



CTPR 474 , Documentary Production

Units: 4

Spring 2022

Wednesdays, 9am - 12:50pm

Location: Online

Instructor:

Office: Zoom

Office Hours: By Appointment

Contact Info,

Replies within 24 hours

Student Assistant:

Office Hours: By Appointment

Contact Info:

IT Help:

SCA Knowledgebase: <https://knowledgebase.sca.usc.edu>

[Creative Technology and Support](#)

(213) 821-4571

creativetech@cinema.usc.edu

Location: SCA 227

Support Hours: Monday - Friday, 8:30 AM - 8:30 PM

Course Description

This class is an exercise in documentary filmmaking and total collaboration. During the 15 weeks of the course, each partnership will make one short documentary film, working from initial conception to final finish. Partners will be equally responsible both creatively (deciding what subject to film and how to film it) and managerially (who will fulfill what role when). So, you may very well find yourselves swapping roles during production and most certainly will be sharing all tasks. You yourselves will be your entire crew/production unit.

During the semester you will screen selected dailies and cuts for your classmates, SA, and me (your instructor). We will all serve as your filmmaking community and give you a ton of feedback. Much of what you will learn, you will learn on your feet-by doing. But you will also benefit by learning to listen to and filter the critiques you receive.

Your documentary may follow any of the traditional formats, from clip show to verite, but I also encourage you to experiment as much as you wish. The "documentary form" is very

plastic and constantly changing, and you should feel free to mold it to your subject. Aesthetic risk taking is condoned here.

Learning Objectives

By the end of this course, students will learn the importance of collaboration with others whether it is with their classmates or their documentary subjects/characters, to think creatively, and to push through diverse challenges while working towards the completion of their short documentary projects.

Course Notes:

Boundaries and Rules: (well, there always are some)

- The final length of each project will be between 10 and 20 minutes, including credits. Your finished project will be a digital file of your color-corrected fine cut picture and mixed sound.
- You may shoot as much material as you wish, but remember that the more you shoot, the more material you will have to organize. It would be wise to purchase an additional drive that would meet your needs throughout your entire USC career, we recommend purchasing one of the SCA approved drives which are readily available at many vendors. The USC books store carries many of them as well as some SDHC memory cards. Keep any drive you use dedicated to your CTPR 474 project alone.
- The school will provide you with a camera (NXCAM) a mixer, shotgun mic, boom pole, pistol grip, and cables. Please use school equipment for shooting.
- Students will provide their own: SCA approved drive, headphones (required for shooting and Avid lab.) We recommend Sony MDR 7506, which are available at the USC *Bookstore*. Also a smaller set of headphones for the camera operator.
- Any re-enactments or directed action must conform to all SCA policies regarding use of actors; SAG agreements, child labor laws, permit requirements, safety forms, etc. If you can avoid re-enactments, you should.
- Except by explicit permission, all shooting must take place within a 50 mile radius of USC..

Gray Areas and Red Flags: (check these out with me and your SA before you proceed or just stay away from them)

- Use of professional facilities or technicians can result in failing the course. The core idea of the course is that the students make the documentaries entirely on their own. However, there may well be situations where you might want to shoot with two cameras or have a slightly larger crew. In such a case, you must turn first to members of the class to help.

- All featured copyrighted material must be cleared and acknowledged in your credits. Clearance can run the gamut from being a giant pain to totally impossible, and copyrighted material can include everything from the obvious (film clips and photographs) to the unexpected (an album cover or a featured baseball cap). So be sure to check that anything of this nature is in the public domain. That said, we will apply the current SCA Fair Use Policy to any such material.
- All music in the film must be composed for the film. This really is a sub-set of #3, but publishing and performance rights are really hard to clear in the amount of time available. Furthermore, if you want to score your documentary, a composer is the best way to go. USC has a fabulous school for film composing with many many eager young composers.
- Working with children can be tricky. Normally, filming with any child, even your own, requires a Certified Studio Teacher to be present. Directing a child's action or calling one to a "set" most certainly does. This can cost bucks unless you can talk one of LA's CSTs into doing it for the credit and the glory. Check with me and Joe Wallenstein, in SCA 304, if you intend to use a child in any part of your documentary and bring a written clearance from Joe to your instructor (that would be me) **before** filming with a child.

Details, Details: (and other paperwork)

- 1) If you wish to have your film considered for festivals or any release outside of this class or personal use, each partnership must collect photocopies of all required permits, releases, emergency medical information, etc., and put them in a production notebook for archival purpose. Necessary items see What Do I Need To Get My Film Cleared.
- 2) Deadlines are important and must be met all along the way if you are to complete your project on time. Please refer to the calendar weekly to be sure that you know what is expected at all times. In particular, those of you who come into the class without a partner will have a week to find a partner. If the class happens to have an odd number of students, one partnership of three students will be allowed. All of you have until the fifth week to solidify your ideas and shooting plans. You have five weeks of principal photography, during which you will also be editing, a week off from shooting and then two weeks for pick-ups. Then about two weeks to work on your mix and color correction (both of which you do on Avid, FCPX/7, or Adobe Premiere)...then we're done. We will schedule a public screening at the end of the semester.
- 3) You must upload each weekly assignment onto the class Google Drive by 9pm the Tuesday before each Wednesday's classes.

Conferences and Such:

I am available by appointment. Conferences will take place on Zoom. Do not hesitate if you wish to contact me at any time with questions, problems, or to schedule a meeting.

Course Schedule: A Weekly Breakdown

In all film work deadlines are important and expected to be met. This is especially true of documentaries which, unlike fiction films, regularly turn out not to be the film you started to make in the first place. Such unpredictability makes it easy to fall behind and get swamped in the end. Keeping to the timetable and deadlines for this class will prevent that from happening. So, look ahead and keep up. The timetable for the class and schedule of deadlines are as follows:

	Topics/Daily Activities	Assignments/Deliverables
Week 1	January 12 th , 9:30, (Begin Zoom, Students) In-Class orientation, syllabus & calendar First ideas presented Partnerships begin to be formed	Students finalize partnerships Narrow down ideas
Week 2	January 19 th , (Zoom) Final Partnerships Formed Partnership Ideas Production Numbers Documentary styles Talk about intersection Exercise	Proposal and shooting plan development
Week 3	January 26 th , (Camera Checkout Area) Equipment check-out/sound and camera Diya checks out sound Meet at Camera checkout w/ Angelo Pacifici move to SCA Gallery	Shoot Intersection Exercise Bring card with footage to class
Week 4	February 2 nd , SCA B148 (Basement Labs) AVID Lab Orientation w/ Jeremy Deneau Bring Intersection Exercise footage Assignment: Cut Intersection Exercise	Due Tuesday, February 1 st , by 8pm Prepare Project Presentation Cut Intersection Exercise
Week 5	February 9 th , (Zoom) Partners Present In Depth Project Proposals View Intersection Exercise The Documentary Interview & assignment	Due Tuesday, February 8 th , by 8pm Shoot and cut Interview exercise

Week 6	February 16 th , (Zoom) View Interview Exercises Shooting the documentary Scene	Due Tuesday, February 21 st by 8pm Principal photography and editing begin Prepare 5 minutes of shot footage for class
Week 7	February 23 rd (Zoom) Each partnership screens five minutes of dailies selects for class Class discusses dailies Lecture TBD	Due Tuesday, March 1 st by 8pm Principal photography & editing contd. Prepare 5 minutes of shot footage for class
Week 8	March 2 nd (Zoom) Each student/partnership screens five minutes of dailies selects for class Class discusses dailies Lecture TBD	Due Tuesday, March 8 th by 8pm Principal photography & editing contd. Prepare Cut Scene(s) for class
Week 9	Mzrchh 9th (Zoom) Each partnership screens selected cut scenes for class Class discusses scenes Lecture TBD	Due Tuesday, March 22 nd by 8pm Principal photography & editing contd. Prepare Cut Scene(s) for class

Spring Break

Week 10	March 23 rd (Zoom) Each student/partnership screens selected cut scenes for class Class discusses scenes Lecture TBD	Due Tuesday, March 29 th by 8pm Principal photography ends editing contd. Cut first rough cut Shoot pick-ups
Week 11	March 30 th (Zoom) First rough-cut screenings of projects in class Lecture TBD	Due Tuesday, April 5 th by 8pm Editing continues Cut second rough cut Shoot pick-ups
Week 12	April 6 th (Zoom) Screen Second Rough Cuts	Due Tuesday, April 12 th by 8pm Editing continues Cut Fine Cut

Week 13	April 13 th (Zoom) Fine Cut screenings of projects in class	Due Tuesday, April 19th by 8pm Editing continues Sound Work and Color Grading
Week 14	April 20th (Zoom) Final Cuts w/ color correction and sound work Conferences available during week	Due Tuesday, april 26 th by 8pm Tweak picture editing Sound & color polish. Picture Lock!!! Output Quicktimes
Week 15	April 27 th Check Quicktimes FINAL OUTPUT	

EQUIPMENT AND FACILITIES

The School will provide:

1. Sony NXCAM HD Cameras and tripods.

N.B. WITH THE NXCAM CAMERA, THIS SETTING IS THE ONLY SETTING THAT WILL ENABLE YOU TO EDIT YOUR FOOTAGE ON AVID:

HD 1080/60i FX (59.94i)

Setting can be found by clicking on "Menu"

Toggle down to REC/OUT SET then select "Exec"

Toggle arrow to the right and down to select "Rec Format" then select "Exec" then choose: HD 1080/60i FX (59.94i) and select "Exec"

To verify you've selected the correct format at the main screen select the "Display" button until you see HD 1080/60i FX (59.94i) on the viewfinder screen.

Editing stations in the SCA Avid lab.

- . Students must pay an Insurance Fee of \$250.

Students will provide their own:

1. **Headphones (required) for editing.** We recommend Sony MDR 7506, which are available at the USC *Bookstore*. Also a smaller headset for the camera.
2. **One of the following approved External Hard Drives:**
 - **GLYPH ATOM RAID SSD Bus-powered, USB-C**, laptop friendly (*Approximate retail price \$250 and up*)**
 - SAMSUNG T5 SSD Portable (bus-powered, USB-C**, laptop friendly), approximate retail price \$170 - \$370
 - **OWC MERCURY ELITE PRO MINI SSD Bus-powered, USB-C**, laptop friendly (*Approximate retail price \$150 and up*)**
 - G-TECH G-DRIVE (requires AC power), approximate retail price \$149 and up

- G-TECH G-DRIVE MOBILE USB-C Bus-powered, USB-C**, laptop friendly (Approximate retail price \$120)
- LACIE RUGGED Bus-powered, USB-C and USB-A cable included. Lower cost, but not as shock resistant or fast as an SSD drive. (Approximate retail price \$100-\$150)

Notes: The hard drives listed are recommended to have a drive speed of 7200rpm.
Capacity: We do not recommend hard drives over 2TB.

**All of the "mobile" drives are USB-C, also known as USB3.1

Check SCA Approved Drives at <https://cinema.usc.edu/Laptops/> before purchasing a drive.

A second drive or 16GB flash drives are highly recommended to back up material in the case of drive failure.

Partnerships:

Learning to work with someone else is very important in your career as a filmmaker. Some of you have made films on your own, some have worked with or as part of large crews, and some have worked with a partner on projects where the roles were clearly defined. What this course asks of you is relatively unique. We are asking that there be no "boss" in your partnership: that you together decide on all aspects of your project, both aesthetic and practical from initial concept to final completion. From this point on, with very few exceptions, you will be making films with other people. Working with equal partners presents unique challenges, mostly enriching, but sometimes producing very negative feelings. Your SA and instructor will do their best to help you through any partnership difficulties you may have, but ultimately the success of your partnership is your responsibility. Bottom line, though, you may not change partners once you have selected a project partner.

We will quickly find a time that will work for both or all of us. Also feel free to contact your SA, Echo. Most issues can be easily solved, so don't be shy.

Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
Proposal and Shooting plan		10%
Dailies & rough cuts. Includes meeting weekly schedule of exercises and materials.		35%
In-class participation and contribution to the discussions		15%
Final project. Includes success of final project, effort, and process.		40%
TOTAL		100%

“Participation” is defined as constructive in-class activity, including, but not limited to, asking questions, giving constructive opinions on lessons and other students’ work.

“Collaboration” is defined as working well with your classmates, or project partners both in spirit and as an equal contributing partner

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

WHAT DO I NEED TO SEND ARCHIVES TO GET MY FILM CLEARED?

Please send all materials listed below (items 1 - 3) digitally to SCA Cataloger Chelsey Young cyoung@cinema.usc.edu

1- Production Book Checklist (PLEASE COMBINE ALL PAGES INTO A SINGLE PDF--Please do not make us download each page separately)

- Production Number
- Final Title of the Project
- Tech Specs (Color or Black & White / TRT / Audio / Image Size / Aspect Ratio)
- Language
- Countries (Shot in)
- Faculty Mentor Name
- All Credits (As they appear on screen)
- One Line Summary
- Two to Three Sentence Synopsis
- Student Certification Form
- Actor Release Forms
- Extra Release Forms (if non speaking extras were used)
- Minor Release Forms (if minors were used)
- Minor Work Permits (if minors were used)
- Minor Studio Teacher Confirmation Forms (if minors were used)
- Exhibit G for SAG Members (only if SAG actors used)
- Nudity Releases
- Documentary Release Forms

- Volunteer Agreements for ALL students working on the film
- Original Writing Release Forms (for all films including non dialogue and documentary films)
- Music Release Forms (Original Music)
- Pre-Existing Music Release Forms (Published Music)
- Library Track Information (Please list Library and Track info on the Music Clearance Document)
- Music and Footage Clearance document * Not to be confused with the Music cue sheet. This document is crucial for both the Archive and Industry Relations to easily identify that all music and non-original footage contained within the show have been properly dealt with. REMEMBER - It is USC policy that ALL licensing be cleared for Commercial use, worldwide, all media, in perpetuity.
 - Complete and accurate credit list for Completed Film
 - Students—these will be identified by the included Volunteer Release forms
 - Staff—no paperwork needed—just point out any staff that are listed
 - Independent Contractors—All paid workers who are not students or staff must be identified and please include any contracts/documentation related to their job/payment.
- Original Art Release Form (for all art/posters/photos visible in film)
- Trademark or Logo Release Form (if needed based on content of film)
- Proof of Public Domain Material (if needed based on content of film)
- Fair Use Arguments from USC Law School Clinic combined with Intellectual Property and Technology Law Clinic (IPTLC) letter (if seeking fair use claim)
- Music Cue Sheet
- Dialogue List
- Contact Information for Filmmaker (Non-USC Email, USC Email, Phone, Social Media)

- List of filmmakers who got credit for the class for accounting purposes (names of trio - 480 and 546 and 547 all students who need to be paid)
- Listed Stark Producers (if applicable)

2- Film Deliverables

- Master Copy (.mov file with ProRes or DNxHD codec) for All Films
- H264 smaller version for online access.
- Individual 5.1 Mono Wave Files for 5.1 DCPs
- ATMOS Sound Files (If mixed that way)
- AC3 Combined Wave File for 5.1 Blu-ray if needed
- Subtitled Copy and Clean Copy for Subtitled Films
- SRT file - All films must now create srt files for CLOSED CAPTIONING ***** Trailer and/or 10-30 Second Short Clip (Clip recommended for films shorter than 10 minutes) the only acceptable end copyright text is as follows and should be the final thing on screen: Student Produced at The University of Southern California © 2022 (or current year) University of Southern California. All Rights Reserved. **all films must now include the following credit:** Festivals & Distribution/Licensing: Sandrine Faucher Cassidy *If there are versions of the film in other languages or subtitled it would be good to have and log to offer for distribution

3- Image Files

- Production Photos
- Film Stills
- Film Poster
- Title Card
- Digital Press Kit *All image files should not be embedded in the production book. Images should be delivered in a separate folder. Please make the entire folder downloadable as a single file.

**PRODUCTION NOTEBOOK ARCHIVAL MATERIALS ACCURACY & COMPLETENESS
STATEMENT
To be included in Production Notebook File**

I certify that the attached archival materials (including all relevant permits, rights and releases) are accurate and complete.

I agree to uphold copyright laws & agreements that govern the exhibition of my film.

Producer/Sound: (print name) _____

(Signature) _____

(Date) _____

Writer/Director: (print name) _____

(Signature) _____

(Date) _____

DP/Editor: (print name) _____

(Signature) _____

(Date) _____

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 Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Safety:

All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or

harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services - (213) 740-0776

<https://osas.usc.edu/>

OSASFrontDesk@usc.edu

(213) 740-0776

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

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USC Campus Support & Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Diversity and Inclusion

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

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.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. OSAS is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for OSAS is (213) 740-0776.

COVID Protocols for SCA Productions Spring 2022

Updated 1/4/22

Vaccination and Testing Requirements

- **Production students in the class:** Must be able to show current Trojan Check (whether shooting on - or off - campus) as proof of full vaccination status; and must provide the Student Producer a copy of a **negative COVID PCR lab-based test taken within 72 hours of the start of shooting.** (Note: This may require an *additional* test if your usually testing day is Monday or Tuesday)
- **USC Students (not in the class):** Other USC students who might work as cast or crew must be **fully vaccinated.** (To be fully vaccinated, a booster shot is required, when eligible); and must provide the Student Producer a copy of a **negative COVID PCR lab-based test taken within 72 hours of the start of shooting.** (Note: This may require an additional test if your usual testing day is Monday or Tuesday.)
- **Non-USC Cast and Crew:** Only **fully vaccinated and boosted** non-USC individuals are allowed to participate in SCA productions. This applies to **all members of the cast and crew,** including but not limited to extras, production assistants, stunt coordinators, make-up artists, studio teachers, etc. must provide the Student Producer a copy of a **negative COVID PCR lab-based test taken within 72 hours of the start of shooting.** A Student Producer must obtain **proof of vaccination from every non-USC member of the production team, crew, cast, and anyone else present on set.** (This should be done before the Greenlight Meeting.) The Student Producer must submit proof of vaccination to the Lead SA and Lead Faculty of the class before the start of production. **Testing Procedures**
- The Lead SA and Lead Faculty must be given proof of all negative COVID test results prior to the start of shooting. The Student Producer must immediately inform the Lead SA and the Lead Faculty of the class of any positive test results.

- COVID-19 testing for all USC students must be done through the secure health portal **MySHR** at: <https://usc.edu/myshr>
- If an individual tests positive, that person will not participate in the production and will immediately inform the Student Producer and the University by contacting the **COVID Hotline** at **213-740-6291 & covid19@usc.edu**. (NOTE: If the individual who tested positive for COVID used the USC Student Health's Pop Testing program, you do not need to notify the University, as positive results are automatically followed-up with contact-tracing interviews.)

Symptoms

- **Do not come to set if you have any COVID symptoms (runny nose, cough, sore throat, fever, or any of these individually) regardless of test results.** If anyone has any COVID-related symptoms, they must immediately get tested and self-isolate. (see "If You Receive a Positive PCR Test" in the *SCA Guide to COVID Notifications* document.)
 - Anyone with symptoms must report them immediately to the Student Producer, who will inform the Lead SA and Lead Faculty of the class.
 - If you test positive, see "*SCA Guide to COVID Notifications.*" **Masking**
- 4) During production days, all personnel must always wear an approved mask (no cloth masks allowed) while on set. Performers in the film will only remove masks on set during takes and rehearsals. **Meals**
 - 5) All meals will be eaten outdoors, away from the shooting area. Individuals may remove their masks for eating or drinking, and they will maintain a social distance of at least six feet from other cast and crew members.
 - 6) All meals must be in individually packaged servings, and beverages will come in individual bottles. No shared or buffet-style food or drinks will be allowed.
 - 7) Eating at a public restaurant – even outdoors – is not allowed during the production day. **Cast and Crew Limitations**
- The number of cast and crew members on CTPR 294, 310, 507, and 508 productions **must not exceed a total of 10 people on set** on any production day.

The number of cast and crew members on CTPR 290 productions must not exceed a total of 7 people on set on any production day – except for the final exercise which will allow 10 people on set.

- All SCA productions are encouraged to limit on-set intimacy and stunt work. **Casting, Rehearsals, and Production Meetings**
- If you have a minor on your set, the minor, on-set guardian, and studio teacher must be fully vaccinated and must follow all testing protocols.
- All casting must be done remotely by video conference. Production meetings and rehearsals should be done remotely whenever possible.
- If you have an in-person production meeting, individuals must wear face masks at all times. **If you have an in-person rehearsal with an unmasked actor, they must produce a current negative COVID test.** Everyone must follow proper health and hygiene protocols and attempt to maintain social distancing.

Student Producers

- Although Student Producers are responsible for ensuring that SCA Safety Protocols are strictly followed by all cast and crew members, **it is incumbent on all key crew to make sure these rules and regulations are followed.**
- Student Producers are responsible for submitting all the necessary Covid-related documentation — including proof of vaccination/booster for all cast and crew members and proof of negative test results for all cast and crew members — to the Lead SA and Lead Faculty prior to the start of production.
- If all the necessary COVID-related documents are not submitted to the Lead SA and Lead Faculty prior to the start of production, **the project will not receive a greenlight and will not be allowed to begin production. Violations of COVID Protocols**
- **If any of the SCA COVID safety protocols are violated, the production may be suspended or shut down and students could potentially receive a failing grade for the project or course and/or face disciplinary actions.**

USC Covid-19 Resource Center

- For the latest COVID information, updates, and support for the USC community, visit the USC Covid-19 Resource Center at <https://coronavirus.usc.edu/>

SCA COVID Advisor

- - David Maquiling will be on staff to answer any questions regarding COVID compliance from the class Faculty and SAs. David can be reached at maquilin@usc.edu.
- - There will be a COVID Production Protocols Seminar recording for students and faculty to view on SCA Community. Students are not to contact David directly, but go through their Faculty or SA. When additional COVID guidance is released from USC Student Health, this document will be updated as necessary.

COVID Safety Agreement

for SCA Productions Spring 2022

Updated 1-4-22

Each member of the on-set production team, including class trio members, must sign a copy of this agreement. The Student Producer is required to submit all signed production team agreements to your Lead SA and Lead Faculty **at least two days before the first day of shooting**.

FOR PRODUCER USE ONLY: Name of Cast/Crew Member:

Cast or Crew Role: Title of Production: USC SCA Production Number:

Today's Date: Name of Producer: USC SCA Course Number:

I agree to the following:

- I will be fully **vaccinated and boosted**, by the date of my on-set participation. Indicate date of first on-set participation which is: _____.

- I understand that ONLY fully vaccinated and boosted individuals are allowed to participate in this production other than University approved exempt USC students.
- I will take a lab-based PCR Covid-19 test within 72 hours of my scheduled on-set participation. If I test positive for Covid-19, I will not participate in the production and will immediately inform the project's Student Producer and the University by contacting the USC COVID-19 hotline at **213-740-6291** or covid19@usc.edu.
- I will provide the Student Producer with a copy of my Covid-19 test results. The Student Producer will provide these results to the Lead SA and Lead Faculty of the class.
- If during production, I have any symptoms related to Covid-19, I will report them immediately to the Student Producer, who will report to Lead SA and Lead Faculty of the class. I will self-isolate immediately and not come to set. You should test immediately (for contact tracing purposes). Once my symptoms are gone, AND I test negative, I can return to set. If I test positive, I will not return to the production until I am symptom-free AND have received a negative test. **Bottom line: Regardless of test results, you cannot come to set if you have symptoms.**
- **If you test positive** at any point, you must isolate for a minimum of 5 days, **whether or not you have symptoms**. Contact tracing will be done by the University.
- I will respect all decisions made by the authorities of USC School of Cinematic Arts. I understand and accept that the USC School of Cinematic Arts has complete authority and discretion to suspend or permanently cancel the production or any specific activity thereof due to Covid-19 safety violations, without prior notice.
- If I see a violation of any Covid-19 safety protocols or witness any unsafe behaviors or activities, I will report them immediately by contacting the project's Student Producer, who will report this to the Lead SA and Lead Faculty of the class.
- During production, I will always wear a secure mask (no cloth masks allowed). If I am acting in the film, I will only take my mask off during takes and rehearsals.
- When I take my mask off for eating or drinking, I will maintain a social distance of a minimum of six feet from any cast and crew.

- Violation of any of these protocols may result in the production being shut down immediately. If I am a USC student working on this production as part of a class, I acknowledge that if I do not comply with any one of the COVID safety protocols, or if I in any way knowingly falsify test results, I may also be subject to disciplinary actions, including expulsion.
- I understand the Covid-19 risks involved in any film production activity. My participation in this project is at my own risk. If I become infected with the virus at any time during the production, I will not hold anyone else responsible.

I have read the above and agree to abide by them:

Printed Name Signature Date

When additional COVID guidance is released from USC Student Health, this document will be updated as necessary.
