty and fifty miles from USC all travel time is considered work time. If the crew leaves from USC at 7A.M. 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 the students have only a nine -hour shooting day. Travel may not be added to the front or back as an outside entity. A half hour lunch is also deducted from the total twelve 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 the students may petition the professor or professors for a one-time exemption.

The best use of the shooting day is either an on-campus or a nearby location.

Special Rule

480 Friday Night Shoot

- A. Friday night shoots must be faculty approved by petition.
- B. 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.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

“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