CTPR 486 Single Camera Television Dramatic Series:
STRAIGHT TO SERIES

4 units

USC SCA Spring 2018
Thursday, 9:00 am to 1:00 pm (SCA 112); Breakout Rooms TBD

INSTRUCTORS

Producing - Lead   **Gail Katz**
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Production Design   **Michael Provart**
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STUDENT ASSISTANTS

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STAFF: (Area Code 213) 740-_____

Director of Physical Production	Joe Wallenstein	07126
Assistant Director Physical Production	Margie Sperling	09444
Operations	Claudia Gonzalez	02892
PEC	Nick Rossier	02898
Business Office	Reba Molock	02906
Sound Dept.	Rich Hyland	07700
Post Production	Dick Wirth	07412
Lucas Vault	Vince Gonzales	11790

Class Overview

CTPR 486 is an intensive group workshop experience in the collaborative process of producing episodic television drama. The class will prep, shoot, post and deliver 4 episodes of an original drama series. It will co-exist and work closely with CTWR 499 – Writing and Producing the Episodic Drama, which consists of 6 students comprising the Writers Room for this series. The class centers on planning, shooting, editing and mixing four 8-minute, sync sound narratives in which students and faculty work together addressing the myriad aesthetic, technical, collaborative and ethical issues integral to making a television series.

This class provides a unique opportunity at SCA to learn about dramatic series through practical experience; an exercise in problem solving; a chance to develop

professional skills; and an immersion into the dynamic of group interaction.
The ultimate goal is to facilitate growth as storytellers 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 this series.

Key crew positions will be selected prior to the semester by submission of resumes and meetings with faculty. Directors will also submit director reels.

General Guidelines for the Project

1) Maximum episode length is strictly set at **8 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 tests, photography, 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 **one-time test shooting of 2 days, and principal photography for each episode of 3-4 days. It will be possible to petition for pick-ups, schedule and budget permitting.** This is adequate to shoot an 8-minute episode that is <u>well planned and executed</u>. The schedule is geared to allocating sufficient time to production and post-production (editing and sound) needs. Additional shooting days will not be authorized. NOTE: We will be shooting on at least 6 weekends, including some Fridays. This production class will require a serious time commitment from students.

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 and no more picture editing is allowed. 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 series. **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 or supplemental camera form if the need for an alternate or supplemental camera is proven necessary to faculty.

7) **Use test weekend to explore** lighting, makeup, costumes, sync sound recording, on-set procedures, filters, exposure, color palette, etc. **Footage shot on test weekend MAY NOT be used in the finished episodes.**

8) **Pick-up shots are not guaranteed, students need to submit a petition to the faculty with a detailed description of what needs to be picked up.**

9) It is the **Assistant Director's job** to organize and hold <u>regular crew meetings (Production Meetings) addressing the production's upcoming work</u>. **Monday** is highly recommended since it permits the Producers time to draft any related petitions and order any additional equipment prior to Thursday's class.

10) Pre-production for each episode will also consist of the following <u>scheduled meetings</u> with Producers, Director, AD, and others: Concept Meeting, Tone Meeting and, when possible, Table Read.

11) Each episode must have all the proper **actor releases, location permits, insurance coverage, copyright arrangements, etc.,** to cover every shooting situation.

12) Any additional items that are not part of your semester package from the PEC must be cleared by your 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. An alternate or supplemental camera form must be filled out and approved.

13) The production budget will pay for color correction for single layer material only. Any footage that requires a second pass, such as titles over picture or picture-in-picture, will require additional costs and/or limitations that must be defrayed by the crew. 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.

14) During the **first full crew meeting** the crew will determine how they will handle any **loss and damage** that might occur during the shoot. The crew 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.

15) During production, Directors will present a **Preliminary Shot List** to **all 486** faculty and **all** fellow crewmembers **by 9am every Thursday during shooting**. Shot lists will be reviewed in the breakout sessions. Final shot lists must be delivered to all the faculty and fellow crewmembers by **5pm Thursday**.

16) 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.

17) **Crews** must be given **10-hour turnaround** between shoots. **SAG** requires that actors have a **12-hour turnaround**.

18) It is the responsibility of all crewmembers to ensure that all rules and guidelines are followed. Every crewmember 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 crewmember does not feel that the proper safety measures are being taken by the AD or Producers, then he/she should contact the producing faculty.

19) All 486 episodes must use **original footage shot for the production during principal photography and possible pick-ups only and original music or music from the USC cinema music library**. Any deviation, including stock footage, will only be considered by petition to the faculty.

20) **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.

21) **No crewmember other than the editors (including the director and producers) may view the Assembly Cut or Editor's Cut prior to the first cut screening in class Thursday morning.**

22) **Absolutely no one other than the registered 486 editors can edit any of the 486 material.**

23) All rewrites after the first all white script in **.PDF format** should be given to the **486 faculty, SA's and Joe Wallenstein before the Thursday morning class session** (please note that emailing changes in the early hours of Thursday 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, Barbara Nance, and Lead Instructor, Gail Katz, by 10am the Wednesday before class. This is the responsibility of the **Assistant Director.**

24) **Every registered crewmember of 486 is to be on set for the entire shoot of all the episodes**. Exceptions are the Editors, Post Supervisors/Associate Producers, Production Designers and prepping AD and Director. One designer or the Art Director will act as On-Set Dresser and 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 Stage Rules and Times. SCA Stage 4 is the 486 dedicated Stage.**
    i)   Monday through Sunday from 8am -10pm **ONLY**.
    ii) 12-hour day with ½ hour lunch allowance for a total of 12½ hrs.
    iii) These 12 hours applies to prep, wrap and shoot hours, that's taillights at 12 ½ hrs.
    iv) If the Surplus Flats and Chapman Dolly are available, they may be reserved with Carlos Jauregui (cjauregui@cinema.usc.edu) or the appropriate facilities personnel.

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 crewmembers 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.

28) **All filmed material must be shot within designated shooting periods.** This includes background plates for process shooting and filmed material that appears on television sets or computers.

29) Filming is to be done with a single camera in the manner of feature filmmaking. However, when appropriate and if available, a second camera will be used.

30) Any time a camera is in a moving vehicle, whether it is 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.

31) **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 Gail Katz and Peter Sollett for approval.

32) Exceptions, [to any of the foregoing] based on specific needs of the show, can be petitioned to the faculty. Note that in general petitions are reviewed and discussed on Thursdays. **See the section "Petition Process" below** for more information.

33) **Final Cut** should be a consensus of Producers, after due consultation with ALL crewmembers 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.

Class Structure -- Dailies and Breakout Sessions

1) The entire class meets each Thursday morning to view and discuss dailies, cuts, and sound mixes as indicated in the class schedule. **We shall begin promptly at 8am or 9am in SCA 112, depending on the schedule. The entire class must attend all full class meetings.** 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 486 are required to read all the teleplays.**

2) **Crew breakout sessions** will be scheduled immediately after the full class meetings from **11am-1pm** in designated stages, labs or classrooms. **Attendance is mandatory for each crewmember.**

3) **Attendance and promptness are mandatory for Thursday classes 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.

4) Guests (for example, composer or costume designer) are welcome at dailies, **after consulting with Gail Katz.**

Slush Fund

It has been traditional for crewmembers of other production classes to contribute money to a slush fund covering location fees, art department needs, craft services, trucks, etc. The limit of contributions to the slush fund is capped at **$200 per crewmember** --- including the Director and Producers.

The total slush fund may not, therefore, exceed the number of registered crewmembers times $200.00.

Requests to increase this limit will be entertained on a case-by-case basis and must be accompanied by a detailed rationale. Directors/Producers/Crew found to have exceeded the above-mentioned limits are subject to consequences, which may include confiscation of footage. **Students can request additional financial aid to cover these expenses.**

Budgets

The budget is the blueprint of the series you are about to make. Budgets are determined by examining, in great detail, the script, storyboards, schedule, breakdowns and everything else related to the scripts. They will average approximately $6,000 per episode.

Doing a good and accurate budget will require communication. The Director and individual Crewmembers must communicate to the Producers what they need in order to realize their vision of the teleplay. **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 Producers will then try to make it all work. Some compromises will have to be made. Each episode has financial limits that cannot be exceeded. These limits may make it necessary for the Producers to help you find an alternative way of accomplishing your creative goals. The more each Crewmember communicates with the Producers the more he/she can help.

In order for the Producers 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 Wednesday 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.

Crewmembers 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 crewmembers if receipts are not handed over in a timely fashion. Receipts should be reimbursed within 18 business days from the Thursday 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 crewmember and their signatures acknowledging that they agree with the petition.

All petitions must be submitted to Gail Katz or her SA at **the start of the Thursday 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 Thursday.

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 Gail Katz at the beginning of the semester.

Penalties for violating the rules

Violation of any 486 rule may result in failure of the class, loss of festival submission privileges, confiscation of footage and no screening or distribution of the final series.

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
   and collaboration   50%
Attendance   10%
Contribution to class   10%
Execution of assigned tasks 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 printout of all credits is 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 "so and so presents..." We view the series as the creation of the entire crew and not simply the Director or Producers or Writers. (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 crewmembers 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 486 Title/Credit Policy, consult Gail Katz 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 approved by Gail Katz.

486 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

There are 3 or 4 primary shooting days per episode, plus additional pick-ups by petition. Because of the physical time taken to screen dailies in the morning 486 class, and a risk of overloading the editors on extremely short post schedules, plus the storage limit of the shared media storage system, 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 14 primary shooting days during the semester. This will come to a **TOTAL** of **288 G per episode**, 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.

Additional pick-ups can be petitioned for, and we will determine the amount of footage that can be captured on those days.

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 imported into your AVID project following the protocol outlined in the SCA Knowledgebase under CTPR 486 - "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. Picture editing is only allowed in AVID.

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 reports are given to the editors.

Dailies are NOT to be edited. All takes must be shown in their entire length (including slates to "cut"). Every production must shoot in such a manner that each days circle takes **do not exceed 15 minutes per day (i.e. 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.

If it becomes 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, SCA approved stand alone hard 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 download all media into the shared media storage system 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 footage will be deleted from the shared media storage system workspace once Test weekend dailies have been shown in class. They may not be used in the final product.

Cinematography

1. All Cinematography students will alternate and share in the Cinematography responsibilities below equally. When possible, the students will alternately (per episode) fulfill the functions of the:
    1. Director of Photography
    2. Chief Lighting Technician (Gaffer)
    3. Camera Operator A
    4. Camera Operator X
    5. 1st AC

1. Pre-production responsibilities will be according to upcoming roles. If one (or more) of the Cinematography group students have a stronger personality and is more inclined to take over, that person (or persons) will enjoy the added responsibility of exercising self - restraint and do what he/she can to encourage and support his/her fellow Cinematography group members to excel in their roles without taking over the duties that are theirs. Cinematography group members may not opt to deviate from the planned role distribution schedule. This is not subject to change by the film's director or producer, nor designed to be changed once established by faculty.

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.

3. 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.

4. 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.

5. The 1st AC is responsible for the downloading of footage (unless otherwise instructed by the editing team) 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.

6. 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 Thursday 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.

7. **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 486 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 cinematographer and the director.

****If the use of an alternate or supplemental camera is necessary, permission from the lead faculty is necessary after which the steps on the supplemental or alternate camera form must be performed and signed by appropriate faculty. Forms can be obtained from the lead faculty.****

8. 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 486. (This includes, but is not limited to: car mounts, generators (except putt putts with prior approval by the cinematography instructor), dollies with jib arms, SteadiCams, 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 486 production.

9. 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.

10. 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.

11. 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.

12. 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.

13. 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

Required equipment:

- **A set of earphones with a 1/4 inch jack.**

- **SCA Approved hard drives for back up (one from the editor and one from the director).**

- **Flash drive for project back up.**

1. It is the responsibility of the Picture 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 shared media storage workspace.

2. Cuts of new material are due in class each Thursday as per the schedule. There is no time in the schedule for a delay in the cutting process. Editor's Cuts are to be cut solely by the Editor without input from the Director or Producers.

3. All editing and post picture work is to be done by the student editing crew, which consists of Editors and Assistant Editors, using the school's post-production facilities only. It is not permissible for the assigned Editors or others to bring in outside assistance or to permit other crewmembers to cut the picture.

4. It is the Assistant Editor's responsibility to sync and organize the dailies on Avid by Monday evening. In addition, the Assistant 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.

5. 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.

6. 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 Nancy Forner 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 1pm to 6pm

Friday 11am to 1pm
Location: B149

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/.

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

8. The cut presented at the final class screening in Norris represents the final version of the project. No subsequent changes are permitted. Once picture is locked, absolutely no picture editing is permitted.

9. After dailies and cuts are viewed in class, the Assistant 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 of the last episodes 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 and Assistant Editors must attend all classes and 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:

   a. **Editor's Cut**- The first day of screening cuts. This is the editor's *first pass*, which reflects the editor's interpretation of the script. Directors are not allowed to work on this cut.

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b. **Directors Cut**- Directors and Editors work together on this cut -- second screening. Producers are not allowed to work on this cut.
c. **Producers Cut**- Producers and Editors work together on this cut -- third screening.
d. **Final Cut- Picture Lock**. (See definition under "General Guidelines, paragraph 33.)

****Directors and producers are NOT permitted to run the AVID or touch the keyboard or edit any footage on their own without the editor present. Failure to adhere to this will result is failure of the class.****

15. Dailies and subsequent cuts will be screened off the Editor's hard drive from their AVID Timeline. Editors should arrive early on Thursday mornings to test and prepare their footage.

16. All shot footage will be synced and available for the edits. Editors will select dailies in consultation with the Director. They may use circled takes or others that they prefer.

17. An AVID Tools Lab, taught by Jeremy Deneau, is optional, but HIGHLY recommended. Wednesday 4-7, B148

18. Each Editor and Assistant Editor 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 Nancy Forner, no later than Tuesday evening.

Sound

1) 486 Sound students will have the unique opportunity of learning the skills and being responsible for the duties of production sound recording for an episodic series. This includes learning the skills necessary to maneuver through a production set and collaborate with all its various departments, including pre-production, read-throughs, rehearsals (on- and off-set), mic'ing techniques (wireless and boom), set politics and protocol, interfacing with camera crews, directors and actors. The most important goal is for students to learn workflow and responsibilities, as well as how to achieve nuanced, useable production sound.

2) 486 Sound class members are expected to attend a weekly lab (in addition to Thursday class-time) conducted by the sound SAs and faculty. These labs will be focused on the proper care, use and maintenance of the technologies used to capture, distribute and communicate production sound. This includes advanced lessons like wireless distribution of timecode, use of wireless microphones, and comtek communication systems. Completion of the related labs is mandatory before the student is permitted to operate the equipment.

3) All files recorded during production will be kept on file in the sound department at the end of the mix. They will be maintained until 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 equipment is to be operated by the 486 Sound team. Other members of the production may not operate any of the sound equipment unless authorized to do so by the faculty.

6) Post production will be completed in CTPR 554 Advanced Sound class. Students in 486 who are interested in sound editing/design, Foley/ADR recording, and the final mix are welcome to join and be a part of post production process, but their primary goal is to record the on-set sound as cleanly and properly as possible.

7) The post sound process involves many hours of hard work in a short space of time. All crewmembers 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 and mixed by the dedicated post production sound students. Bringing sound elements into the mix that the sound people have not heard is unacceptable.

8) Directors, Producers and Sound Designers should set realistic goals for the final sound track and work collaboratively to stay on schedule. After all final mixes are complete, a time will be set up for a technical screening in Norris to hear the mix. Producers and Sound crewmembers must attend. If significant problems are identified with the tracks at that point, they may be corrected during the 2-hour session in which stereo (LTRT) and 5.1 printmasters will be created for the episodes.

9) Each Sound Editor/Recorder is responsible for keeping a weekly journal of his or her sound activity. This will be turned in over the course of the semester by email to Sound Faculty, no later than Tuesday evening.

Directing

1. Each Director will prep, direct, and edit one episode of the series. Each Director will also be assigned as a "Shadow Director" for another episode, in which they will assist the episode Director with prep and production. When not directing or shadow directing, directors will be called upon to assist the production in other ways.

2. Directors should come to their breakout sessions prepared to discuss the scenes planned for the next shoot. Bring completed storyboards; shot lists, floor plans etc. Shot-lists are due Thursday at 9 am.

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 to Peter Sollett, no later than Tuesday evening.

4. Meetings between the Director, DP, PD, ADs and Script Supervisors to discuss and prioritize the weekend's shot list and shooting order are mandatory and should be held Wednesday 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 Thursday AM class. Analysis of the collaborative relationships among the crew is very much a focus of the 486 experience.

Producing, Assistant Directing, Post Supervising, Script Supervising

Producers (and episode Director) must meet regularly with **all** crewmembers to discuss technical, logistical and aesthetic issues. Keeping everyone engaged fosters collegiality. The AD 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 Thursday class sessions.

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 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. The Post Production Supervisor has a significant role in assuring that the episodes 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 series will be handed in at the end of production once the final mix has been completed. The notebooks must be cleared in order for the series 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. The Script Supervisor is responsible for lining the script for the editors, slate information, circling the director's takes, continuity, script/scene timings, and ensuring that the script is adhered to, unless the writer or EP approves changes.

10. Each Producer/AD/Post Supervisor/Script Supervisor 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 Gail Katz, 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, there will be two Production Designers. They will alternate the coordination and design of odd and even shows; 1,3 and 2,4. In addition, there will be two Set Decorators, also alternating between shows in the same pattern. All of the other crafts of the art department, including (but not limited to) art direction, set design, set decoration, props, graphic design, construction, paint, and greens will be explored and handled by this team. When one team is production designing and set decorating on a given weekend, the other two members

fill other roles within the Art Department, such as Props, On-Set Dresser or Construction, etc. for that weekend. Pre-production responsibilities will be shared by both production designers and set decorators equally of a given weekend's work. This is not subject to change by the show's director or producer, nor other faculty member.

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 Tuesday (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. Weekly art department Cost Reports must be generated and given to the Producers by Tuesday night or before.

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 on Tuesdays, so production can get the vehicles and help find the manpower the art department needs. If trucks are needed for a given weekend's work, those needs must be communicated two weeks prior to the need. Vehicle pick-up dates must be determined. Trucks need to be reserved and can't be picked up on a moment's notice.

9. The Production Designers will email a weekly journal to Michael Provart no later than the Tuesday 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.

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.htmlprovides 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.

Disruptive Student Behavior:

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.