



**CTPR 474 , Documentary Production**

**Units: 4**

**Fall 2022**

**Wednesdays, 9:00 am - 12:50 pm**

**Location:** SCA 363

**Instructor:** Tim Kirkman

**Office:** Zoom

**Office Hours:** By Appointment

**Contact Info:** 917-797-3054

Replies within 24 hours.

**Student Assistant:** Julia Quiceno

**Office Hours:** By Appointment

**Contact Info:** 310-903-0445

**IT Help:**

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

[Creative Technology and Support](#)

(213) 821-4571

[creativetech@cinema.usc.edu](mailto: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 collaboration between student duos. During the 15 weeks of the course, each duo will work to make one short documentary film. 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). In addition to swapping roles from time to time during production, students should be prepared to share in all tasks. Each duo will serve as the entire crew/production unit.

During the semester, duos will screen selected dailies and cuts for classmates, SA, and instructor. This will be your filmmaking community and first "audience"

to the work in progress as it develops. Most learning in this class will be in the making, the doing, the experiential, in addition to getting feedback.

Each documentary may follow any of the traditional formats – from clip show to verité to process to experimental. The "documentary form" is very flexible and constantly changing. The challenge is to find the best approach for the subject matter. Aesthetic risk taking is encouraged.

### **Learning Objectives**

By the end of this course, students will learn the importance of collaboration with others – including partners, classmates and film subjects/characters; to think creatively; to push through diverse challenges; and to pursue best professional practices.

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

- The final length of each project will be between 10 and 20 minutes, including credits – but no longer. No exceptions, please do not ask.
- The finished project will be a digital file – color-corrected, mixed sound.
- Students may shoot an unlimited amount of material. Remember the more footage shot, the more material that must be organized.
- Students should consider purchasing an SCA approved hard drive which are readily available at many vendors. The USC books store carries many of them as well as some SDHC memory cards. The hard drive should be dedicated to CTPR 474 project alone.
- The school will provide a camera (NXCAM) a mixer, shotgun mic, boom pole, pistol grip, and cables. Please use only school equipment for production.
- 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*. A smaller set of headphones for the camera operator is recommended.
- Re-enactments or directed action using actors are not allowed in CTPR 474.
- Except by explicit permission, all shooting must take place within a 50 mile radius of USC's SCA campus.

### **Gray Areas and Red Flags:**

The following is a list of common questions and concerns. Students should become familiar with these and address questions to the instructor and the SA before proceeding.

- **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. 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. If you are unable to secure assistance from other students, you will most likely not be able to use outside people. PLEASE ASK INSTRUCTOR OR SA.

- All featured **copyrighted material** must be cleared and acknowledged in your credits. Getting clearances 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/score** in the film must be composed for the film. USC has a fabulous school for film composing with eager young composers.
- Working with **children** is discouraged. Normally, filming with any child, even your own, requires a Certified Studio Teacher to be present. 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 before filming anything with a child. If children are in the background of a location where you are shooting (and they are passing through or otherwise not interacting with the crew), you do not need permission.

**Details:** (and other paperwork)

- 1) **Public Screening.** 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** must be met. The weekly calendar in this syllabus lays out expectations. Students will determine their duos in the first week. By week five, duos will solidify documentary subject and a detailed shooting plan. Students will have five weeks of principal photography: 2 weeks of shooting, a week off for editing, then two more weeks of shooting. Post-production will consist of two weeks to work on the sound mix and color correction (both of which will be on Avid, FCPX/7, or Adobe Premiere). A public screening will take place at the end of the semester.
- 3) Weekly assignments must be uploaded to the class Google Drive by 9:00 PM the Tuesday before each Wednesday's class. Keep it mind it takes a long time to upload large files, so you should build this into your schedule.

## Course Schedule: A Weekly Breakdown

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:

	In-Class	Assignments/Deliverables
<b>Week 1</b> <b>8/24</b>	<ul style="list-style-type: none"> <li>• orientation, syllabus &amp; calendar</li> <li>• First ideas presented</li> <li>• Partnerships formed</li> </ul>	<ul style="list-style-type: none"> <li>• Students finalize partnerships</li> <li>• Duos edits ideas and decide on one idea for their documentary film</li> </ul>
<b>Week 2</b> <b>8/31</b>	<ul style="list-style-type: none"> <li>• Duo Presentations of Ideas</li> <li>• Production Numbers Assigned</li> <li>• Discussion: Documentary Styles</li> </ul>	<ul style="list-style-type: none"> <li>• Duos meet and come up with an initial proposal and shooting plan for production and start to work on your big presentation which will be due week of 9/21</li> </ul>
<b>Week 3</b> <b>9/7</b>	<ul style="list-style-type: none"> <li>• Camera + Sound Check-Out (9am)</li> <li>• Tutorials (10-12)</li> <li>• Exercise: Make A Documentary - "Intersection" (12-12:50)</li> </ul>	<ul style="list-style-type: none"> <li>• Shoot: Intersection Exercise</li> <li>• Bring card with footage to class</li> <li>• Prepare: Duos work on their Documentary Project Presentations which will be due on 9/21</li> </ul>
<b>Week 4</b> <b>9/14</b>	<ul style="list-style-type: none"> <li>• Meeting Place: SCA B148 (Basement Labs) for AVID Lab Orientation w/ Jeremy Deneau</li> <li>• Bring Intersection Exercise footage to work with</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare: Duos create their Documentary Project Presentation for the next class.</li> <li>• Edit: Intersection Exercise (3 minutes or less)</li> <li>• Due: Intersection Exercise by Tues. 9/20 by 9PM in Google Drive</li> </ul>
<b>Week 5</b> <b>9/21</b>	<ul style="list-style-type: none"> <li>• Screen: Intersection Exercise (1 hour of class time)</li> <li>• Partners Present In Depth Project Proposals (2 hours of class time)</li> <li>• Discussion: The Documentary Interview Assignment</li> </ul>	<ul style="list-style-type: none"> <li>• Shoot and cut: Interview exercise (less than 5 minutes); Due: Tuesday, 9/28, by 9PM in Google Drive</li> </ul>

<p><b>Week 6</b> <b>9/28</b></p>	<ul style="list-style-type: none"> <li>• Screen: Interview Exercises</li> <li>• Discussion: Shooting the documentary Scene</li> </ul>	<ul style="list-style-type: none"> <li>• Principal photography (and editing) begins on Duo's Films!</li> <li>• Prepare: Each duo selects and prepares 5 minutes of shot footage to screen in class (this should be decided together as a duo)</li> <li>• Upload the footage to Google Drive by Tues. 10/4 , 9PM - <b>Be mindful of upload times so you meet this deadline! Start EARLY.</b></li> </ul>
<p><b>Week 7</b> <b>10/5</b></p>	<ul style="list-style-type: none"> <li>• Screen: Each duo screens five minutes of dailies pre-selected for class; students give and receive feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Principal photography &amp; editing continues!</li> <li>• Prepare: Each duo selects and prepares 5 minutes of shot footage to screen in class (this should be decided together as a duo)</li> <li>• Upload the footage to Google Drive by Tues. 10/11 , 9PM</li> </ul>
<p><b>Week 8</b> <b>10/12</b></p>	<ul style="list-style-type: none"> <li>• Screen: Each duo screens five minutes of dailies pre-selected for class; students give and receive feedback</li> <li>• Discussion: Finding a composer for your film and the importance of music as a creative element.</li> </ul>	<ul style="list-style-type: none"> <li>• Principal photography &amp; editing continues!</li> <li>• Meet COMPOSERS!</li> <li>• Prepare: Each duo selects and prepares 1-2 CUT SCENES from their film to screen (5 minutes or less)</li> <li>• Upload the footage to Google Drive by Tues. 10/18 , 9PM</li> </ul>
<p><b>Week 9</b> <b>10/19</b></p>	<ul style="list-style-type: none"> <li>• Screen: Each duo screens 1-2 cut scenes from their film (5 minutes or less); students give and receive feedback</li> </ul>	<ul style="list-style-type: none"> <li>• Principal photography &amp; editing continues!</li> <li>• Prepare: Each duo selects and prepares 1-2 CUT SCENES from their film to screen (5 minutes or less)</li> <li>• Upload the footage to Google Drive by Tues. 10/25 , 9PM</li> </ul>
<p><b>Week 10</b> <b>10/26</b></p>	<ul style="list-style-type: none"> <li>• Screen: Each duo screens 1-2 cut scenes from their film (5 minutes or less); students give and receive feedback</li> <li>• Discussion: Mastering Elements Tutorial (Revisited!)</li> </ul>	<ul style="list-style-type: none"> <li>• Principal photography ends; Shoot Pick-Ups</li> <li>• Select a COMPOSER! Include this person in your process going forward</li> <li>• Prepare: Each duo prepares a FIRST CUT of the film (10 m)</li> <li>• Upload the footage to Google Drive by Tues. 11/1 , 9PM</li> </ul>

<b>Week 11</b> <b>11/2</b>	<ul style="list-style-type: none"> <li>• Screen: First Cut screenings of project! (Mastering Elements must be in place at this stage and at all subsequent screenings.)</li> </ul>	<ul style="list-style-type: none"> <li>• Production: Shoot Pick-Ups</li> <li>• Prepare: Second Cut of Project</li> <li>• Upload the footage to Google Drive by Tues. 11/8 , 9PM</li> </ul>
<b>Week 12</b> <b>11/9</b>	<ul style="list-style-type: none"> <li>• Screen: Second Cut screenings of project!</li> </ul>	<ul style="list-style-type: none"> <li>• Prepare: Fine Cut of Project</li> <li>• Upload the footage to Google Drive by Tues. 11/15 , 9PM</li> <li>• Score/Composer should be working from this cut</li> </ul>
<b>Week 13</b> <b>11/16</b>	<ul style="list-style-type: none"> <li>• Screen: Fine Cuts! (Duos meet one on one with Tim and Julia)</li> </ul>	<ul style="list-style-type: none"> <li>• Last editing decisions made; Sound Work and Color Grading begins</li> <li>• Prepare: Fine Cut of Project</li> <li>• Upload the footage to Google Drive by Tues. 11/29 , 9PM</li> </ul>
<b>Week 14</b> <b>11/23</b>	<b>NO CLASS - THANKSGIVING</b>	<ul style="list-style-type: none"> <li>• Continue sound and color</li> <li>• QuickTime TESTS</li> <li>• Upload the footage to Google Drive by Tues. 11/29 , 9PM</li> </ul>
<b>Week 15</b> <b>11/30</b>	<ul style="list-style-type: none"> <li>• Screen: Final Cuts w/color correction and sound work.</li> <li>• Picture Lock!</li> <li>• Quicktime tests in class (Everyone will need to output their projects to make sure they know how to do it for the big screening on 12/2)</li> </ul>	<ul style="list-style-type: none"> <li>• Finalize color and sound</li> <li>• Output QuickTime files by Thursday, 12/1 by Noon.</li> </ul>
<b>Week 16</b> <b>12/2 -</b> <b>FRIDAY</b> <b>7-10 PM</b>	<ul style="list-style-type: none"> <li>• Friday, Dec. 2, 7-10 PM, Norris Auditorium</li> </ul>	

## EQUIPMENT AND FACILITIES

SCA provides each duo with a Sony NXCAM HD Camera and tripods.

**Use the 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:

Some students have already made films or worked as a part of large crews. Other have not worked on a film at all. This course asks students to share in the workload and the creative decisions. There is no "boss" or "director" in your partnership. All decisions should be made together on all aspects of the project, both aesthetic and practical from initial concept to final completion. Working with equal partners presents unique challenges, mostly enriching, but sometimes producing conflict. Duos should resolve conflicts. If they cannot, students should contact the SA and instructor BEFORE CONFLICT TURNS TO ANIMOSITY OR RESENTMENT. The SA and the instructor will help work through any partnership difficulties, but ultimately the success of your partnership is up to the duo members. Bottom line: You may not change partners once you have selected a project partner.

### Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
Project Proposal Presentation - Week 5	5	5%
Intersection Exercise Week 5	5	5%
Interview Exercise Week 6	5	5%
Dailies 1 (Week 7)	5	5%
Dailies 2 (Week 8)	5	5%
Scene 1 (Week 9)	5	5%
Scene 2 (Week 10)	5	5%
First Cut (Week 11)	10	10%



Second Cut (Week 12)	10	10%
Fine Cut	10	10%
Final Project Overall — <i>You will provide a self-evaluation of your project at the end of the semester that includes an assessment of all aspects of the process and the collaboration.</i>	25	25%
Professionalism (Deadlines met, attitude, attendance, participation).	10	10%
<b>TOTAL</b>		<b>100%</b>

“Professionalism” includes, but is not limited to, making deadlines; participating in the in-class discussions and critiques; attitude in class, in meetings, and in duo collaboration; problem solving abilities; punctuality; response to email and other communications; and work ethic.

## 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](mailto: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](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).

### 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](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](https://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](mailto: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.

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.

*USC Campus Support & Intervention - (213) 821-4710*  
[campussupport.usc.edu](https://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](https://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.

## **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](mailto: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 Fall 2022 **IN PROGRESS**

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](https://usc.edu/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](mailto: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

- 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

- 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.

- 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.
- 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 green light 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**

- Eric Freiser will be on staff to answer any questions regarding COVID compliance from the class Faculty and SAs. [efreiser@usc.edu](mailto:efreiser@usc.edu).
- When additional COVID guidance is released from USC Student Health, this document will be updated as necessary.

## COVID Safety Agreement for SCA Productions Fall 2022

Please refer to the Fall 2022 PDF for specifics. It is in the Google Shared Folder.

Each member of the on-set production team 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: **474**

---

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](mailto: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.