

**CTPR 546 Fiction General Syllabus**  
USC SCHOOL OF CINEMATIC ARTS  
SPRING 2022

**Morning Session Meeting Times (SCA 112):** Wednesday, 8:00/9:00 AM to 12:00 PM

- **Week 1 – 6, 10 – 15:** (1/19, 1/26, 2/2, 2/9, 2/16, 3/23, 3/30, 4/6, 4/13, 4/20, 4/27)
  - 9:00 AM – 12:00 PM
- **Week 7 – 9:** (2/23, 3/2, 3/9)
  - 8:00 AM – 12:00 PM
- **Week 10:** (3/16) – NO CLASS – Spring Break

**Afternoon Session Meeting Times (Dept. Rooms):** Wednesday, 1:00 PM to 5:00 PM

**\*\*\* Please note that ALL sessions for Week 1 will be held virtually via Zoom. \*\*\***

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**INSTRUCTORS:**

**PRODUCING - LEAD**

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### **AVID EDITING**

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### **Course Description**

546 is an intensive group workshop experience in narrative filmmaking, emphasizing storytelling and the process of creative collaboration. The class centers on planning, shooting, editing and mixing a sync sound narrative short film, up to 12 minutes long. Over the course of the semester, students and faculty work together to address a myriad of aesthetic, technical, collaborative and ethical issues integral to filmmaking.

### **Learning Objectives**

The class provides a unique opportunity to learn through practical experience, an exercise in problem solving, a chance to develop professional skills, and an introduction to the fascinating dynamic of group interaction.

The ultimate goal is to facilitate growth as storytellers, filmmakers and human beings. To do this, we must all create an environment fostering creative imagination and artistic integrity. Communication, flexibility, tolerance and diplomacy will guide the creative exploration. The primary focus is discovering the best way to tell a story.

### **Special Circumstances for Spring 2022**

**\*\*\*Please note that all classes will be virtual for the first week of the semester. Our first day of sessions (Wednesday, January 12th) will take place via Zoom.\*\*\***

**It is anticipated that all classes will be in person in Spring 2022, as they were before COVID- 19. But there will be some restrictions, and special protocols have been established. Please carefully read ALL separate documents relating to Production Protocols, Health and Safety, and other COVID-related guidelines. These resources can be found on the [class Google Drive](#) and [SCA Community](#).**

**Guidelines will be strictly enforced. Please be aware that circumstances may require the school to make further adjustments.**

Details will be outlined during the first class.

### **Designated Shooting Dates**

Each production is allotted a total of 2 days for test shoots and 10 days for principal photography. Up to 2 days can be petitioned for additional pick-ups. (Details below.)

Projects are not required to use all designated shooting dates, but production time is invaluable. **If your team want to switch out these days for others, you will need to send the faculty a petition. The main thing to look out for is any class conflicts your crew members may have on other days.**

**TEST WEEKEND (2 Days Total)**

1. Saturday, January 29th
2. Sunday, January 30th

**PRINCIPAL PHOTOGRAPHY WEEKEND # 1 (2 Days Total)**

3. Saturday, February 5th
4. Sunday, February 6th

**PRINCIPAL PHOTOGRAPHY WEEKEND # 2 (2 Days Total)**

5. Saturday, February 12th
6. Sunday, February 13th

**PRINCIPAL PHOTOGRAPHY WEEKEND # 3 (3 Days Total)**

7. Friday, February 18th
8. Saturday, February 19th
9. Sunday, February 20th

**PRINCIPAL PHOTOGRAPHY WEEKEND # 4 (3 Days Total)**

10. Friday, February 25th
11. Saturday, February 26<sup>th</sup>
12. Sunday, February 27<sup>th</sup>

**General Guidelines for the Projects**

1. The faculty invites and expects participation of all students enrolled in 546 in discussions and note-giving on all 3 projects. We want you to be supportive of your colleagues on the other two films and take pride in the success of all the films. **All enrolled students are required to read all three scripts.**
2. Maximum length for each film is strictly set at **12 minutes** from first to last frame of picture not including end titles.
3. Given the short semester, the **deadlines set out in the class schedule are immutable** except under extreme circumstances. Dates for test, principal and pick-up weekends, picture lock, mixing, credit approvals etc., are firm since there is simply no possibility to play catch-up given the tightness of the schedule.
4. The schedule provides for **2 days of test shooting and 10 days of principal photography. Up to 2 days can be petitioned for pick-ups.** This is adequate to shoot a 12-minute project that is well planned and executed. The schedule is geared to allocating sufficient time to production and post-production (editing and sound) needs. Additional shooting days will not be authorized.

5. On the Tuesday after the last weekend of principal photography a final draft of the script is due. This draft must include **any and all changes** made to the script during principal photography. Note: The writer, director, and producers **must** approve all changes to the script before being made. This draft will serve as the final text version of what was shot to load into the AVID for editors to reference.
6. **Picture Lock** means the end of picture editing and the beginning of an intensive period of sound work. Watch carefully for copy and artwork approval deadlines. Picture lock means that all elements of the picture are locked. No more picture changes of any kind will be permitted, including special effects and title cards. Corrections to the title crawl may be permitted by petition only, if time permits.
7. The **final class screening** in Norris Theater represents the completed project. No subsequent changes in the picture or soundtrack are allowed.
8. The **standard shooting format** is Sr220 1920x1080 on the Sony F5 (using SxS Pro + media). Each team will fill out an alternative camera setting form.
9. Strict adherence to **the allotted footage allowance** must be maintained, as explained below.
10. **Use test weekend to explore** lighting, makeup, costumes, sync sound recording, dual system sound recording, capturing dialogue, on-set procedures, filters, exposure, color palette, etc. Footage shot on test weekend may not be used in the finished films.
11. **Pick-up weekend is not guaranteed.** Students need to submit a petition to the faculty with a detailed description of what needs to be picked up. Pick-ups are the reshooting of a portion of a scene, the rest of which was acceptably filmed during principal photography.
12. It is the **Assistant Director's job** to organize and hold regular crew meetings addressing the production's upcoming work. Monday is highly recommended since it permits the producers time to draft any related petitions and order any additional equipment prior to Wednesday's class.
13. **Locations.** At least one Production Designer must be present when scouting locations, ideally both Designers. As the team narrows its selections and 'tech scouts' are initiated, all Department Heads need to be in attendance.
14. **Tech Scouts.** When locations have been chosen, tech scouts commence before principal shooting begins. All heads of production departments need to be there. Director, Producers (at least one), Production Designers (at least one), Cinematographers (at least one), Key Grip, Key Gaffer and Sound (at least one).



15. Each production must have all the proper **actor releases, location permits, insurance coverage, copyright arrangements, etc.**, to cover every shooting situation.
16. Any additional items that are not part of your semester package from PEC (including filters, lenses, grip equipment, etc.) must be cleared via faculty petition after the cinematographers communicate with the cinematography instructor. In addition, **any equipment obtained from outside sources must be cleared in writing** from the involved instructor to assure the appropriateness, legality and safe operation of the items in question.
17. 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. Both Cinematographers must be physically present for all of the color correction sessions and participate in the color correction of the film. SCA Post Production must vet color correction facilities and colorists. No exceptions.
18. During the **first full crew meeting** each crew will determine how they will handle any **loss and damage** that might occur during the shoot. Each crew will decide if the individual responsible for the loss or damage is financially liable or if it will be split between crew members. If the liability is split, crew members must decide if it is to come out of the slush fund or out of pocket.
19. During production, Directors will present a **Preliminary Shot List** to **all 546** faculty and **all** fellow crew members **by 8am every Wednesday during shooting**. Shot lists will be reviewed in the afternoon classes. Final shot lists must be delivered to all the faculty and fellow crew members by **1pm Thursday**.
20. 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.
21. **Lunch break** must take place no longer than 6 hours after call time.
22. **Crews** must be given **10-hour turnaround** between shoots. **SAG** requires that actors have a **12-hour turnaround**.
23. It is the responsibility of all crew members to ensure that all rules and guidelines are followed. Every crew member is responsible to ensure a safe set for everyone. **Anyone who has any safety concerns should immediately report them to an AD or a producer.**

If at any time the AD or producer feels that the shoot is proceeding in a manner that puts anyone in jeopardy, he or she has the right to shut down the set until the

- situation is rectified. If any crew member does not feel that the proper safety measures are being taken by the AD or producers, then he/she should contact the producing faculty.
24. All 546 films must primarily use **original footage shot for the production during principal photography and pick up weekend only and original music or music from the USC cinema music library**. Any exceptions must be approved by petition to the faculty.
  25. **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.
  26. **No crew member other than the editors (including the director) is permitted to screen dailies** before class Wednesday morning.
  27. **No crew member other than the editors (including the director) may view the Assembly Cut or Editor's Cut prior to the screening in class on Wednesday.**
  28. Absolutely no one other than the registered 546 editors can edit any 546 materials.
  29. All rewrites after the first all-white script in **.PDF format** should be given to all **546 faculty, SA's and Joe Wallenstein before the Wednesday morning class session** (please note that emailing changes in the early hours of Wednesday morning is rude and not helpful). These rewrites must be in the **approved color sequence** — blue, pink, yellow, green, goldenrod — with new dialogue, scenes, effects or business marked by an asterisk (\*) in the right-hand margin of the line in which there is a change. During production, all revisions (if any) must be submitted for review to the Writing Instructor, Craig Sabin, by 10am the Tuesday before class. This is the responsibility of the **Assistant Director**.
  30. **Every registered crew member of 546 is to be on set for the entire shoot.** Exceptions are the editors and production designers. Editors will be required to work as script supervisors for the **first two production weekends**, but may elect to be in the editing lab for the third and fourth weekends. Producers may need to find additional help for script supervision if the editors choose not to be on set during that time. Production designers may need to be prepping at the next location on a shoot day. As a representative of the Art Department, an On-Set Dresser must accompany Production and be on set at all times. Similarly, a Prop Master must be on set with Production at all times.
  31. **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."

32. **SCA Sound Stages:** The hours for all stages are 8:30 am – 10:00 pm every day except for University holidays. The rules for productions are still unknown for the fall semester as industry guidelines are changing.
33. Student productions should book through Staging Services at [stages@cinema.usc.edu](mailto:stages@cinema.usc.edu). Students with valid production numbers are able to see stage availability via SCA Community. Requests for additional class times beyond the weekly scheduled class times can be done through Operations at [operations@cinema.usc.edu](mailto:operations@cinema.usc.edu).
34. **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 down – with either ratchet straps or the correct size rope with appropriate knots suitable to the task. If a vehicle must be rented, the cost comes from the general production budget, not a departmental budget.
35. No equipment shall be transported in such a way that an abrupt maneuver or sudden stop or fast turn will cause the equipment to slide, shift or move. Producers need to work with all crew members to ensure the safe transportation of equipment, supplies, and materials for production. Furniture pads need to be used to protect set dressing being rented so there is no L&D. Furniture pads can be rented, the costs of those rentals are charged back to the department. If you do not know how to safely tie equipment, please see the faculty.
36. **All filmed material must be shot within designated shooting periods.** This includes background plates for process shooting and motion picture material that appears on television sets or computers.
37. All filming is to be done with a **single camera**. This is not a course in multi-camera filmmaking.
38. Any time a camera is in a **moving vehicle**, whether 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.
39. **The Producing and Directing Faculty must sign off on cast.** None of the lead cast members of the production can be hired until their audition tape and resume has been sent to John Watson and Rebekah McKendry for approval.
40. All production materials need to be **paperless**: scripts, crew lists, receipts, call sheets, camera reports, script supervisor notes, etc.
41. Exceptions to any of the foregoing, based on specific needs of any given production,

can be made via petition to the faculty. Note: Petitions are reviewed and discussed on Wednesdays during lunch. **See the section “Petition Process” below for more information.**

42. **Final Cut** should be a consensus between the director and producers, after due consultation with ALL crew members and with due consideration of comments made by faculty and other class members during the morning sessions. In the event that a reasonable consensus cannot be reached, you may call on the faculty for consultation.

### **Dailies Sessions**

1. The entire class meets each Wednesday morning to view and discuss dailies, cuts, and sound mixes as indicated in the class schedule. **We shall begin promptly at 9AM in SCA 112.** This is an opportunity to share your feelings and insights with your fellow classmates and generally create an atmosphere of trust and learning. Strive to be both honest and constructive in your comments. In order to be able to give pertinent and appropriate comments during the dailies class,
2. **Attendance and promptness are mandatory for Wednesday class and for all shoot days.** Two unwarranted absences will reduce the final grade by half a grade point. Two unexcused late arrivals equal one absence.
3. Guests (for example, composer, costume designer, writer) are welcome at dailies, **after consulting with John Watson.**

### **Slush Fund**

It has been traditional for crew members to contribute money to a voluntary slush fund covering location fees, art department needs, craft services, truck, etc. The limit of contributions to the slush fund is capped at **\$350 per crew member** -- including the director. In a typical configuration, eleven-crew slush, for example, would total \$3850.

**Students can request additional financial aid to cover these expenses.**

### **Budgets**

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

Doing a good and accurate budget will require communication. The Director and individual Crew Members must communicate to the Producers what they need in order to realize their vision of the script. **Each department is responsible for communicating their wish list;** what

lens - what light - which location, what props, sets, microphones, tapes for post-production, in short everything everyone could want. **This will be put on paper, (including estimated prices of each item) by each department in the form of a Department Budget.**

The Producer will then try to make it all work. Some compromises will have to be made. Each 546 project has financial limits that cannot be exceeded. These limits may make it necessary for the Producer to help you find an alternative way of accomplishing your creative goals. The more each Crew Member communicates with Producers the more they can help.

In order for Producers to keep and maintain their budget, they must constantly be aware of what is being spent (or what will be spent). To accomplish this, Internal Requisition forms are used within USC and purchase orders for things obtained outside of USC.

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

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

### **Petition Process**

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

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

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

## 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 “film by” or “so and so presents...” We view the film as the creation of the entire crew and not simply the director or producer. (This policy applies to promotional materials as well).
2. There must be a **standard copyright disclaimer** in a size no less than 9 pica. The date of copyright will be the year of principal photography not the date of completion. This should appear at the end of the credits.
3. Limited **Guest Star credits** preceding or following the Main Title card are permissible but subject to faculty approval.
4. **Font and type size is your choice.** To be readable, the number of lines placed within the title area is just as important as font and size decisions.
5. **Crew credits for those registered in the class must be equal in all ways including size, font, color etc.**
6. No credit can be given to **volunteer assistance** that competes with or minimizes the contributions of registered USC class members. To avoid confusion or disappointment, consult with the faculty before committing to any specific credit for a non-class member other than those under Production Assistance.
7. **Acknowledgments, Dedications or "Special Thanks"** cards are subject to unanimous approval of all crew members and the faculty.
8. The last card of your End Credits is the **Faculty Card** on which the faculty is listed in last name alphabetical order along with the discipline taught. The phrase **"Student Produced at the University of Southern California"** must appear at the bottom of this last card.
9. **Titles will be reviewed and approved by the faculty** after picture lock, unless they are “complicated titles,” which are considered anything other than white on black. Complicated titles will be approved and implemented before picture lock.

10. If you have any questions regarding the CTPR 546 Title/Credit Policy, consult John Watson before making a decision.
11. It is recommended that titles be created using Avid Media Composer. Titles or VFXs can be imported from a graphic editing program such as Adobe Photoshop or After Effects but Post is not set up to trouble shoot nor support any post production work outside of Post workflow. VFXs and Titles outside of recognized industry standards will be returned to producers for correction. **All credits must be made to the specifications set by SCA Post.**
12. No single card credits can be given out to anyone other than the students in the class, the writer, and the composer, unless by faculty petition.

### **546 HD Footage**

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

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

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

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

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

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

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

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

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

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

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

There may be times on the set when it will become necessary to erase the SxS card to allow for additional recording. This must not be done until the card is **backed up** in its entirety onto at least **two hard drives!** One of the drives may be in the producer’s computer on the set, and the second, a reliable, stand-alone hard drive/thumb drive. When the drives are downloaded on set, the cinematography partners are responsible for the downloading of footage to drives. When the footage is to be downloaded after wrap, the editors will assume that responsibility. The backing up of that data to a second hard drive can be done by an editor, but only after the confirmation of the data on the primary and back up drive is complete, can the SxS card be erased and recording continued. **To ignore these procedures could result in losing all the captured media.**

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

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

## **Directing**

1. During Pre-production it is essential that Directors meet and discuss with the Production Designers the look of the film together. After this initial period of



- gestation, Producers should join this discussion of the world of the film. With regards to the sets and environments, these discussions will help shape the vital decisions of whether or not to use a location or build a set as the case may be.
2. All circled takes intended for use in the project must be screened in the Wednesday morning dailies sessions before it can be cut.
  3. Directors should come to their afternoon seminars prepared to discuss the scenes planned for the next shoot. Bring completed storyboards; shot lists, floor plans etc. Shot lists are due Wednesday at 9am. In order to have these elements, Directors must scout comprehensively with a Production Designer to find the necessary Locations. The Art Department can then provide floor plans to the Director and DP to help generate shot lists and storyboards.
  4. Each Director is responsible for keeping a weekly journal of his or her directing activity. This will be turned in over the course of the semester, by email, no later than Tuesday evening.
  5. Directors must meet regularly with **all** crew members to discuss technical, logistical and aesthetic issues. Keeping everyone engaged fosters collegiality. The A.D. will schedule a crew meeting each week, no later than Monday or Tuesday, so that issues relating to the forthcoming shoot can be discussed in the Wednesday class sessions.
  6. Production Meetings between the Director, Producers, DPs, AD, PDs, Prop Master, Sound, Editors, and Costume Designer to discuss and prioritize the weekend's shot list and shooting order are mandatory and should be held Thursday night at the latest. At the following week's general crew meeting, each department **MUST** have the opportunity to analyze how successfully the shoot was executed and will make a similar report to the Wednesday AM class. Analysis of the collaborative relationships among each film crew is very much a focus of the 546 experience.

### **Producing and Assistant Directing**

The following steps must be completed by **Tuesday at 12:00 PM (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 **Joe Wallenstein, All Faculty Members and SAs** by 5:00 PM Friday (if it is a three-day shoot weekend, the deadline is 5:00 PM Thursday).
2. Submit Daily Production Reports to **all faculty members 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 that the health and welfare of cast and crew is in no way compromised.
4. An authorized **studio teacher** must be on set at all times when minors are employed.
5. One member of the Producer/A.D. team will take on the additional role of the **Post Production Supervisor**. The post-production supervisor has a significant role in assuring that the films are edited and finished in a creative, timely and cost-efficient manner. The Post Production Supervisor is the liaison between the picture editor, sound team and vendors. They are responsible for the post budget, ordering supplies, keeping track of all post materials, booking and working with the composer, scheduling recording sessions, booking actors for ADR, and getting titles made and delivered, etc. The Post Production Supervisor will need to have regular meetings with the sound and picture editors, and will consider themselves a part of the post production team. **This job is very important and extremely involved. Please be advised that this is no small commitment and will take a considerable amount of your time.**
6. Producers will check with the Production Equipment Center to make sure all items are returned in good condition.
7. The Producers and Assistant Directors are responsible for keeping a record of the production. A **"Production Book"** with all materials relating to the making of the film will be handed in at the end of the production once the mix has been completed. The notebooks must be cleared in order for the films to screen. Details will be given out in class.

8. Producers must plan for and share responsibility of transportation (costs, scheduling, pickups) for all departments and have a line in the budget for transportation that is not part of a particular department's budget. All crew (especially camera and production design) need to give adequate notice of their transportation needs (several days, at the very least).
9. Each Producer/AD is responsible for keeping a confidential weekly **journal** of his or her department activity. This will be turned in over the course of the semester, by email to John Watson, no later than Tuesday evening.

### **Production Design**

1. The production designers collaborate with the director, DPs, and producers to design and execute the physical environments authentic to the film's story and its characters. In this class, the production designers' role encompasses **all** the crafts of the art department, including (but not limited to) art direction, set design, set decoration, props, graphic design, construction, paint, and greens.
2. Production designers will work in close collaboration with the director, DPs and producers to clarify all budgeting, scheduling and transportation needs before and during production. As such, **production designers must be included in all production meetings and location scouts.**
3. The production designers will collaborate with the costume designer and hair and make-up to ensure a coherent look.
4. Production designers will furnish ground plans of each weekend's sets & locations to the director for use in weekly shot lists. These ground plans are due (to the director and instructor) each Monday (for the following weekend's work). In addition, they will furnish plans, sketches, photos, etc. in a timely manner to all departments as needed.
5. 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.
6. Production designers will develop a calendar for the shoot that tracks art department requirements in terms of pick-ups, prep, wrap and returns. Production designers will develop this weekly workflow, which will identify their manpower and transportation needs. Collaborating with the producers, should the work require more prep time than production can give, production will re-think the work. This calendar must be turned into

the instructor as well. Production will need advance notice to get the vehicles and help find the additional manpower the art department needs.

7. The production designers will email a weekly journal to the instructor no later than the Monday evening of each week.
8. 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.

### **Cinematography**

1. Two cinematography students assigned to each film will share their responsibilities equally. The students will alternately fulfill the functions of the cinematographer and the camera operator. Pre-production responsibilities will be shared by both partners equally. If one of the partners has a stronger personality and is more inclined to take over, that person will enjoy the added responsibility of exercising self-restraint and do what he/she can to encourage and support his/her partner without taking over the duties that must be shared by both partners. Partners may opt to alternate roles either daily or each weekend. This is to be worked out in advance of shooting by the cinematographers. The schedule is to be submitted to the instructor prior to the first weekend of principal photography. This is not subject to change by the film's director or producer, nor another faculty member.
2. The cinematographer is responsible for working out camera blocking with the director, and then supervises lighting the set – while the camera operator fine tunes the camera placement (with the cinematographer and director) and shot execution – rehearsing the movement and composition. The camera operator works with the boom operator to set the frame lines and safe microphone placement, and with the rest of the camera crew to ensure they are all serving the requirements of the shot.
3. The operating cameraperson is responsible for ensuring that slates are shot correctly. This means that they are: legible, lit, in focus and large in frame. The slate must be still when the sticks are clapped. The clapper must be clearly visible when it claps. Please do not drop the sticks when they are clapped and use “soft sticks” whenever a slate is near an actor's head.
4. The cinematography partners are responsible for the downloading of footage to drives whenever that footage is downloaded on set or during the course of the 12-hour production day (even if it is on a “producer's” laptop). The backing up of that data to a second hard drive can be done by an editor, but only after the confirmation of the data on the primary and back up drive is complete, can the SxS card be erased and recording continued. This is not to say that you cannot employ the assistance of a first AC. But the AC is your focus puller and is **not** to be responsible for the handling of the raw files.

5. During the course of production, should you anticipate the need for a specific test which will address an issue you expect to encounter the following weekend, you should arrange with your AD to shoot a test at the end of your scheduled shoot for viewing during our Wednesday class session. This must be scheduled within the 12.5-hour workday and is not to extend your day beyond the 12.5-hour limit.
6. **Any and all camera, grip and electrical equipment** to be used that comes from outside sources (including weekly items and roll items from the PEC) must be pre-authorized by the cinematography faculty. You must submit the "Authorization to Use Additional Equipment" form that is found on page 6 in the 546 Cinematography Syllabus. One form must be submitted for each weekend. Allow at least two weeks for such requests as several faculty members may confer on these issues. Last minute requests will likely not be granted.
7. Any outside camera expenses must be discussed with and approved by the producers, once the camera priorities have been set by the cinematographers and the director.
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 546. (This includes, but is not limited to: car mounts, generators (except putt putts with prior approval by the cinematography instructor), dollies with jib arms, Steadi Cams, cranes, scissor lifts, condors, light balloons, camera cars, helicopters, etc.) (This also includes home-built versions of similar equipment). Even if **you** are a member of a trade guild and have the specialized training and experience to operate this equipment, its use is beyond the scope of this class and as such may not be used on a 546 production.
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.**

## **Sound**

1. Each sound crew will have the unique opportunity of learning and being responsible for all three major phases in developing their movie's soundtrack: production recording, sound design/editing, and re-recording mixing.
2. Sound crews are expected to attend a weekly lab in addition to the Wednesday class breakout (usually on a Friday). The labs are conducted by the sound faculty and SAs and go into details about the operation and use of Sound Department equipment and facilities. Students must complete the labs in order to operate the facility/equipment.
3. On Mondays (or the day after the shoot), the sound crews will be responsible for backing up and delivering production sound dailies and the sound report, ensuring the files reach the picture editors in a timely manner.
4. All Pro Tools sessions will be stored by the sound department at the end of the final mix. The Pro Tools sessions will be stored until acceptable printmaster tracks are completed.
5. 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.**
6. Sound department facilities and equipment are to be operated only by the 546 sound teams. Composers may not operate the console in a session or during any mix at USC facilities. Other crew members may not edit sound or mix unless authorized to do so by the faculty.
7. The post-sound process involves many hours of hard work in a short space of time. All crew members are encouraged to assist the sound team during this period by helping with Foley, ADR, and Music recording sessions. However, all sound elements apart from music must be set up, recorded, edited & mixed by the sound team. Bringing sound elements that the sound students and faculty have not heard in advance of the pre-mix or final mix is unacceptable.
8. Directors, Producers and Sound Designers should set realistic goals for the final soundtrack and work collaboratively to stay on schedule. Three pre-mixes will take

place prior to your final mix: two half-day pre mixes (1. BGs, 2. FX/Fol) and a full day pre-mix (3. Dialogue). The half-day pre-mixes are 5 hours long while the Dialogue pre-mix is 8 hours long (from 9a-5p).

9. After all final mixes are completed, a time will be setup for a technical screening in Norris to hear the mix. Directors and sound crew must attend. If significant problems are identified with the tracks at that point, those issues may be corrected pending faculty approval and schedule availability.
10. A more detailed breakdown of sound crew duties and scheduling will be reviewed during the Wednesday afternoon sound breakout.

### **Editing**

1. It is the responsibility of the editors registered in the class to edit the recorded material in appropriate collaboration with the director and producers. The film material will be edited on Avid Media Composer. See your instructor for the specific rules regarding the use of the Avid stations and NEXIS workspace.
2. Cuts of new material are due in class each Wednesday as per the schedule. There is no time in the schedule for a delay in the cutting process. It will be screened in class on the Avid timeline. In addition, Tuesday night the editors will upload a compressed QuickTime movie that can be accessed via Google Drive starting on Wednesday morning. This can also be used in the afternoon breakout sessions. PNG files can be provided to the Art Department per request.
3. All editing is to be done by the student editing crew using the school's post-production facilities only. It is not permissible for the assigned editors to bring in outside assistance or to permit other crewmembers to cut the picture.
4. It is the editor's responsibility to sync the dailies on Avid by Tuesday evening. In addition, 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.

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 editors knowledge of the circled takes and any other important production notes (i.e. NG takes, MOS, slo-mo) that took place on 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 John Rosenberg for any questions on Avid Workflow or other problems. He 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. **Please check the SCA Knowledgebase for the most current schedule as it will probably change.**

The current hours for the remote AVID Genius Bar are:

ONLINE: Monday 12 PM – 5 PM, Tuesday 2 PM – 9 PM,  
Thursday 12 PM -5 PM and Friday 11 AM – 4 PM.

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 editors have many duties to perform, in addition to looking at and syncing the dailies. Please have the patience to wait until dailies are screened in class.
8. The cut presented at the final class screening in Norris represents the final version of the project. No subsequent changes are permitted.
9. The final online cut will be struck only after the producing instructor has approved the production notebook, all equipment has been returned, and all class requirements have been completed to the satisfaction of the faculty.
10. Editors will be required to be present at all screenings, at picture lock and during the final sound handoff. Additionally, all editors are required to be available to the sound crew in preparation for the final sound mix and fix mixes. Failure to be available during the sound “crunch” will be noted during final grading. Note that your job does not end after picture lock. You will still need to be available until the very end of the semester.
11. 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 then arrange to meet quickly together and begin their collaborative process until the editing is complete. This is a mirroring of industry practice.



12. Here is the order in which the cuts will be screened in class:
  - a. Assembly Cut and Editor's Cut- The first day of screening cuts. This would be the cut based on the script (Assembly cut), and the editor's first attempt, from their point-of-view, to creatively refine the film (Editor's Cut).
  - b. 1<sup>st</sup> Cut- Directors and Editors work together on this cut-second screening.
  - c. 2<sup>nd</sup> Cut- Directors, Producers and Editors work together on this cut- third screening.
  - d. Final Cut- Picture locked cut. (See definition under "General Guidelines", paragraph 33.)
  
13. Dailies and subsequent cuts will be screened through the NEXIS. Editors should arrive early on Wednesday mornings to test and prepare their footage.
  
14. Editors will be required to work as Script Supervisors on their films for the first two weeks of the shoot. Editors should alternate, one should be on set and the other should be working on the edit in post. It is the editor's discretion if they wish to continue to script supervise after the first two weeks of shooting. Producers will need to acquire additional help for script supervision if the editors decide not to be on set.
  
15. All shoot footage will be synced and available for the edits. However, the editors will begin by using the director's circled takes for editing the Assembly Cut. It is understood that various non-circled takes may have useful moments for storytelling, and editors will be permitted to use these as well.

#### **USE OF SCA & RZC STAGES & SCENERY**

1. FIRE LANE: Each stage has a Fire Lane marked on the stage floor. The Fire Lane must be kept clear at all times. Scenery, set dressing, stage braces/jacks, working equipment etc. cannot be placed in the Fire Lane.
  
2. CONSTRUCTION REVIEW MEETINGS: Student projects using SCA or Zemeckis stages in 480, 546, 581, 582, Stark Projects and Sloan Projects must schedule a Review Meeting to present their plans for construction and set dressing. Review Meetings must be scheduled at least 8 days prior to the start of construction. All Review Meetings occur on Thursday afternoons between 2PM-6PM, require approximately 30 minutes, and are held in Michael Provart's office SCA 423. Michael Provart and the SCA Stage Manager supervise Review Meetings.
  - a. The student director, production designer, cinematographer and all producers must attend Review Meetings. At Review Meetings, students present their Construction Plan including: a 1/4" ground plan drawing of their set on a 1/4" Scale Plan diagram of their stage, a list of non-USC personnel involved in construction and set decoration, plans for painting

and set decoration, the use of power tools & spray paint, strike, wrap and trash disposal. Scale Plan 1/4" diagrams of SCA & RZC stages are available from Carlos Jauregui or the SCA Stage Manager.

- b. In order to gain access to a stage and begin work, the Construction Plan must be approved by Michael Provart and the Stage Manager. At Review Meetings, Provart and the Stage Manager will determine if the Construction Plan is acceptable. If the Construction Plan is unacceptable, another Review Meeting will be scheduled. The student project must submit their revised Construction Plan within 4 days of their previous Review Meeting. Projects with unapproved Construction Plans will not be allowed to use SCA or RZC stages.
3. STOCK WALL FLATS: A selection of stock wall flats is available for use by student projects. Certain limitations apply to the use of these flats. The flats can be reserved through Carlos Jauregui or the Stage Manager who can also answer questions about the limitations in using the stock flats. Wallpapering, texturing or metallic painting of stock wall flats are prohibited.
4. CONSTRUCTION: Students are responsible for understanding how scenery is constructed, braced and used on stage. Students may need to find outside help for construction. Power tools can only be used by fully experienced or qualified professionals. If a student is considering a complex design or build, Provart, Jauregui or the Stage Manager should be consulted as early in prep as possible.
5. WORK DAY HOURS: All construction by USC students and non-USC personnel MUST adhere to SCA's 12-hour workday limit. All work periods, including set strikes, must occur within the SCA & RZC stages' 8AM-10PM hours of operation. Access to stages and/or any stage work is prohibited before or after the hours of operation. A project will be shut down if these hours are extended or violated.
6. USC SUPERVISION: If a student project uses any non-USC personnel on stage, a full-time USC student enrolled in the project's class and designated by SCA as the project's producer must be on stage at all times to monitor all construction, set decoration, lighting/grip, production, strike/wrap and clean up activity.
7. PAINTING: All painting must be kept inside the stage and use proper drop cloths as floor, wall and equipment protection. Painting and construction are not allowed outside any SCA stage or on the pavement and grassy areas. Painting is limited to brushes and rollers. Professional spray equipment and airless sprayers are not permitted. All cleaning of paintbrushes and equipment must use the janitorial industrial sinks. The Stage Manager, OPS or the Zemeckis Center front desk can provide access to these sinks.

8. STAGE FLOOR PAINTING: The stage floor cannot be painted without prior permission from the Stage Manager. If permission is granted, the stage floor must be restored to its prior condition within 48 hours after wrap. Cost of repainting the floor is the responsibility of the student project. Any floor damage, including wood destruction, paint and/or glue will require floor restoration at the student project's expense.
9. STRIKE/WRAP OF THE SET: All flats, scenery and set dressing must be removed from the stage during the strike. The strike must be completed within the days agreed upon with the Stage Manager. If the production's shooting schedule changes, Carlos, the Stage Manager and the Office of Physical Production must be immediately informed, and they will adjust the dates. The project's producers must allow time and budget for an adequate strike crew, which may include outside carpenters. The strike must be done in a safe, professional manner.
10. STAGE & CLASSROOM ASSETS: Tables & chairs on stages may not be used in the construction process. Any classroom assets damaged by mishandling, paint, glue or construction work will be replaced at the student's expense. Students should provide sawhorses and create their own work surfaces.
11. DELIVERY & PICK UP OF SCENERY & EQUIPMENT: Nothing can be delivered or stored on any stage prior to a student project's reservation. At the end of a weekend reservation, all equipment, scenery and set decoration brought in by the student production must be removed from the stage.
12. TRASH DISPOSAL: All trash must be carried away and placed in the appropriate dumpsters.

### **Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with the Office of Student Accessibility Services (OSAS) each semester. A letter of verification for an approved accommodation can be obtained from OSAS and should be delivered to John Watson at the beginning of the semester. For more information, please visit the [OSAS When & How to Register](#) webpage.

### **Production Division Attendance Policy**

All students are expected to attend every designated class, lab or breakout session, and filming days **on time**. Punctuality is crucial to successful filmmaking. In addition, students should be thoroughly prepared for each of these commitments and present during class sessions (**with their cameras on if attending virtually**) – unless prior accommodations have been made with faculty instructors.

If for any reason a student is going to be miss a class or be late, you **MUST** inform both your instructor and your SA with regard to class, or your Producer and/or 1<sup>st</sup> Assistant Director with regard to filming days. If time zones present a problem for you, please make special arrangements with your faculty instructor.

Two unexcused absences will result in a student's grade being lowered by one full letter (For example, an A grade becomes a B). A third unexcused absence will result in a student's grade being lowered by one, additional full letter (Following the previous example, a B grade becomes a C). A student's grade will be lowered by one full letter for each additional unexcused absence. Two late class arrivals equate to one full absence.

In order for an absence to be excused, **the student must have approval** from the professor and provide documentation at the next attended class session.

**If a student misses class due to an emergency**, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

### Penalties for Violating the Rules

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

In addition, students are to understand and abide by the USC School of Cinematic Arts Safety Guidelines. **Violation of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.**

### Grading

Grading is based on several things –

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

### 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](http://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](http://policy.usc.edu/scientific-misconduct).

## Support Systems:

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](http://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 (OSAS) - (213) 740-0776*

[osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu)

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.

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

[campussupport.usc.edu](http://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](http://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](https://dps.usc.edu), [emergency.usc.edu](https://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](https://dps.usc.edu)

Non-emergency assistance or information.

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

[ombuds.usc.edu](https://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.

PLEASE NOTE:

FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACE IN THE SCHOOL OF CINEMATIC ARTS COMPLEX

## **SCA Capstone Productions Addendum** **for COVID Protocols - Spring 2022**

1-5-22

The SCA Spring 2022 COVID Production Protocols apply to all projects produced in all SCA production courses. For the Capstone courses – CTPR 546, 547, 480, 484, 486 – the following additional guidelines will be applied:

### Student Producers/ 1<sup>st</sup> ADs

- For all Capstone productions, the Student Producers and/or 1<sup>st</sup> AD will be responsible for ensuring that the SCA COVID Protocols are followed completely and thoroughly throughout production. (Note: Masks must be either Surgical grade (for ex., the light blue ones) or N95 or KN95 grade. No cloth masks allowed.)
- During the daily on-set Safety Meeting, the Student Producers/1<sup>st</sup> AD will review with the cast and crew all COVID Safety Protocols that must be followed on the production.
- The Student Producers will speak with any cast or crew member who needs to be reminded of the proper safety protocols. If safety protocols are not followed by any cast or crew member, the Student Producers will immediately suspend or shut down the production and report to the Lead SA and Lead Faculty of the class.

### COVID Safety Meetings

- In addition to the usual Greenlight Meetings, the Producers, 1<sup>st</sup> AD, and Director for each Capstone project will meet with the Lead Faculty and Lead SA for a COVID Safety Meeting to review the safety plans and practices for that production.

### Scheduling

- The 12-Hour Filming Day with a 12-Hour Turnaround rule will be strictly enforced.
- Production schedules should be calculated to allow enough time for proper preparation of the set and sanitation of the gear, wardrobe, environments, and props before and after filming each day.

- First ADs should stagger Call Times to avoid congestion and to minimize exposure.

#### Cast and Crew

- All SCA sets are closed. Absolutely no non-essential visitors allowed. Only necessary cast and crew should be on or near set at any time.

For Capstone productions, there are no limits to the total number of personnel on set, though SCA productions are encouraged to limit the number of characters in the script and limit the number of extras on set on any production day.

- All SCA productions are encouraged to limit on-set intimacy and stunt work.
- All crew members share the responsibility of cleaning and disinfecting frequently touched surfaces in their work area before and after each use, including sanitizing equipment, walkies, mics, and props before and after use.
- To minimize cross-contamination, crew members should bring their own personal items kit (i.e., pen, sharpie, scissors, tape, phone charger, iPad, digital materials, etc.). Do not share personal items with others or touch anyone else's equipment or personal property.

#### Wardrobe, Hair, and Make Up

- Members of the Wardrobe and Hair and Make-up Departments must wear face shields in addition to masks when interacting with cast.
- All cast are encouraged to provide their own wardrobe. Wardrobe is to be cleaned daily.
- Cast and crew must wash and sanitize their hands before any hands-on styling or wardrobe session, and wear face masks during sessions as much as possible.
- Where possible, actors are encouraged to apply their own make-up and do their own hair. If makeup artists are required, the make-up department will work with single-use brushes and applicators or bag and separate any equipment for a particular cast member.
- During the application of makeup, since a face mask cannot be worn, the cast and crew should stay as silent as possible to avoid spreading droplets through talking.



## Zone A, Zone B, and Zone C

All Capstone sets are closed. Absolutely no non-essential visitors are allowed on set or in Post Production Facilities. Capstone projects will define three production areas – Zone A, Zone B, and Zone C – to help safeguard the health and safety of the cast, crew, and general public.

### Zone A

- Zone A is the Active Set area where actors remove their masks and interact only with other Cast Members, the Director, the Producers, the 1<sup>st</sup> AD, the DP, Camera Department, and Production Sound.
- The production will assign Zone A access only to specific crew members. Zone A crew are only those who must be in proximity to the actors when filming.
- Everyone in Zone A must wear face masks at all times except for the cast during oncamera takes and rehearsals.

Actors' masks must remain on until camera and sound are rolling and the scene has been slated. On the call of "Cut," actors must immediately put masks on again.

- Everyone in Zone A must maintain physical distancing and must follow proper health and hygiene protocols at all times.
- Each department in Zone A will set up and define its own work area and will assign department access to specific crew members only.
- Each department is responsible for maintaining their respective work areas and will be responsible for cleaning and disinfecting all department related equipment, props, tools, etc. All equipment must be fully disinfected at the start and end of each day.
- Locations must be well ventilated. When on sound stages, elephant doors must be opened for 10 minutes every hour. This is when cast and crew can step off set, spread out 6 feet or more, remove their masks, and get snacks and water.
- When filming a performance with cast, no single take will be longer than 4 minutes. If takes are substantially shorter than 4 minutes, they may be shot in a series until the 4-minute limit without a mask is reached.

## Zone B

- Zone B is the Base Camp area where food and equipment will be staged and where assigned departments will work.
- Zone B is also where Video Village is located.
- The production will assign Zone B access only to specific crew members.
- Everyone – all cast and crew members – in Zone B must wear masks at all times and must follow proper health and hygiene protocols at all times. Physical distancing must be maintained whenever possible in Zone B.
- Each department will set up and define its own work area and will assign department access to specific crew members only.
- Each department is responsible for maintaining their respective work areas and will be responsible for cleaning and disinfecting all department related equipment, props, tools, etc. All equipment must be fully disinfected at the start and end of each day.

## Zone C

- For SCA Capstone productions, Zone C will cover all Post Production Facilities where picture editing, sound editing, musical scoring, sound mixing, and color grading will be performed.

Everyone in Zone C must wear masks and must follow proper health and hygiene protocols at all times. Physical distancing must be maintained whenever possible in Zone C.

- Each department in Zone C will set up and define its own work area and will assign department access to specific crew members only.
- Each department in Zone C is responsible for maintaining their respective work areas and will be responsible for cleaning and disinfecting all department related equipment, props, tools, etc. All equipment must be fully disinfected at the start and end of each day, including keyboards, desk surfaces, monitors, chairs, etc.

Note: If the SAG-AFTRA/DGA/PGA COVID Guidelines are revised, this document may be updated as necessary.