

**USC School of Cinematic Arts**  
**CTPR 310 Intermediate Production**  
***(Spring 2025)***  
***(Purple Syllabus)***

Prerequisites: CTPR 294 Directing in Television, Fiction, and Documentary  
& CTPR 295 Cinematic Arts Laboratory  
6 Units

**FULL CLASS:**\* 9-11:50 am Tues: (SCA 214)

\*(some sessions to be meetings with individual trios)

**BREAK OUT SESSIONS:**

**Producing/Full Class:** 9-11:50 am Th: (SCA 214)

**Directing:** 9-11:50 am Th: (SCA 203)

**Cinematography:** 1-3:50 pm Tues: (SCE STG 1)

**Editing:** 7-10 pm Tues: (SCA B148)

**Sound:** 7-10 pm Tues: (SCA B105)

**INSTRUCTORS:**

**Producing:** [Stephen Gibbler]

**Directing:** [Brad Barnes]

**Editing:** [John Rosenberg]

**Sound and Post-Prod:** [Ryan Vaughan]

**Cinematography:** [Anthony Kuhnz]

**STUDENT ASSISTANTS:**

**Producing/Directing:** [Brandi Stevens]

**Editing:** [Tammy Premchan]

**Sound:** [eMjay Ross]

**Cinematography:** [Alani Smith]

**ADDITIONAL STAFF:**

**DIRECTOR, PHYSICAL PRODUCTION:** Hashem Selph - [hselph@cinema.usc.edu](mailto:hselph@cinema.usc.edu)

**PHYSICAL PRODUCTION ADMINISTRATOR:** Becca Han -  
[shan@cinema.usc.edu](mailto:shan@cinema.usc.edu)

**PHYSICAL PRODUCTION COORDINATOR:** Jared Mayerson –  
[jmayerson@cinema.usc.edu](mailto:jmayerson@cinema.usc.edu)

**EQUIPMENT CENTER (lighting grip):** Hector Trujillo - 213-740-2898

**EQUIPMENT CENTER (camera):** Craig McNelley – 213-821-0951

**STAGE SCHEDULING:** [stages@cinema.usc.edu](mailto:stages@cinema.usc.edu)

**POST-PRODUCTION:** Tony Bushman  
Post Production Manager  
213-740-2470  
[abushman@cinema.usc.edu](mailto:abushman@cinema.usc.edu)

Help Desk 821-2638  
Front Desk 740-3981

**SOUND DEPT:** Sound Equipment Center– 213-740-7700

**BUSINESS OFFICE:** Reba Mollock – 213-740-2906

**REGISTRATION/STUDENT AFFAIRS:** Marcus Anderson - 213-740-8358

## CLASS OVERVIEW:

**CTPR 310 is a collaborative practical group experience** in making projects, strongly emphasizing creativity, technical skill and the ability to work together. The class centers on three-student partnerships (*trios*). The trios are responsible for planning, shooting, and editing, three (**5 minute 30 second**) sync sound projects in which students and faculty work together addressing the aesthetic, technical, and ethical issues integral to creative group collaboration.

Please keep this class in perspective. One thing it is not; it is not a junior thesis class, but rather a mid-curriculum course of three exercises designed to give you the opportunity to sharpen your production skills. To that end, it is many things - a unique opportunity to learn through practical experience; an exercise in problem solving; a chance to develop professional skills; an introduction to the fascinating dynamics of group interaction, but the ultimate goal is to facilitate growth as storytellers and filmmakers. To do this, we must all endeavor to create an environment fostering creative imagination, diligence, and artistic integrity.

## CLASS DESCRIPTION:

This class is a workshop in both creativity and mutual cooperation. During the 15 weeks, each partnership will make three (3) short color digital projects, together. Students will rotate through the major disciplines of Producing, Directing, Picture Editing, Sound Recording/Design/Editing, and Cinematography, by performing different multiple roles in rotation between the three projects. (See CTPR 310 PARTNERS: PROJECT ROLES AND ROTATIONS schedule in the back of syllabus.) These projects are **highly collaborative efforts** combining students' functions in their individual roles into a productive and creative team. In this class there is no such thing as "your project" or "your partners' project." Success of each project depends on a joint committed effort. A lack of collaboration on your part or your partners' part will result in a compromised project and the risk of a lower grade in the course.

During the semester you will screen your dailies and cuts for your classmates, SAs, and your instructors, in the **Full Class Session** ...and you will get a ton of feedback. You will also attend **Break Out Sessions** with the instructor who specializes in the discipline that you are performing, and with students working in that discipline on other projects in your class. Much of what you will learn you will learn on your feet - by doing. But you will also benefit by developing the ability to listen to and filter the critiques you receive, and through the discussions in the Break Out Sessions

In completing your projects you will go through all the basic steps of scripting, pre-production, production, post-production, and exhibition, and you will get a handle on the nitty-gritty details of these steps of the process. But, most importantly, you will have the freedom to experiment, and to push both yourself and the medium to realize your particular vision. Aesthetic risk taking is condoned here.

## **BOUNDARIES AND RULES:** (Well... there always are some...)

- **The Camera:** All projects will be shot in 4K using only one camera which is the **Sony LME-FX6**. If this camera is not appropriate due to the technical nature of a shot, a supplemental camera may be requested to be used instead of the Sony FX6. Students must follow the procedure on the Supplemental Camera Request Form found on SCA Community in Student Production Resources in Policies under Cinematography & Equipment [https://scacommunity.usc.edu/resources/student\\_resources/docs/Supplemental\\_CameraProc082019.pdf](https://scacommunity.usc.edu/resources/student_resources/docs/Supplemental_CameraProc082019.pdf). This request must be submitted to the lead faculty at least a week prior to the first week of prep for their project. Additional lighting and grip equipment requires a completed CTPR 310 & 508 Equipment Request Form also available on SCA Community website in the Student Production Resources in Policies under Cinematography & Equipment. Drones are specifically **not** permitted in CTPR 310.
- **Project Length:** The final length of each project may not exceed **5 minutes and 30 seconds** with an additional 30 seconds for credits. Your finished project will be your fine cut, color corrected picture and mixed sound. It is the students' responsibility to make DVDs or the equivalent digital files of the finished project for their actors and crew.
- **Memory Cards:** Each Trio will purchase three memory cards. One, 64gb V30, that will contain the camera settings, plus two 128gb SDXC V90 memory cards that will record project footage. If you want to shoot slo-mo beyond 60fps, you must purchase or rent a CF Express type A card, 160gb and above. (Before investing in the CF Express Type A card, be aware that a reader for that card is not included in the FX6 kit.) Please purchase these cards before the cameras are checked out.  
The Sony 64GB v60 (\$30), the Sandisk 64GB v30(\$18) and the PNY 64GB v30 (\$12) used for storing the camera settings are recommended. Both the Sony 128GB v90 (\$190) and ProGrade 128GB v90 (\$130) are recommended for project footage.  
It is recommended that shooting on a project be limited to two 128gb cards per weekend. **DO NOT USE LOWER RATED CARDS**, adhere to our recommendations.
- **Shooting Ratio:** It is required that shooting on a project be limited to a **20:1 ratio**.
- **Responsibility:** All members of the production partnership, i.e. all students associated with the **production number**, are equally accountable for the care and return of equipment in good condition and at the appointed time. Late, damage and lost fees will be charged equally to all members of the production number, even if member(s) were not present for the equipment check out.
- **Production Zone:** All shooting must take place within a 50-mile radius of USC. Also the length of a shooting day is strictly limited and may include travel time. (See "The Production Day" at the end of the syllabus for specific regulations.)
- **Crews:** Crews, including trio members and cast are limited to 12 persons at any time per location. Trios may bring students from CTPR 310 or lower classes to help on set, but not SCA students from higher level classes.
- **Classroom Screenings:** Cuts screened during Full Class and Editing Breakout will be screened from the AVID timeline. A Quicktime export of all cuts and dailies is also required as a backup – please check with your faculty about the specs of that export.
- **AVID Editing:** All projects will be edited on the state-of-the-art Avid Media Composer system. At SCA we provide students with flexibility and options in terms of where they choose to edit. Students can use The AVID Labs or if they have AVID on their laptops they can edit at home or anywhere in the school. Room B152 is designed for editing on a laptop, plugged into a wide screen monitor, a keyboard and a mouse. **All Students are required to have the following.** See [SCA webpagehttps://cinema.usc.edu/laptops/](https://cinema.usc.edu/laptops/):
  - A laptop computer that meets SCA computing requirements.
  - An SSD hard drive that meets SCA hard drive recommendations.
  - A thumb drive.

- Headphones with a 1/4 inch phono jack.
- Avid software (you'll be able to use SCA's Avid Media Composer license while registered during the semester. Avid also sells discounted student licenses on their site.)
- Sapphire software (free student license is available from [Boris here](#)) You will need to have the same versions of AVID and Sapphire as those in the lab in order to move your project between your laptop and the lab or classroom computers.
- Apple computers are available, with an educational discount, online through the [Apple Education Store](#) or at the USC Bookstore. AppleCare extended warranty is recommended. There is also a great deal of information available to students on the [SCA Knowledgebase](https://knowledgebase.sca.usc.edu/)
- User: tommy PW: trojan

If you experience technical difficulties or have questions about laptop requirements, please email our Creative Technology & Support team at [creativetech@cinema.usc.edu](mailto:creativetech@cinema.usc.edu).

- **Shooting Schedule:** All shooting for each project must be done on the two weekends indicated in the Weekly Schedule. Production is limited to two days per weekend. Weekday shooting is prohibited, except under extremely rare circumstances and requires prior approval. Petitions to justify weekday shoots must be presented in writing and approved by both Producing and Directing faculty. No one on the set of a weekday shoot may miss a class in *any* division of the University.
- **Budget:** Each project budget is up to, but *not necessarily as much as*, **\$1750** to be provided by the project's director and approved by both the project's producer and director. If, in the opinion of the faculty, the project cannot be completed for that amount, adjustments to the script and or approach will be required. This is an absolute cap with **no exceptions**, meaning that *you can spend less than this amount*, and we encourage you to budget and spend as little as possible. Each director will be responsible for depositing the production funds into a joint bank account, shared with the trio. The producer will be responsible for creating the budget, making payments on behalf of the production, and providing a final cost report demonstrating how the funds were disbursed. **If more than the allowable \$1750 is found to be spent on the project, the producer's grade for the course will be lowered one full notch (e.g. B to C.)**
- **Equipment Checkout:** All members of a given production number are equally responsible for the check out and return of the equipment in proper working condition, safe and on time. This includes camera, lighting and sound equipment. The equipment is checked out to all members of the production number even if they have not been present or signed out any gear in person. Check **SCA Community** to see all production numbers you are associated with and therefore responsible for. Check **SCA Knowledgebase** for Camera and Lighting room operating hours, guidelines and contact info. Camera returns require only one member of the trio to be present for the return. The member that returns will be verbally informed of any missing gear and an automated email will be sent to the email of the student that checked out the camera gear at the start of the semester. This email will list what has and has not been returned. There will be a three day window after the return date to return missing gear. After that the equipment will be declared lost and the trio will be charged. No late returns of equipment will be accepted after that date. The trio is financially responsible as a group for the cost of replacement. USC equipment can only be used for the class project for which it is issued. It may not be used for another USC class project or a non-USC project.

- **Cinematography Policies: USC Lenses:** Each trio receives three prime lenses with their Sony FX6 package, a 24mm, 50mm and 85mm lens. **Renting a Lens:** A trio may request to rent a lens from a vendor on our Fast Track Insurance List. Refer to Fast Track and Slow Track Insurance and Fast Track Page 2 on the SCA Community website. Begin by completing the CTPR 310 & 508 Equipment Request Form and discussing the request with your Lead and Cinematography Instructors. If a trio requests to rent a lens that puts excess weight on the lens port, they must use a support system. A limited number are available for a weekend check out from the Camera Room SCX 214 in the Accessories Kit. The native lens mount is an E Mount but with the right adaptor other lenses are compatible with the camera. However, it is essential that a student demonstrates to the Cinematography instructor that they know how to use a lens and adaptor without damaging the E Mount or sensor (AKS imager). This may require them to rent the lens for a longer period of time in order to demonstrate this in person or if it can be done at a zoom meeting. A trio may not rent a set of primes. They may not rent any single lens with a value that exceeds \$3,000. Only lenses from the Camera Room SCX 214 or our Fast Track Insurance List are covered by USC Insurance. ShareGrid and other similar rental vendors are not covered nor is gear owned by a student. **Camera Stabilizers and Gimbals:** Steadicams and other similar devices that require professional training are not permitted. Some less sophisticated stabilizers and gimbals may be allowed on a case by case basis but may interfere with the sound recording equipment. Consult with the sound and editing instructors about this and get their signatures on the CTPR 310 & 508 Equipment Request Form. **Monitors:** For now we will continue with only using the HDMI connection for off board monitors.
- **Remote Follow Focus Systems:** No remote follow focus systems will be permitted on a CTPR 310 production.
- **Cinematography Crew:** The 310 student Cinematographer/DP serves as the Gaffer (aka as Chief Lighting technician) and Camera Operator and will perform all cinematography related tasks. When needed, discussed, and approved by the Cinematography Faculty and Lead Instructors each trio may add two members to their Cinematography department on any day of shooting. They may only serve as:
  1. camera assistant (pulling focus specifically for night shoots and very shallow depth of field) and/or
  2. grip/electrician. They must implement the ideas of the Cinematographer/DP, they may not be responsible of any cinematic elements brought to the project. The camera AC and/or grip/electrician must be students in the USC School of Cinematic Arts from another CTPR 310/508 section or production class that is a prerequisite to 310/ 508 (CTPR 290, 295, 507 and 327). If students are not available, trios can petition their cinematography instructor to use students who are currently enrolled in any of the above classes, including current CTPR 310/ 508 SA's (who can volunteer/not bill for hours, and are not the SA on-call).
- **Cinematography Bootcamps:** The Cinematography Bootcamps hosted on the first weekend of classes are **mandatory** and must be attended by all 310 students.

**GRAY AREAS AND RED FLAGS:** (check these out with your instructor or your Lead SA before you proceed or just stay away from them)

- 1) **Use of professional facilities or technicians from outside the department for mixing, shooting, editing, or any other aspect of the production that is taught as a part of this class will be considered an infringement of academic integrity and will result in an immediate "F" for the course.**
- 2) **Each member of the trio has specific assigned jobs for each project. Any member of the trio found doing the job of another member risks failure of the course.**

**Use of students from outside the partnership in any of these roles will similarly impact your final grade. However, outside professionals with skills in music composition and recording, make-up, and special effects, may be used in your project. (See “Required Partnership Roles” for clarification of any gray area.)**

- 3) All copyrighted material must be cleared and acknowledged in your credits.** Clearance can run the gamut from being a giant pain to totally impossible, and copyrighted material can include everything from the obvious (an adaptation) to the unexpected (an album cover or a baseball cap). So be careful how you decorate your sets. All music in the project must be composed for the project.
- 4) All children, even your own, require a Certified Studio Teacher present on the set.** This can cost bucks unless you can talk one of LA’s CSTs into doing it for the credit and the glory. You must also notify the Head of Physical Production if you intend to use a child and bring a written clearance from the Head of Physical Production to your instructor **before** filming with a child.
- 5) The City of Los Angeles Film Permit Office requires that an off-duty police officer be hired for the filming of any exterior scene in which a weapon is brandished (this includes prop guns). The rate for an off-duty officer is about \$400 for an 8-hour day.**

**SAFETY:** (And we can’t emphasize this strongly enough, since every working professional knows at least one person who has been injured or killed during production.)

Read the **Safety Handbook** and understand the contents. Footage shot in unsafe conditions will be withheld from the final projects and confiscated. A student’s privileges may be suspended. Your grades may be lowered, including the possibility of failing.

We encourage and support students to make their films in any language they prefer. For **safety** reasons, **English** should be the common language spoken on sets.

Please note the **Safety Seminars** for this semester:

- Thursday, January 9, 2025 from **10:00 AM to 12:00 PM** in SCI 106 (CTPR 310/508 ONLY)
- Friday, January 10, 2025 from **3:00 PM to 5:00 PM** in Eileen Norris Cinema Theatre
- Sunday, January 12, 2025 from **4:00 PM to 6:00 PM** in Eileen Norris Cinema Theatre
- Friday, January 17, 2025 from **4:30 PM to 6:30 PM** in Eileen Norris Cinema Theatre

310 students have the option to come to any of our four seminar dates/times. If a student needs the seminar credit and they do not come early before the semester starts (1/9, 1/10, or 1/12), they will have to wait until our final seminar on 1/17 to get their credit. **There will be zero alternative/make-up options during the first week of classes before our seminar on 1/17, and any trio who does not have all their requirements met will have to wait to check out gear until all three members are all set.**

## **CTPR 310 VEHICLE POLICY**

Production 2 classes (such as 310, 508, etc.) may use moving vehicles on campus with approval of their faculty and the Physical Production Office. There will be no moving vehicle use on public streets.

Such motor vehicle use, either moving or non-moving will require all necessary **permits and oversight**, evidence of which must be presented to all the section instructors as well as SCA Head of Production prior to shooting. This documentation must include location permits from the agency that controls the property, as well as detailed shooting plans, and an approved Hazardous Shooting Form. The Permit Exemption Rule does not apply in these situations.

Moving motor vehicles may not be used as a dolly to record staged action.

No grip or electrical equipment may be used in a shoot involving a moving motor vehicle.

The driver may not be interviewed or deliver dialogue while the vehicle is in motion.

**USC BOILERPLATE:** “All students are expected to understand and abide by the USC School of Cinematic Arts guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.”

Remember that you are responsible for reading and following the safety procedures in the Safety handout. Safety is the responsibility of all three partners: here, especially, you hang together. Any safety violation will reflect on all partners and make each subject to possible disciplinary action.

Discuss with your Cinematography, Directing, and Producing instructors any and all shots that involve weapons, projectiles, cars, stunts, or risky procedures before shooting your project. They must be cleared and signed off on the proper forms **before you shoot**, not only by your Directing, Producing, and Cinematography instructors, but also by the school Head of Physical Production. We will help you find a way to safely get the shot you want.

The hazardous shooting form can be found online at:

[https://scacommunity.usc.edu/resources/physical\\_production/hazardous\\_form.cfm](https://scacommunity.usc.edu/resources/physical_production/hazardous_form.cfm)

The form is a three-step process. You must complete it, have your directing, producing, AND cinematography instructors approve and sign it. Then take it to the Head of Physical production for a signature, and, finally, back to your producing instructor for final approval. In order to complete this process you will have to start a week before shooting. Any hazardous shooting done without a completed form will result in confiscation of the footage and possible disciplinary action.

Stay alert on the set at all times. You will be dealing with electricity, hot lights, and fatigue. With this combination, even routine procedures can lead to accidents.

Any accident or damage that happens on the set **must** be documented in an ACCIDENT REPORT, in writing, signed by all three partners. A copy must be given to your producing instructor the next day.

If you are faced with a change in production plans that raise new safety or ethical issues, CALL your producing instructor or producing SA and discuss it, immediately. If you are uncertain as to how to proceed or cannot reach your instructor or SA, postpone the shot/scene until a later time and continue shooting scenes that pose no safety problem.



**PARTNERSHIPS: Collaboration is key. Learning to work with someone else is one of the most important aspects of this class.** All of you can make projects on your own; you have already completed a class where you did a number of them. From this point on, with very few exceptions, you will be doing projects with other people. Working with partners presents unique challenges, mostly enriching, but sometimes producing very negative feelings. Your SAs and instructors will do their best to help you through any partnership difficulties you may have, but ultimately the success of your partnership is your responsibility.

**Bottom line** – you may not change partners or role orders, do a project on your own in this class, usurp any of your trio-mates responsibilities, or disrupt the class activities of your trio and classmates. This is considered a failed partnership, and can result in a failing grade for all three partners. See page 13 for additional details on Disruptive Behavior.

## **DETAILS, DETAILS:** (The Production Notebook, and other paperwork.)

- 1) **Production Notebook:** A file of the DIGITAL PRODUCTION NOTEBOOK must be kept on all students' desktop during production (as to have access in case shooting location does not have Wifi). As well, a file or notebook with printed documents will be required on set for shooting (documents including location releases, volunteer forms, actors forms, Exhibit G, call sheets, etc.) Each partnership must collect copies of location permits, actor releases, emergency medical information, music clearances, call sheets, script breakdowns, lined scripts, etc., and put them in a **Digital Production Notebook** for archival purposes. Turn these in to your Producing instructor at picture lock. (See "Production Book Requirements" pages 21-23 for a complete list of necessary documents) You will not get a grade until this is completed. This is just good practice.
- 2) **Deadlines** are important and must be met all along the way if you are to complete your project on time. Meeting deadlines is also a large component of your grade. Please refer to the attached calendar weekly to be sure that you know what is expected at all times. In particular, you will be **required** to shoot about 1/2 of your project each shooting weekend and have the material you shot edited by the following Editing Break Out Session. If, for any reason, you are not going to shoot on a given weekend, you must get explicit written permission from your Cinematography, Producing, and Directing instructors. If you will be unable to edit your material before the following Editing Break Out Session after it is screened in dailies, you must have written permission from your Editing instructor. At picture lock, you will be required to have at least three tracks of sound (dialogue, sound effects and music) cut in addition to your locked picture. Absolutely **no changes** to the picture are permitted after picture lock.
- 3) **Other deadlines** are noted on your schedule. In particular, production paperwork including script drafts, breakdowns, call sheets, storyboards, shot lists and lined scripts are due (in duplicate) when noted. This paperwork is the equal responsibility of all three partners at all times and graded accordingly. There are a lot of other deadlines to keep track of, and we will remind you of them throughout the semester. The best rule, though, is "don't put anything off".
- 4) **Journals:** Each partner will be required to turn in copies of an individual production journal weekly to your Faculty and Producing/Directing SA. These are intended to be personal journals and not merely progress reports. Please feel free to express any and all thoughts you may have about the process you are going through, both problems and successes. And please be honest. The journals are confidential and will not be shared with your fellow students.

**If you are unclear about anything, or have any questions whatsoever, contact your instructors or SAs.**

## **CONFERENCES AND SUCH:**

Instructors are available during the hours listed above. Contact your instructor if you wish to schedule a meeting. Please feel free to contact either any instructor or SA with whatever questions or problems that you might have during the semester. Most issues can be easily solved, so don't be shy.

## AND YES, THE GRADES:

The final grade for CTPR 310 is determined as follows:

Timely delivery of journals to Producing and Directing Instructors	10%
Sound:	18%*
Editing:	18%*
Producing:	18%*
Cinematography:	18%*
Directing:	18%*

\*Each of your five discipline instructors will evaluate your grade for that area according to the following formula:

• Level of skill	30%
• Successful execution (includes delivery of all working and finished materials)	30%
• Effort, Attitude and Collaboration	30%
• Class participation	10%

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

“Collaboration” is defined as working well with your trio mates, both in spirit and as an equal contributing partner.

### Grading Scale

Course final grades will be determined using the following scale

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

### Production Division Attendance Policy

This course relies heavily on interaction between instructor and students and your participation constitutes a significant component of the learning process. Your attendance is fundamental to the structure of this course and the objectives and goals and is therefore mandatory

Students are expected to be on time and prepared for each class. Two Tuesday or other Full Class Session absences over the entirety of the course will result in a student's overall grade being **lowered by one full letter** (i.e. A becomes B). A third absence will result in a student's grade being lowered by one additional full letter i.e. B becomes C). A student's grade will be lowered by one full letter for each additional absence. Four late class arrivals greater than seven minutes to these sessions equate to one full absence.

Each absence in a discipline’s breakout session will result in a lowering the student’s grade for

that discipline one full grade. **Two late class arrivals** greater than **seven minutes** equate to one **full absence** for each discipline breakout session.

An absence during green light sessions or picture lock will result in lowering a student's grade one full grade, but will not be counted as a Full Class absence (no double jeopardy.)

SAs will tally attendance and turn in attendance sheets to Producing faculty at the time when grades are recorded.

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

Turn your phone all the way off during class. This applies to **ALL PERSONAL ELECTRONIC DEVICES** (known or unknown throughout the present or any expanded universe). The success of this class depends on every student's full presence. Or, as Ram Dass said, "Be here now." Students will receive a downgrade of one notch (B becomes B-) for every two instances of violation of the policy of having cell phones on during class. Recording of full class sessions and/or breakouts is not permitted.

**Email Policy:** All email communications regarding school business must be conducted using .usc.edu email. **No exceptions.**

PROJECT # 1

Partner A --- Writer/Director/Post Sound Editor

Partner B --- Cinematographer/Production Designer

Partner C --- Producer/Production Sound/Picture Editor

PROJECT # 2

Partner A --- Producer/Production Sound/Picture Editor

Partner B --- Writer/Director/Post Sound Editor

Partner C--- Cinematographer/Production Designer

PROJECT # 3

Partner A --- Cinematographer/Production Designer

Partner B --- Producer/Production Sound/Picture Editor

Partner C --- Writer/Director/Post Sound Editor

## **Turnover Procedure**

The Sunday before Turnover Tuesday, all trio members and faculty meet for last look and input. The meeting can be either in person or online. If online it must be on Zoom so that faculty can see Avid timeline in operation.

Sunday to Tuesday: Trio members, on their own, wherever they want, picture lock their Project.

Tuesday: Turnover Day. Editors and Edit SAs only come to class.

### **On Turnover Day:**

- No editing notes or changes
  - Sequences will be to time
  - Formatting will be done (mastering elements.)
  - Titles will be in place
  - Output will have been done to Quicktime by students before class.
- Check technical specs of Quicktime and output AAF for sound editors.

## **Delivery Procedure**

Deliver DCPs to Theatre Services 24 hours prior to any screening (test screening or show).

Hand-delivered DCPs must be on drives formatted ext-2 or NTFS. Deliver to Theatre Services, Norris Theatre 2nd floor, next to projection booth.

If delivering DCPs via Fileshare, notify Theater Services when DCP is ready and uploaded. DCPs are usually uploaded to CTCS 310 > section # > DCP Delivery. If DCP is delivered elsewhere, include location details in message to Theatre Services.

Theatre Services:  
Andrew Leist, aleist@cinema.usc.edu  
Amelia Eichler, aeichler@cinema.usc.edu  
213-740-1946

**Upload final exports to your class Google Drive and Fileshare.**

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

### Support Systems:

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](https://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](https://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](https://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](https://equity.usc.edu), [titleix.usc.edu](https://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.

*USC 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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://dps.usc.edu)

Non-emergency assistance or information.

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

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

The Production Liaison for DEI is Prof. Suhail Kafity, who is available at [kafity@usc.edu](mailto:kafity@usc.edu)

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.

### **REQUIRED VIEWING:**

<https://www.linkedin.com/learning/introduction-to-video-color-correction-14043579/the-art-and-science-of-video-color-correction?autoAdvance=true&autoSkip=false&autoplay=true&resume=true&u=76870426>

It is imperative that all students watch this tutorial before beginning any color timing on their projects. The tutorial, along with instruction from your faculty, will contribute greatly to successful and accurate final color timing.

### **READING:**

Although there are no required texts for the course, the following are recommended to supplement the students' hands-on learning experience:

*Shooting To Kill*: Christine Vachon & David Edelstein, Quill paperback, 2002

*Directing Actors: Creating Memorable Performances for Film and Television*, Judith Weston, Michael Wiese Productions, 1999

*The Power of the Actor*, Ivana Chubbock, Gotham, 2005

*The Intent to Live: Achieving Your True Potential as an Actor*, Larry Moss, Bantam, 2005

*Voice and Vision: A Creative Approach to Narrative Film & DV Production*, Hurbis-Cherrier, Focal Press, 2007

*The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie*, John Rosenberg, Routledge/Focal Press, 2018

*The Final Rewrite: How to View Your Screenplay with a Film Editor's Eye*, John Rosenberg, Routledge/Focal Press, 2023

*The Technique of Film and Video Editing: History, Theory, and Practice 6th Edition*, Ken Dancyger, Focal Press, 2018

*Sound for Film and Television*, Second Edition (Book & CD-ROM)  
By Tomlinson Holman, Focal Press, 2001

*Nothing Dies for Film*, Joe Wallenstein, Amazon.com

*Clearance & Copyright, 4th Edition: Everything You Need to Know for Film and Television* Michael C. Donaldson, Lisa A. Callif: Books, Amazon.com

### **AFTER ALL THAT...**

**Enjoy yourselves! This class can be a lot of work and even very stressful. The best antidote is to be working on a project that is MEANINGFUL to you personally. Don't get lost thinking of your last project, your next project, or the great job you'll get in Hollywood. Think only of THIS project, breathe life into it, and give it your all. That is the key to success.**

**PLEASE NOTE: FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX**

# 310 Burger Menu

**We can do it your way...but don't get crazy.  
Guidelines for conceptual thinking, or how to make  
your film more likely to be greenlit for production**

The **BASIC BURGER** includes the following:

- Five pages or fewer
- Three characters
- Four sets, two locations

Additional Toppings (Up to THREE additional)

Minors  
Add Two Add'l Locations  
Add Two Add'l Actors  
Animals  
Non-English dialogue  
Visual Effects (**each** is an add on)  
Period pieces  
Non-supported cameras  
Complex Wardrobe  
Stunts (**each** stunt an add-on)  
Complex Production Design  
Prop Weapons

**The Following are NOT Appropriate for 310**

Aerial Photography  
Driving While Acting  
Prop Guns with Moving Parts  
Non-Prop Weapons

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

PLEASE CHECK [SCA Community](#) to make sure you are working to up-to-date information

Please refer to the Production Book Checklist provided by your faculty for the deliverables & notebook requirements, and send all materials listed digitally to SCA Cataloger Chelsey Young [cyoung@cinema.usc.edu](mailto:cyoung@cinema.usc.edu)

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

Please send the production notebook, video/audio files, and image files via email to SCA Cataloger,

Chelsey Young [cyoung@cinema.usc.edu](mailto:cyoung@cinema.usc.edu)

### **1- Production Book Checklist**

(COMBINE ALL PAGES INTO A SINGLE PDF--Please do not make us download each page separately)

#### **1st Page Fly-Leaf Information**

- Production Number
- Final Title of the Project
- Tech Specs (Color or Black & White / TRT / Audio / Resolution / Aspect Ratio)
- Language(s)
- Countries (Shot in)
- Faculty Mentor Name
- One Line Summary
- Two to Three Sentence Synopsis

#### **Credits / Personnel Information**

- Credits List (Word for word, as they appear on screen)
- List of everyone who worked on the film (even if they are not credited). Note: Please indicate if they were: a volunteer student, a volunteer non-student, an actor, paid worker, faculty/staff, or combination of these.
- 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)
- Contact Information for Director(s) / Writer(s) / Producer(s) - Non-USC Email, USC Email,

Phone, Social Media

### **Scripts**

- Master Script (The version that was greenlit)
- Final Shooting Script (The version used on set that accounts for any changes in the Final Script)

### **Vital Forms**

- Student Certification Form
- Original Writing Release Form (if there is no script, whoever's brainchild the film was signs)

### **Production Team / Crew Documentation**

- Volunteer Agreements for ALL people working on the film (if they worked for free, even if they weren't credited)
- Contract / Invoice w/ proof of full payment for all paid crew members
- Minor Volunteer Form (if a minor worked behind the scenes as a crew member this is the form you must use)

### **Talent Forms**

#### **• Actor Releases**

For actors with lines

Note: This form needs to be completely filled out (2 of 3 means of contact must be on the form). If they don't want to give you the information required by the form, they cannot be in your film.

#### **• Extra Release**

For those without lines or doing voice over

Note: This form needs to be completely filled out (2 of 3 means of contact must be on the form). If they don't want to give you the information required by the form, they cannot be in your film.

**• Minor Talent Requirements Note: This form needs to be completely filled out (2 of 3 means of contact must be on the form). If they don't want to give you the information required by the form, they cannot be in your film.**

1. Minor Release Forms (1 of 6 Requirements if you used a minor actor)
2. Minor Entertainment Work Permits (2 of 6 Requirements if you used a minor actor)
3. Minor Studio Teacher Confirmation Forms (3 of 6 Requirements if you used a minor actor)
4. Studio Teacher Certificate (4 of 6 Requirements if you used a minor actor)
5. Contract / Invoice w/ proof of payment for Studio Teacher (5 of 6 Requirements if you used a minor actor)

## 6. Hazardous Shooting Permission Documentation for use of Minor Actors in your film

(6 of 6 Requirements if you used a minor actor)

### **Miscellaneous Talent Forms**

- Exhibit G for SAG Members (This is ONLY for SAG actors. DO NOT include non-SAG actors)
- Nudity Releases (For actual or implied Nudity) Note: Must be accompanied w/ Hazardous Shooting Approval documentation.

***Remember: It is USC policy that ALL licensing be cleared for Commercial use, Worldwide, All Media, In Perpetuity.***

### **Music Documentation**

- Music Cue - ALL music (original, pre-existing / licensed) must be included. Note: A new line each time the music starts and stops again, and because everything MUST be Royalty Free, make sure to mark each line as Royalty Free.

*Complete the following based on the source of the music:*

#### **Original Music**

- Composer / Music Release Forms (For Original Music created especially for your film)

Note: ALL roles must be indicated (someone has to perform the music); Required for Composer

AND any music performers.

#### **Pre-Existing Music**

Note: All pre-existing music needs to be included in the Music section of the Footage and Music Clearance form.

- Pre-Existing Music Release Forms (For Published Music obtained from the Rights Holder directly). Note: ALL roles must be indicated.
- USC Library Track Music

List the Library track Information on the Music Cue and the Footage and Music Clearance forms.

#### **• Licensed Music**

1. A screenshot of the individual webpage for each Music piece that was licensed (1 of 4 documents needed) Note: This needs to include the url, title of the clip, the thumbnail / icon of the clip, and the rights information (Commercial / Editorial / Other).
2. A copy of the license you obtained (2 of 4 documents needed)
3. All pages of the detailed licensing terms (3 of 4 documents needed)
4. Receipt for the license (4 of 4 documents needed)

#### **• Public Domain Music**

Proof of Public Domain Material - Documentation / a screenshot for each Music piece that shows that it is Public Domain (double check your sources for accuracy / if a song is public domain, that does not automatically mean that every recording version or variation is. Do your research)

**Footage and Music Clearance document (only if applicable)**

• This is for NON-Original Music only. Delete the examples. This form is crucial to easily identify that all music contained within the production has been properly cleared / documented. Not to be confused with the Music cue sheet.

***Remember: It is USC policy that ALL licensing be cleared for Commercial use, Worldwide, All Media, In Perpetuity.***

**Non-Original Footage**

Note: All pre-existing footage needs to be included in the Music section of the Footage and Music Clearance form.

**• Pre-existing Footage**

Original Art Release - for Footage obtained from the Rights Holder directly

**• Licensed Footage**

1. A screenshot of the individual webpage for each video clip that was licensed (1 of 4 documents needed) Note: This needs to include the url, title of the clip, the thumbnail / icon of the clip, and the rights information (Commercial / Editorial / Other)
2. A copy of the license you obtained (2 of 4 documents needed)
3. All pages of the detailed licensing terms (3 of 4 documents needed)
4. Receipt for the license (4 of 4 documents needed)

**• Public Domain Footage**

Proof of Public Domain Material - Documentation / a screenshot for each piece of footage that shows that it is Public Domain (double check your sources for accuracy / if a song is public domain, that does not automatically mean that every recording version or variation is. Do your research)

**• Footage and Music Clearance document (only if applicable)**

This is for NON-Original Footage only. Delete the examples. This form is crucial to easily identify that all footage contained within the production has been properly cleared / documented.

***Remember: It is USC policy that ALL licensing be cleared for Commercial use, Worldwide, All Media, In Perpetuity.***

**Image Clearances (Art / Photos / Logos / Trademarks) :**

**Original Creations for Production**

- Original Art Release Form signed by the creator of the materials

- An attached page that has screenshots of all the items covered by the Original Art Release

#### **Pre-existing Art / Photos / etc.**

- Pre-existing Assets Obtained from the Creator/Rights Holder directly

1. Original Art Release from the Creator/Rights Holder

2. An attached page that has screenshots of all the items covered by the Original Art Release.

- Licensed Assets / Assets Not Obtained from Creator Directly (online licensing sources)

1. A screenshot of the individual webpage for each Music piece that was licensed (1 of 4 documents needed) Note: This needs to include the url, title of the clip, the thumbnail / icon of the clip, and the rights information (Commercial / Editorial / Other). (1 of 4 documents needed)

2. A copy of the license you obtained (2 of 4 documents needed)

3. All pages of the detailed licensing terms (3 of 4 documents needed)

4. Receipt for the license\* (4 of 4 documents needed) (\*if it was free, you obviously don't need a receipt)

#### **Pre-existing Trademarks or Logos**

- Trademark / Logo Release Form - For the use of pre-existing trademarks / logos in your film (if applicable)

- An attached page that has screenshots of all the items covered by the release

#### **Public Domain Photos / Art**

- Proof of Public Domain Material - Documentation / a screenshot for each piece of footage that shows that it is Public Domain (double check your sources for accuracy / if a song is public domain, that does not automatically mean that every recording, version or variation is. Do your research.)

#### **Production Documents**

- Hazardous Shooting documentation - as applicable / Required for:

- Stunts
- Guns
- Other Weapons
- Minors
- Animals
- Vehicles & Car Work
- Water Work



- Boat Work
  - Fire Work
  - Nudity
  - Pyrotechnics
  - Fog Machine - Water Based
  - Other
  - Drones
  - Balconies & Rooftops
  - Generators
  - Travel Outside the Zone
- 
- Location Releases
  - Filming Permits
  - Shooting Schedule
  - Call Sheets
  - Daily Production Reports
  - Budget w/ receipts
  - Emergency Forms for Crew / Cast
  - Any other documentation that you may have obtained that you think might be relevant or helpful to include.

**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/Editor: (print name) \_\_\_\_\_

(Signature) \_\_\_\_\_

(Date) \_\_\_\_\_

Writer/Director/Sound Editor: (print name) \_\_\_\_\_

(Signature) \_\_\_\_\_

(Date) \_\_\_\_\_

DP/Production Designer: (print name) \_\_\_\_\_

(Signature) \_\_\_\_\_

(Date) \_\_\_\_\_

# **THE PRODUCTION DAY**

1. **Stage work:** Twelve hours from start to taillights including a half hour for lunch. We are committed to 12 on and 12 off. That 12-hour day includes wrap.
2. **Report To:** Crew and cast may report to a location within a thirty-mile radius from USC. It is a ten-hour day commencing with the first call.

If the crew starts at 8 A.M. and the cast is called at 10 A.M., the day ends at 6P.M. There is no 11<sup>th</sup> hour for wrap. A half hour lunch is included in the ten hours.

3. **Outside the “Zone”:** If the location is between thirty and fifty miles from USC all travel time is considered work time.

If the crew leaves from USC at 7 A.M. and travels an hour and a half to the location and must travel an hour and a half back at the end of the day, the practical effect is the students have only a nine-hour shooting day.

Travel may not be added to the front or back as an outside entity. A half-hour lunch is also deducted from the total twelve hours.

**Distant Location:** Locations beyond 50 miles are discouraged and require special permission from lead faculty & approval from Hashem Selph.

**THE BEST USE OF THE SHOOTING DAY IS EITHER AN ON-CAMPUS OR A NEARBY LOCATION**

# CTPR 310 REQUIRED PARTNERSHIP ROLES

## FIRST PARTNER

- Writer/Director
- Sound Editor
- Sound Designer

## SECOND PARTNER

- Producer
- Production Sound
- Picture Editor (also cuts key sound and temp music before picture lock)

## THIRD PARTNER

- Cinematographer
- Camera Operator
- Gaffer
- Production Designer

## DESCRIPTION OF CTPR 310 ROLES AND CREDITS

**Producer:** team leadership and collaboration; resource allocation and management; development, including script breakdowns, call sheets, production scheduling, casting and locations; guiding the production team through all phases of production and post production; working within the budget; creative problem solving.

**Writer/Director:** responsible for completed script and comprehensive artistic point of view about the material that he/she shares with all cast and crew, create a group goal that is reflected in all his/her preparation, auditions/casting, rehearsing, pre-production. Meet with DP to determine lighting design, shot breakdown, create shooting script with aerials and storyboards with DP. Work with editor after first cut, and select shots for dailies.

**Cinematographer/Camera Operator/Gaffer:** collaborate with Director to determine visual style, shot list and lighting design, determine equipment needs, reserve extra equipment, supervise extra technical crew, light readings, safety, Assemble and load camera, focus, set composition, focus shot, execute camera movement, manage digital data at conclusion of filming, Setting lights, electrical, safety.

**Picture Editor:** creatively assemble shots to support the intended theme and story of the director, edit key sound, and prepare selected dailies for screening. Lay-back mixed sound to picture with Sound Editor.

**Sound Designer:** conceive map of sound design elements in collaboration with editor and director; working with composer (optional), pre-mix consultation with mixer.

**Sound Editor/Mix Prep:** sound recording, transfers, research music and effects, assemble and cut-in audio tracks according to designer's wishes, split and clean tracks, create cue sheets for mix. Lay-back mixed sound to picture with Picture Editor.

**VFX Coordinator/Artist:** plan, execute and design any visual effects shots, to be done in the SCA Post lab

**Titles (All Partners Responsible):** assemble titles and credits, proof typography

The following roles may be performed by individuals outside of the Partnership:

- Script Supervisor\*\*
- Art Director\*\*
- Wardrobe
- Hair/Make-up\*
- Stunt Coordinator\*
- Assistant Director (with Producing Instructor approval)
- Film Composer
- Focus Puller /Data Wrangler/Extra G&E\*\*
- Production Assistant\*\*
- Animal Wrangler\*
- Police\*
- Visual Effects Creator\*
- Intimacy Coordinator\*

\*May be paid for services. Hair & Make-up for box fee only.

\*\*Must be SCA student in CTPR 310 or a lower-level production class

## CREDITS TEMPLATE

Before you begin creating your credits, please note that credits for key roles (director, cinematographer, editor, producer) Must all be in the same size font and must receive equal screen time. In other words, the director can't get a giant credit that plays longer and larger than the other key roles.

- Credits may be superimposed on non-narrative graphics or images: no story continuation under credits
- Only the main title may be in the body of the film. All other credits must be at the end of the film after story ends.
- The main title counts as narrative time and not as part of the 30 seconds of credits (max 40 seconds). The total running time of the movies must be 6 minutes maximum.
- No "film by" or other proprietary, or "company" credits allowed

Please create your titles in the following order:

### **Card 1. Written and Directed by**

Or if different individuals:

1A) Written by

1B) Adapted by

1C) Directed by

*(Up to 2.5 Seconds)*

### **Card 2. Produced and Edited by**

*(Up to 2.5 Seconds)*

### **Card 3. Photography and Production Design by**

*(Up to 2.5 Seconds)*

### **Card 4: Sound Design by**

*(Up to 2.5 Seconds)*

### **Card 5: Music Composed by**

**Music Performed by**

*(Up to 2.5 Seconds)*

*NOTE: All of the above have to be per class structure e.g., Director cannot take credit as DP, but you can alter the wording & separate the categories/credits e.g., can be Cinematography: \_\_\_\_\_, Editing: \_\_\_\_\_, etc.*

**Card 6: Cast & Crew Credits:**

(Must be minimal & slow enough to read)

Cast (or documentary subjects)

Additional Crew

Special Thanks

**Card 7: Faculty Advisors**

Name of Directing Instructor

Name of Producing Instructor

Name of Cinematography Instructor

Name of Editing Instructor

Name of Sound Instructor

**Card 8: Student Assistants**

Name of

Producing/Directing SA

Name of Camera SA

Name of Editing SA

Name of

Sound SA

**Card 9:** American Humane wording if animals used (must be approved by AHS)

**Card 10:** Sound Mixed by the SCA Sound Department

**Card 11:** Edited

on Avid

Captured

on Sony

FESTIVALS & DISTRIBUTION/LICENSING: Sandrine Faucher Cassidy

STUDENT PRODUCED AT THE UNIVERSITY OF SOUTHERN CALIFORNIA

^^^

*The above credits must be in the same size, color and font as all other credits and precede the copyright notice by three (2.5 - 3) seconds on rolling credits. The (last) credit is for copyright and must be a separate card. It should read:*

**Card 12:** ©THE YEAR THE FILM WAS MADE UNIVERSITY OF SOUTHERN CALIFORNIA, ALL RIGHTS RESERVED

## Statement of Understanding

I have read and understood the policies and procedures outlined in the 310 Syllabus, the CNTV Safety Seminar, the 310 Handbook, the USC Safety Rules for Student Productions, USC Student Production Handbook, and the USC Code of Ethics.

I agree to conference with my instructors before creating any situation that might put my actors, crew, bystanders, or myself in jeopardy.

I am equally committed to protecting and enhancing the reputation of the University of Southern California and the USC School of Cinematic Arts through my actions and words.

Signature: \_\_\_\_\_

Print Name: \_\_\_\_\_

Date: \_\_\_\_\_